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VARIETY

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FILMS' NEW PROSPERITY—VIA TV

NBC Comics' Vidfilms for Theatres Pose TV-Pix Industry Problems

For the time being at least the National Broadcasting Co.'s adventure into feature-length film productions will be limited to elaborated versions of the NBC-TV sponsored and/or controlled television programs. They will be cavalcades of the highlights from the past season's top video programs, by such artists as Milton Berle, Jimmy Durante, Eddie Cantor, Dean Martin & Jerry Lewis, the Sid Caesar-Imogene Coca ("Show of Shows") and Kindred programs. The plan may even extend into such highlight programs as the Tallulah Bankhead-femceed "Big Show" from the AM segment of NBC's operations.

But the RCA-NBC setups don't expect to go beyond that, at least for quite some time. If for no other reason, there is a complete awareness of the legal limitations as the Government has already laid down for the picture industry by divorcing production-distribution from exhibition.

NBC, already singed by Governmental limitations in its bitter fight over TV, color with the Federal Communications Commission, does not want to brook any other complications from charges—inspired or otherwise—that, through TV, it would be both a program disseminator, via its broadcasting facilities, and also a film-producer. What NBC, CBS, DuMont or Mutual do to build shows for AM and TV dissemination is something else again. The hazard might come from putting these shows into feature-length films. The analogy isn't quite a deadly parallel, but the rel-

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See N. Y. as Paradise For Chi-Chi Eateries; H'wood, Europe Influx

New York looms as the restaurateur's paradise. If all current plans materialize, Gotham may soon outstrip Paris as the gourmet's mecca.

Mike Romanoff, the Beverly Hills boniface, has his sights on a New York spot, in the Lombardy Hotel, and from Paris will probably come Louis and Maggie Vandable, the Maxim's bonifaces, and Maurice Carrere, the El Morocco-Stork Club counterpart host from the French capital (As is detailed in a Paris roundup this week, Carrere's supper club may be part of the Vandables' Maxim's-in-New-York establishment.)

Phil Rosen, new proprietor of the Chambord, N. Y., will be identified with Romanoff in the Lombardy Hotel spot, on the site of the current Brussels restaurant, which moves to another location.

"Outside of the Colony, Pavilion, 21, the Stork and El Morocco, where can you take people for a deluxe evening?" That has been a key to this new gastronomic ad-

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Ex-Film Actor Snares 1st Pulpit as Minister

Minneapolis, July 3.

From a Hollywood film set to preaching in Grace Lutheran Church, Minneapolis, is the wide span covered by Rev. Eden Nicholas, who has just taken over the latter pastorate. It's his first pulpit.

Rev. Nicholas, who abandoned a professional singing career to enter the ministry, was under RKO contract in 1944-45 and, among other roles, played a poet in "Experiment Perilous," starring Hedy Lamarr, and "Enchanted Cottage," with Robert Young and Dorothy McGuire. He has also sung in a local sitery and made TV, radio, opera and concert appearances.

Boycott Threat By NAACP Over A&A 'Stereotype'

Schenley Corp., whose Blatz Beer subsidiary is sponsoring the new "Amos 'n' Andy" video series on CBS-TV, ran into some pre-premiere troubles, including boycott threats, when the N. Y. branch of the National Assn. for the Advancement of Colored People, and the N.Y. State Conference of the NAACP branches, levelled a blast at the A & A series.

Letter addressed to Lewis G. Rosenstiel, Schenley board chairman, just a few hours before the new series premeed last Thursday (28) night, deplored the "perpetuation of stereotyped attitude toward Negro life," adding that "there is already some opinion in many communities throughout the country calling for a nationwide boycott of Schenley products until this objectionable show is removed from the screen."

At the Weintraub agency, which

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Saroyan a Crooner Now With Own 'House' Hit

Playwright William Saroyan, whose initial published song, "Come On-A My House," is breaking for a hit, will now be featured as a vocalist for Coral Records. Saroyan cut the song for the disk-ery in Hollywood yesterday (Tues.) in a duet with his collaborator, Ross Bagdasarian.

Number is currently the top-selling item at Columbia Records, which hit the market first with its version by Rosemary Clooney. Since its release three weeks ago, the disk has gone over the 200,000 mark.

HOT FOR THEATRE, COIN-BOX VIDEO

After many a glum month spent staring at receding boxoffice figures, film industry sees itself at the moment possibly riding toward the crest of a new prosperity. Considerable strengthening of theatre receipts during the past month is secondary in creating current optimism to the sudden realization that the new show business created by electronics can play for as well as against the picture biz.

Yet showmen who've been peering disconsolately down the throat of a cathode ray tube these past few years have in the past three weeks suddenly discovered a new picture there—a picture in which they're reading a new future, whether they are in the theatre or the production end of the industry.

Exhibs are finding their hope in large-screen tele, which sprang to the fore with the success of exclusive showings on theatre screens of the recent Louis-Savold and Murphy-LaMotta fights.

Hollywood, on the other hand, which a few months ago was sniffing at Phonevision, has suddenly seen the vision of what subscription tele can offer. It's placing a lot of its hope for the future—as evidenced by the resolution of the Society of Independent Motion Picture Producers last week—in the pay-as-you-go TV, whether it be Zenith's Phonevision, Paramount's Telemeter or Skiatron's Subscribervision.

Meantime, helping to remove some of the sour taste of recent grosses are definite signs of a strengthening b.o. Reports are better throughout the country, particularly in grassroots areas. And

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Video-Pix Affinities

Closer affinity between electronic and cinematic phases of show business, as video and pix work out a modus vivendi, is reflected in current trends in the industries, as in the following stories:

Pix And TV can be a boon as well as bane (Page 1).

NBC plans for filming its tele comics in special features for theatrical release pose inter-industry problems (Page 1).

NBC video comics expect to move to Hollywood when the coaxial cable spans the nation (Page 31).

ABC-TV will shift 50% of its programming to Hollywood, with 75% of the Coast airers to be lensed on film (Page 31).

Home tele will slug it out with theatre tele for rights to the Louis-Charles bout (Television).

With theatre tele hitting the jackpot, Skiatron pay-as-you-see tele will lease its own big-screen system to exhibs (Page 5).

Par, Skiatron to cut exhibs in on subscription TV (Page 5).

Paris Just Also-Ran in Amus. Derby; 2,000th Anni's NSG Showmanship

By ABEL GREEN

Paris, June 26.

The Grande Semaine, the traditional gala week that winds up the fashionable Paris season before the big tourist invasion, carries with it a sorry commentary that Paris, on its 2,000th anniversary celebration has only its basic physical attraction to offer as the No. 1 lure. From a show business viewpoint it's considerably on the second-rate side.

The nite life is overloaded with fairy joints, fiddle joints and clip joints. The prices are wrong and overly strong; the bistros turn on the charm, but little else. The cafe and variety personalities that have distinguished the French idiom in the American mind are in almost any place but Paris. Lucienne Boyer, Maurice Chevalier, Charles Trenet, Suzy Solider, Jean Sabion, Tino Rossi are anywhere but here.

Edith Piaf is at the ABC in a rather undistinguished dramatic show, and Yves Montand, the only big new talent for the Americans, is so palpably circumscribed for ultimate Yank appreciation because of his open Communistic leanings, that his one-man show at the Etoile depends mostly on the native trade.

What the Americans get are diluted Franco-American shows, of which the Lido, despite its $6 minimum tab for drinks alone, is far and away the best. The rest are geared to the fast-buck principle.

The best showmanship still lies in the esteries, and since French cuisine is synonymous with that dear, dear Gay Paree, the esteries do right smart, by and large. But even they see off-nights and re-

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Gary Cooper Eyes Telefilm Series

Hollywood, July 3.

First major boxoffice name to enter the television film field may be Gary Cooper.

Negotiation currently are going on with the William Morris Agency in New York for a vidpic series which Cooper will produce as well as star in. Tentative plans are for 40 27-minute films annually, to cost around $20,000 per film. Cooper would control the package.

Of particular interest to Cooper is the fact that the prolonged running time of a telpvision series in the expanding TV market will provide him with a large annual income for many years—long after he has retire as an actor.

Cooper now is tied only to single-picture deals and in his freelance status is not contractually prohibited from entering television.

Local 802 Group Asks Expulsion Of Dope Addicts

Movement is on among members of Local 802 of the American Federation of Musicians to take some official action on activities of the handful of narcotic addicts in the union. Those spearheading the movement claim that the music industry must take cognizance of the situation and force a cleanup of conditions in the field.

It's cited that even before the dope expose, dance musicians have had difficulty getting insurance because they were considered "moral risks" and in many in-

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London's Old Vic Set For Tele Pix Series

The Old Vic Co., of London, has been lined up for a series of half-hour telefilms.

Negotiations were set in motion by Milton Blow, the N. Y. advertising agency head, during his recent trip abroad. Howard Connell, Blow exec, is scheduled to leave this week for London to finalize the deal whereby Blow, which is reportedly underwriting the cost of the series, will have U. S. distribution rights to the series. Understood Old Vic Co. will control the British and other foreign right.

Series of TV films will be shot abroad. Whether or not the company will have access to the catalog of Old Vic plays, for their adaptation and condensation for TV, hasn't been determined.

'Most Hated' Critic Being Air-Sponsored By Those 'Hating' Him

Minneapolis, July 3.

Trade circles here consider it "ironical" that Will Jones, Morning and Sunday Tribune columnist, Twin City newspapers' "Pock's Bad Boy," is now a permanent "guest" on the Ralph Moffett WDGY nightly disk jockey show, 10 p.m.-1 a.m.

Jones is local exhibitor circle's "most hated" newspaper commentator because of his hypercritical attitude toward motion pictures and biting reviews in his Tribune column. And one of the two Moffett show sponsors is the Minnesota Entertainment Enterprises, comprising a group of some 25 prominent Twin City independent exhibitors, for their five Minneapolis-St. Paul area drive-in theatres.

Most of the aforesaid exhibitors have participated in North Central Allied discussions of ways and means to squelch Jones, and some have been the most violent in their

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So Show Biz Isn't Doing So Well With Brit. Fest—They Did It for Culture

By HAROLD MYERS

London, July 3.

Whatever may be the reactions of show business, results to date show that Britain's 1951 Festival is filling a real need. The South Bank cultural exhibition and the Pleasure Gardens at Battersea Park are each drawing between 30,000 and 50,000 on weekdays, with an average of 80,000 on weekends. And, as weather improves, so do the numbers increase.

It is true that some legit managements expected a golden harvest, with a season as rich in profits as in culture. Unhappily, they now reflect, the Festival has done nothing to change the normal pattern. The hits continue to display nightly SRO boards, and the not-so-good-ones peter out in Festival year just as in any other season. Cause for the failure of so many productions is attributed to the universal shortage of money, which appears to afflict tourists the same as the local dwellers.

The exhibition, although a disappointment to the entertainment industry, didn't set out with the intention of making 1951 a lush year for theatres and motion pictures. Its prime function, which

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Leonidoff Shapes Lines For Durante Live Show; 'Rhapsody' Top Number

Toronto, July 3.

With Jimmy Durante in as headliner of the Canadian National Exhibition grandstand (24,000) show, Leon Leonidoff and staff were in Toronto over the weekend to hold auditions for chorus and dance line prior to rehearsals. Leonidoff, who has produced the CNE grandstand show for the last few seasons, was accompanied by Antonia Morelli, musical director, and Gail Grant, dance director.

Top production number will feature Gershwin's "Rhapsody in Blue," with 48 dancers and a 36 mixed choral group, latter Canadian-recruited. Said Leonidoff: "There's nothing to worry about as far as that angle is concerned."

Durante will receive $130,000 for the two weeks' nightly stage stint but, out of this, must pay all production costs. He should net between $50,000 and $60,000 for the chore, about same amount earned at CNE by Danny Kaye and Olsen & Johnson.

MOREY AMSTERDAM'S 'KEYSTONE KOPS' TV'ERS

Morey Amsterdam, radio, tv and nitery comic, plans to start shooting at the end of this week on a series of 13 shorts based on the old "Keystone Kop" comedies. Fifteen-minute open-end pix will be for tele distribution.

Amsterdam is shooting them in Yonkers, N. Y. He'll appear in them as well as participate in writing and direction.

Cantor's Minor Surgery

Hollywood, July 3.

Eddie Cantor undergoes minor surgery today (Tues.) at Cedars of Lebanon Hospital.

He will be hospitalized for a week.

HYLTON SETS CHEVALIER FOR LONDON SEASON

London, July 3.

Jack Hylton has finally closed a deal with Maurice Chevalier to play a season in London.

Chevalier opens the middle of January, 1952, for six weeks with option, probably at the Adelphi or His Majesty's.

London Pays Unusual Tribute to Danny Kaye As Engagement Ends

London, July 3.

An unusual closing night's spectacle was witnessed Saturday (30) upon termination of Danny Kaye's eight weeks at the Palladium, with the Woolf Phillips orchestra, the stagehands, the rest of the bill, and the audience interlocking hands in a huge fraternal chain as they "Auld Lang Syned" the American comedian, whose run here has been extraordinary. He was SRO, and the gross only depended on the standees, which fluctuated with the weather.

American showmen seeing Kaye for the first time, especially in light of his widely heralded click here of two years back, concede invariably to Palladium managing director Val Parnell that "now they understand this strange phenomenon which exists here in relation to Kaye and the British public." No question but that nowhere has the American comedian clicked as resoundingly and as uniquely as here.

Kaye sails from Cherbourg on Friday (6) on the Queen Mary after a couple of days in Paris. He is spending the forepart of this week catching up on the plays. Laurence Olivier and Vivien Leigh are partying him tonight (3) before his flying trip to Paris.

Kaye received 8,000 pounds (under $18,000 a week) at the Palladium for his eight weeks, of which he can take out around 50% after paying taxes, his expenses, etc.

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'Mindszenty' Pic Ban Due To Mex Anti-Religioso Law

Mexico City, June 26.

"Cardinal Mindszenty" (SRO) pic, released in the U. S. last year by Eagle Lion Classics as "Guilty of Treason," has been banned from public exhibition in Mexico by the national cinematographic board. Its action was based on the film law clause which forbids screening of totally or largely religious films.

Fred S. Gulbransan, local manager of the Selznick Releasing Organization, said the ban was enacted after prints of the picture had been imported and much coin had been spent on an advertising-publicity campaign. Pic is presently at the local customs house.

Understood Gulbransan will protest to the U. S. Embassy unless the ban is lifted on the Charles Bickford-Bonita Granville starrer. Although the defunct ELC handled U. S. distribution of the film, producer Jack Wrather set his own release deals in other territories.

Skelton Palladium Hit; To Lens TV Airers Abroad

London, July 3.

Red Skelton clowned his way through a 50-minute stint at his Palladium opening here yesterday (2), to earn a top reception. Act was a laugh-laden affair which was enhanced by Skelton's precision timing, ready wit, fast thinking. Show looks like a sure click for its four-week duration.

Landre & Verna made an auspicious London bow with a pleasing ballroom routine. Bill also includes magico Gali-Gali; Bergman & Boros, table-tennis act; Nelson Sisters, trapezists, and impressionist Joyce Golding.

Skelton is also to lens the first two of his TV series for Tide, while in London, at a local studio. Films will be made in 16m Kodachrome.

Production is being arranged on behalf of Skelton by Ben Lyon and Bebe Daniels. The Hollywood comedian is directing from his own script, and will be using a number of British artists in the production.

SAG Defeats TVA In Vidpix Dispute

Hollywood, July 3.

Screen Actors Guild overwhelmingly defeated Television Authority (which represents performers in live video) in the National Labor Relations Board election for jurisdiction at six studios which make films for TV as well as non-TV exhibition. Total vote, announced yesterday (Mon.), was 439 for SAG to 48 for TVA, with SAG thus continuing to represent the actors at these six studios.

The vote, conducted by the NLRB in L. A., also covers some production in New York. By studios the vote was: Apex, 123-6; Bing Crosby Enterprises, 76-15; Cisco Kid Pictures, 32-3; Jerry Fairbanks, 68-12; Hal Roach, 41-4; and Flying Ace, 89-8, all in favor of SAG.

Over 80% of the eligible actors cast their ballots in the contested election, which was conducted by mail under supervision of NLRB hearing officer George Yeager. Also counted yesterday were thousands of ballots in three uncontested elections, from which TVA withdrew, with the choice being between SAG and "no union," at studios which are members of the Assn. of Independent Motion Picture Producers; Society of Independent Motion Picture Producers, and Independent Motion Picture Producers Assn. The result was

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Rep. Jackson Defines Diverse Reasons For Filmites Going Red

Washington, July 3.

A diversity of reasons caused top-paid Hollywood talent to join the Communist Party, opines Rep. Donald Jackson, of Beverly Hills, member of the House Un-American Activities Committee. The reasons range all the way from misguided idealism to those who play it safe by keeping a foot in both camps, he claimed, following completion of his committee's D. C. hearings.

"How is a highly paid moving picture actor or actress induced to join the Communist Party, a political party which holds as anathema anything and everything connected with the capitalistic system?" says Jackson.

"Several reasons have been advanced by those witnesses who appeared before our committee. In the first place there was the thrill of the unique and unconventional, which might be compared to the

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Vidpix to Plug Price Stabilization Program

Nate Colwell, who was recently shifted from the Treasury Dept. to the Office of Price Stabilization, may take to the TV and theatre screens with a series of 15-minute shorts to plug the Administration's program.

Colwell, who supervised the Bond drive programs via taped radio programs, had relinquished that to Ed Lenihan, his aide, in the step-up into Mike DiSalle's department.

Way Off Broadway

By HENRY MORGAN

Athens.

Cased Athens to see what the saloon business is and was surprised to find that it's mostly Larry Adler. One place, the Memphis, had a sign out that said 'Jean Sablon.' Naturally, I wanted to see some typical Greek stuff so I went in, ordered a White Label and-soda (and got it) and waited. But it wasn't Sablon, it was Adler. The Greeks have an explanation for it, but I didn't get it.

A few nights later there was a big shindig out at the racetrack

NEGRO'S GERMAN BAN BRINGS RACIAL CHARGE

London, June 26.

Kenneth Spencer, American Negro singer, who was due to give a series of concerts in Germany, including Berlin, Hamburg and Munich, was refused a visa by the American Military Commission in Paris, with reason for such action withheld. This despite German authorities recommending his entry into Germany.

His bookers have sent cables to Washington alleging racial discrimination.

GIs Obligingly Flush Out Reds From Korea Audience For 'Camel Caravan' Twins

Tokyo, June 26.

The "Camel Caravan," whose 14 members recently completed a 13-day tour of frontline units in Korea, added a new twist to the troop entertainment routine by including a few enemy soldiers in the audience. One of the 22 shows which the troupe played in its two-week grind was presented so close to the front that Chinese communists on the hill overlooking the makeshift stage caught most of the show from the ridge tops.

The seats were not advantageous, since they faced the rear of the stage, and were strictly at second-balcony level. But Vince Carbonne, "Caravan" manager, said the gate-crashers didn't complain, nor did they give any trouble while the show was on. The incident occurred while the troupe was playing for men of the 24th Division, the first in Korea.

After the show, the Terry Twins, songsters said they'd like to see a couple of Chinese. A regimental commander obliged by sending out a patrol which returned a few minutes later with two scared Reds flushed out of hiding on the hill. The prisoners were completely befuddled when they were marched up before the Terry sisters for "interrogation." Confronting American women in Korea was dumb-

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BAUTZER TO ROME FOR INGRID PIX CONFABS

Paris, July 3.

Hollywood attorney Greg Bautzer left here for Rome last night (Mon.) for confabs with client Ingrid Bergman. It is understood she wanted to see him concerning several deals which have been offered her to to appear in films in Europe.

Actress has been awaiting start of "Europe, 1951," to be produced by her husband, Roberto Rossellini. It has been postponed a number of times, resulting in several other pic offers being made to Miss Bergman. She is undecided on whether to accept any of them, which is presumably one of the reasons for the consultation with Bautzer.

Attorney will also confab with her on plans for a visit to Rome this summer of her daughter, Pia, now in Hollywood. Bautzer will return to the U. S. next week.

TV Holdout KO's Test

Hollywood, July 3.

Patti Page and Metro mutually cancelled plans for a screentest next month after studio refused to grant chirper television rights in event she is pacted.

Originally she was set for a color test after Metro producer Arthur Freed caught her on several N. Y. vidshows.

Binford, Gospel Singers In Memphis Rhubarb Over—Free Tickets!

Memphis, July 3.

Lloyd T. Binford, Memphis' censor czar, was back in the news again—and this time he was in oldfashioned rhubarb with a group of spiritual singers here.

It all started over a pair of ducats (on the cuff) that Binford demanded of the Blackwood brothers, gospel singers, skedded for a program at Municipal Auditorium July 1. James Blackwood, g.m. of the quartet, told VARIETY that Binford requested a pair of Amie Oakleys in the downstairs section and wouldn't accept balcony seats which were mailed to him.

"Mr. Binford called me and said he wasn't going to climb upstairs," Blackwood said. "He told me he was the censor and that the concert couldn't be put on without his permission." Blackwood pointed out to the Memphis topsy-turvy censor chief, who is nearing 85, "that all downstairs tickets were sold out and all that was left were balcony seats."

Binford blasted away, Blackwood stated, and said, "I'm not going upstairs and you can't have the show without my permission." Binford told VARIETY that he is "entitled to two downstairs tickets to all attractions in Memphis." Blackwood said that this is 10th time they ever heard of Binford attempting to interfere. A w.k. Memphis minister always opens the show with a prayer, with the group joining in.

"I don't have any idea that there would be anything to censor in gospel singing," Binford said, "and I didn't say they couldn't have the show, but I'm not going to sit upstairs," he added. The show was held as skedded and played sans Binford.

April Amus. Upswing

Washington, July 3.

Some upswing at the nation's boxoffices last April was reflected in the admission tax collections announced last week by the Bureau of Internal Revenue. About 80% of the total is estimated to come from picture theatres.

The May tax receipts, representing April at the boxoffice, amounted to $28,686,692. This was nearly $2,000,000 above the $26,782,000 figure for preceding month. However, May collections amounted to $30,227,000.

The 20% nick on cabaret checks came to $3,762,171. This is about $500,000 better than the previous month and $400,000 more than the same month of 1950.

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DISTRIB OVERHAULING NEARS

Britain's Dollar Dip May Toughen Situation for Yanks on Pic Pact Talk

London, July 3.

American industry delegation, when it arrives here next week for talks on renewal of the Anglo-U. S. film pact, may find the going tougher than originally anticipated. Figures are expected to be out by that time disclosing an unexpected dip in Britain's dollar balance.

Although British industrial production is up by 5% over last year, the excess of imports over exports for the first five months of 1951 is £404,000,000. In the whole of 1950 the unfavorable trade balance amounted to only £348,000,000. This is said to be due to unfavorable balance of trade to an extent unforeseen by the British Treasury at the beginning of the year.

Trend is that the things Britain has to import are rising in price at a pace far greater than the things she exports. In the first five months of 1951 British imports were only 9% greater than the same period last year, but they cost 42% more.

Trade balances that had built up following devaluation were being counted on by American film companies to ease their task of getting all restrictions off British currency conversion. New figures will cause them considerable trouble in such endeavor.

British Advance Talks Date

Talks with the British government on revision of the Anglo-U. S. film agreement have been advanced from July 16 to July 13.

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Mayer, Schary to Frisco, Separately, to Get Sneak Preview of 'Quo Vadis'

San Francisco, July 3.

Louis B. Mayer and Dore Schary were both here over the weekend for sneak previews of "Quo Vadis." The two Metro execs arrived and departed separately, however. Schary's rise to top production spot on the company's lot was a prelude to the announcement last week that Mayer is leaving Metro after 27 years' association.

Mayer is believed to have talked, while here, with Louis B. Lurie, San Francisco real estate and theatre operator, who is endeavoring to buy control of RKO. Reports are that if he succeeds, Mayer will be production chief.

Sneak of the giant M-G spec, filmed in Italy last year, was at the United Artists and Berkeley

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Greenspan as Exec Sec Of COMPO Coast Forum

Hollywood, July 3.

Lou Greenspan will be exec secretary of Council of Motion Picture Organizations' roundtable discussions to be held at the Beverly Hills Hotel July 23-26 by exhib, distrib and production reps.

Delegates to represent the Motion Picture Industry Council and affiliated organizations were announced yesterday (Mon.). They include Y. Frank Freeman, Motion Picture Assn. of America, chairman; Marvin Faris, Society of Independent Motion Picture Producers, vice-chairman; Steve Broidy, Independent Motion Picture Producers; Jesse L. Lasky, Sr., Screen Producers Guild; Ronald Reagan, Screen Actors Guild; Mark Robson, Screed Directors Guild; Edmund Martimann, Screen Writers Guild; John Lorners, American Federal of Labor Film Council; Jack Gertzman, Unit Production Managers Guild, and B. B. Kahane and Allen Rivkin, MPIC prez and v.p., respectively, ex-officio reps.

To acquaint exhibs with production operations, SPG is sending copies of Dore Schary's "Case History of the Movies" to delegates this week.

Completing the Cycle

San Francisco, July 3.

Louis B. Mayer, if and when he aligns with Louis B. Lurie in the RKO Theatres takeover, which is persistent possibility, would be completing the cycle in that the veteran film producer started as an exhibitor in Haverhill, Mass., with the late Nathan Gordon.

The Lurie-Mayer alliance on the Howard Hughes theatre deal would not, of course, in any wise limit his intentions to continue his film production activities. Mayer was to have headed the Burbank plant had the Lurie-Warner Bros. takeover deal jelled and will head RKO production if Lurie succeeds in present efforts to buy the RKO Pictures as well as theatre company.

'Caruso' Certain To Crack Alltime Music Hall Mark

Metro's "The Great Caruso" became a certainty this week to break the alltime high gross record at Radio City Music Hall, N. Y. With that distinction the Mario Lanza-starrer also automatically takes the modern-day record for drawing more coin into a single house than any other picture.

By winning a ninth round at the Music Hall as a result of hitting the holdover figure during the past weekend, "Caruso" was assured of displacing "Bells of St. Mary's" as top honor-holder. RKO's Bing Crosby - Ingrid Bergman - starrer racked up a $1,200,000 gross in nine weeks of the Christmas-New Year's season in 1945-46.

"Caruso" moves into second place to "Bells" with completion of eight weeks of its run tonight (Wednesday). It will by that time have hit a total gross of about $1,148,000, outdistancing Alfred Hitchcock's "Notorious," which held the runnerup spot by virtue of $1,100,000 passing through the M. H. tills during eight weeks of 1946.

With a minimum expectation of $123,000 for the ninth week, starting tomorrow (Thur.), "Caruso" will have a total of $1,273,000, easily going ahead of "Bells." Since there has been very little slackening of attendance, the Lanza film could well go into a 10th or 11th week. That would give it longevity as well as grossing records at the house.

'Harvest' Has Run Record

Present long-run honors holder is Metro's "Random Harvest," with 11 weeks (but only $1,090,000) in 1942-43. "Mrs. Miniver," another Metro entry, holds third place for

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MANNIX DUE IN N.Y. FOR SCHENCK TALKS

E. J. Mannix, Metro studio exec, is due in N. Y. from the Coast tomorrow (Thurs.) to confab with Loew's Metro prexy Nicholas M. Schenck and other homeoffice toppers.

Top execs are giving thought to studio operations in the wake of Louis B. Mayer's departure. Latter's bowout means the M-G lot has only one specifically designated official at the helm, production veepee Dore Schary.

Mannix is a longtime associate of Schenck's, the two having been together even before the formation of M-G. He probably will return to Culver City over the weekend. Schary, now on the Coast, has no plans for a trip east at present.

INDUSTRY SEES TIGHTER SETUP

With the various antitrust decrees, television and general economic pressure having already sent the film business into a revolutionary spiral, industry seers view the next major overhaul likely to take place in the distribution system. There's considerable agreement among homeoffice execs that as far as the selling, billing and physical handling of films go, the industry is still in a one-horse era.

Necessity of reversing rising operating costs has put the spotlight on the distribution machinery. Company chieftains see a revision in the traditional distributing setup as one means of making substantial cuts as they go about the quest to gear overhead to a lower per-film potential.

The usual 32-city network of exchanges will probably be the first thing to go. Lots of distribution execs think they could operate with about 15 branches in this day of fast automobiles, trains airplanes and telephones. They think that, if necessary, in key cities they could substitute small booking offices for the convenience of exhibs, rather than the large establishments they now maintain.

Another aspect certain to feel the economic revolution is the present extravagant method of

(Continued on page 28)

U.S. to See Dope Pic From Arg. Despite Strict MPAA Tabu

With the Motion Picture Assn. of America maintaining a strict taby on even the mention of dope in any film made in the U. S., exhibs will nevertheless get a chance at a pic on illegal drug traffic. It's an Argentine import, "El Rey de Mota" ("King of the Weed Peddlers").

Film will have its North American premiere at the Mayan, Los Angeles, next Monday (9). It was grabbed by operator Frank Fouce a few weeks ago at the height of newspaper publicity throughout the country on widespread drug addiction by teen-agers. Pedro Lopez Lagar and Fanny Navarro costar in the 12-feeler.

Argentine pic has been imported at a time when pressure is tre-

(Continued on page 27)

UA Billings Climb to 315G Last Week, Tops Break-Even; Setup Still Clouded

United Artists last week recorded the greatest volume of domestic gross business in the past several years. Billings for the week climbed to about $315,000, according to one of the distrib's officials.

Gross tally is well in excess of the break-even figure anticipated by prexy Arthur B. Krim and his associates when they took over Eagle Lion Classics last April. They figured they could wind up with a profit on a domestic gross take of about $285,000. However, unforeseen expenses have been cropping up, raising the amount of volume business required to come out of the red.

Though the $315,00 rake-in was a healthy improvement, UA execs have a somewhat clouded picture of the precise financial state of the company on a day-to-day basis, thus the exact amount of earned income which the week's gross take reflects is not known.

Reason for the vagueness in this respect is that the distrib is operating with two different bookkeeping systems, its own and the one which had been used by Eagle Lion Classics on its releases. Switching from the ELC method on the numerous pix which that

(Continued on page 27)

Blumberg's N.Y. Trek

Nate J. Blumberg, Universal prexy, is due in N. Y. from the Coast around mid-July. He'll headquarter at the homeoffice for about six weeks, then treks back west.

Alfred E. Daff, U's global sales chief, is set for a world tour beginning July 20. Another U traveler is William A. Scully, sales consultant, who's off on a motor trip to the Coast via Canada.

Answer Nears On Greene Try For RKO Bd. Rep

Answer is expected within a week or two by the David J. Greene group on their efforts to obtain representation on the RKO Theatres board. Should Howard Hughes and the present five-man directorate refuse the dissident stockholder group what it considers "reasonable" representation, a proxy fight is certain.

Greene, Wall St. broker and financial counselor, has been in talks recently with Sol A. Schwartz, pres of the RKO circuit, and the Irving Trust Co., which holds Hughes' stock in the chain in trust. Schwartz and Irving Trust have presumably been in touch with Hughes, although he theoretically has no further say in management of the company.

Hughes was forced to trustee his 929,020 shares of stock in the theatres (representing a 24% interest) under the consent decree which became effective last Jan. 1. Circuit and RKO picture company were divorced at that time.

Greene, who between himself and his clients controls about 300,000 shares of stock, has been squawking that the board has been

(Continued on page 29)

SKOURAS IN COAST HUDDLE

Hollywood, July 3.

Spyros Skouras, pres of 20th-Fox, planed in for huddles with Joe Schenck and Darryl Zanuck.

Texas Ready to Wage New Battle of Alamo If Wayne Does Pic in Mex

San Antonio, July 3.

Siege of the Alamo was just a bunny-hug compared with what John Wayne and Republic face if they go ahead with their plans to film the famed story of the Alamo in Mexico City. "Remember the Alamo" is threatened as a war cry by Texans to boycott the pic.

Jesse Jones, financier and former Reconstruction Finance Corp. chairman, is one of the leaders of a large group of Texans determined to see that Wayne produces his pic somewhere near the San Antonio site of the Alamo, or no-

(Continued on page 29)

National Boxoffice Survey

'Caruso' Still the Top Note Among Nation's B.O.'s, With 'Strangers,' 'Little Girl,' 'Fabiola' Strong

First-run biz around the country was about on a par this stanza with the previous one, which means that grosses lagged. Reports indicate that summer heat is being the fall guy for the slump, according to reports by VARIETY correspondents from key cities.

"Great Caruso" (M-G) continues to hold first place among the boxoffice winners, getting the major coin in current playdates. However, "Strangers on a Train" (WB) opened strong in 10 cities during the past week and will take the No. 2 spot among the top 10. "Take Care of My Little Girl" (20th) moved up to third position from last week's fourth place, just barely nosing out "Fabiola," which now ranks fifth.

"Ace in the Hole" (Par) is doing strong boxoffice in current runs to warrant sixth place. "Tales of Hoffmann" ranks firmly in seventh place. "The Frogmen" (20th) is just getting started but is showing plenty of strength. "Excuse My Dust" (M-G) also is looking healthy, with "Teresa" (M-G) in the final bracket of the upper 10.

Among the runnersup, "The Prince Who Was a Thief" is showing strength in two spots, Detroit and Los Angeles. "Strictly Dishonorable" (M-G) was good in three keys, Indianapolis, Pittsburgh and Louisville. "The Prowler" is throwing some weight in two spots, New York and Baltimore.

Fewer current bookings have dropped "Best of the Bad Men" (RKO) from last week's sixth position to the runnerup bracket, but biz is holding fairly firm on this outer. "Peking Express" (Par) scored well in San Francisco, as did "Apache Drums" (U-I).

"Secret of Convict Lake" (20th) is gathering momentum, drawing okay in San Francisco and Denver, holding up well in three day-and-date stands in latter city. "On the Riviera" (20th) in scattered spots still is in the running, shaping up nicely in Washington and Toronto.

"Half Angel" (20th) is getting coin, standing out particularly well in three day-and-daters in Denver. "Kon-Tiki" (RKO) also continues to stand up, adding extra coin in Los Angeles and New York. "I Was an American Spy" (AA) started off strong in New York yesterday (Tues.) after medium-to-good results in about a dozen stands. "Dear Brat" (Par) has been spotty, turning in satisfactory grosses in Chicago, fairly big in Louisville but mild in Los Angeles. Latter pic opens today (Wed.) at the N. Y. Paramount with Dean Martin and Jerry Lewis.

(Complete Boxoffice Reports on Pages 17-18).

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DAILY VARIETY
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'Caruso,' as in May, Cops 1st at June B.O.; 'Riviera' 2d, 'Fabiola' 3d, 'Go' 4th

"Great Caruso" (M-G) did a repeat boxoffice performance in June of its great May showing. Reports from VARIETY correspondents in 25 representative key cities show the Mario Lanza starrer again the No. 1 grosser in June by a wide margin.

The Metro musical boxoffice winner, champ also in May by a great margin, grossed over $1,131,000 in the past month, which was more than $300,000 ahead of the second-place winner. "Caruso" grossed better than $3,413,000 for the two months in key cities covered by VARIETY.

"On the Riviera" (20th) was an easy second in the boxoffice sweepstakes last month, largely on strong showings for two successive weeks, when it was second best. The Danny Kaye starrer slipped back after that but still remained among the top nine the other two stanzas.

"Fabiola" (UA) finished third, being good to terrific in nearly all playdates. It was second one week, third another and never slipped below fifth the four weeks it figured in competition. "Go For Broke" (M-G) captured fourth money, being close on the heels of "Fabiola."

"The Thing" (RKO), which was second in May, captured fifth position last month, making a showing all four weeks covered. "Folsom Prison" (WB) wound up sixth while "Hollywood Story" (U) was seventh. "Sealed Cargo" (RKO) finished eighth, with "Tales of Hoffmann" (Indie) ninth. "Great Divide" (WB) took 10th while "Half Angel" (20th) managed to land in 11th slot largely through intensified bookings one week, which got it up to second position. "Appointment with Danger" (Par) rounded out the top 12 list, doing very well on the few scattered bookings during the month. It was third in May.

Runnerup films for May were "Apache Drums" (U), "Goodbye, My Fancy" (WB), and "Best of Badmen" (RKO). Showings by most of the pix in this classifica-

(Continued on page 29)

Show Biz to Testify Before Senate on Bill To Up Amus. Taxes

Washington, July 3.

Number of film exhibitors and other show biz reps will testify before the Senate Finance Committee on phases of the House-passed tax bill which would raise an additional $7,400,000,000 in taxes annually. The Committee's hearings, which opened last week, will continue for several weeks before the committee begins its work of rewriting the measure in executive session.

First witness before the committee was Secretary of the Treasury John Snyder, who urged that the Senate jack up the House increases still higher to get more new money. While Snyder asked no increase in the 20% admissions levy, he did suggest a number of other increases of interest to the amusement business.

"The present taxes on most consumer durable goods," said Snyder, "are comparatively low in relation to the level of other excise taxes, particularly in light of pressing revenue demands.

"For example, the present excise tax on such articles as television, radio, and a number of electrical appliances amount to only about 6% of the retail price, compared with 17% for such items as admissions. In view of the special circumstances of the defense program, which require reduced pro-

(Continued on page 29)

Swanson In Indie Pic From Lieberson Novel

Hollywood, July 3.

"Three For Bedroom C," from novel by Columbia Records exec Goddard Lieberson, brings Gloria Swanson back to the screen for her first role since "Sunset Boulevard" (Par). It will be made independently by Milton Bren and Edward Alperson.

Lensing is slated to start next month, in Technicolor. Film will be made without a release set.

Hersholt Heads MPRF For 15th Straight Year

Hollywood, July 3.

Motion Picture Relief Fund reelected Jean Hersholt president for the 15th consecutive year. All the other incumbents were returned to office, including Ralph Morgan, George Bagnall, Mitchel Lewis and Francis Goodrich as veepees; E. L. DePatie, treasurer, and Wilma Basher, executive secretary.

During the past year the Fund furnished medical and various aids to a total of 7,628 film workers and their families.

Disney N.Y. Suit Seeks Restraint On Puppet 'Alice'

Dispute involving the two different "Alice in Wonderland" productions was placed before the U. S. District Court in N. Y. this week, with Walt Disney, as plaintiff, charging his version represents a $4,123,000 investment which would be jeopardized by concurrent release of the Lou Bunin European-made adaptation. Latter, Disney asserted, is "inferior," and was severely rapped by the critics when shown in Paris some time ago.

Defendants in the action are Souvaine Selective Films, distributor of the Bunin pic, and Harry Brandt, whose N. Y. circuit includes the Mayfair, where it is set to open in competition with the Disney cartoon feature at the nearby Criterion in late summer. Disney's co-plaintiff is his distrib, RKO.

Souvaine, the complaint charges, is bent on getting its film in release in principal cities across the country at a time either immediately preceding or simultaneous with the exhibition of Disney's "Alice." This would result in much public confusion and "irreparable damage" to the Hollywood film-maker, it's claimed. The Bunin puppet production, if allowed to go unrestrained, would reap benefits from the heavy advertising and publicity buildup given Disney's pic, it's further said.

Claim No Infringement

While not claiming any copyright infringement, the complaint reports Disney in 1945 announced

(Continued on page 28)

J. B. Mahon to Make 2 In Cairo; Eyes Others

J. Barrett Mahon, president of International Film Investment Corp., which turned out "Tokyo File 212," RKO release, disclosed last week he's set to produce two films in Cairo and has tentative deals to make one each in Austria and France.

Mahon said he has an agreement with Nahas Studios, Cairo, whereby latter will provide facilities and British pounds for the two pix. Egyptian outfit receives Eastern Hemisphere rights to the films, with Mahon taking Western Hemisphere distribution.

Mahon reported the first, which is to start shooting at the end of September, will be based on "Curse of the Cat," story by Ken Krippene. Second will concern smuggling in the Red Sea area. He said his tentative deals call for coproduction with Sacha Kanenka of a musical in France, plus a joint production with Quartet Productions, British outfit, of one pic in Austria.

U Names Holguin

Alfredo R. Holguin has been named Universal's general manager in Mexico. He succeeds Vincent Palmeri, resigned.

Holguin has been with U since October, 1950. He had been with Metro from 1930 to 1947, when he switched to Selznick International as manager for Mexico and special homeoffice rep for that country and Central America.

12 Leaders for June

1. "Great Caruso" (M-G).
2. "On Riviera" (20th).
3. "Fabiola" (UA).
4. "Go for Broke" (M-G).
5. "The Thing" (RKO).
6. "Folsom Prison" (WB).
7. "H'wood Story" (U).
8. "Sealed Cargo" (RKO).
9. "Tales Hoffmann" (Indie).
10. "Great Divide" (WB).
11. "Half Angel" (20th).
12. "Appoint. Danger" (Par).

Advance to Capote Pays Off for 20th, Gets Option on Novel

Financial aid which 20th-Fox advanced to Truman Capote immediately after the war to help him finish his first book is paying off currently in giving the studio an option on his forthcoming volume. New book is "The Grass Harp," which Random House has slated for October release.

20th-Fox is understood to have advanced $1,500 to Capote, the same fee which it gave a number of other young writers to encourage them to work on novels. The fee included an option on the author's original book, "Other Voices, Other Rooms," which 20th did not pick up.

It also included an option on his second book, "A Tree of Night," but since that consisted only of short stories, Capote extended the option to his third book, "Harp." The first chapter is in the current Harper's Bazaar.

Douglas to Make 'Sky,' 'Hand' for Winchester

Hollywood, July 3.

Winchester Pictures signed Kirk Douglas to a two-film contract, starting July 23 with "The Big Sky," to be produced by Howard Hawks on location in the Jackson Hole area.

Second will be "The Left Hand of God," based on a novel by William Barrett, with William Faulkner doing the screenplay.

Publicists Picket Rep. In N.Y. Dismissals

Publicist members of Screen Employees Guild, District 65, picketed Republic's N. Y. homeoffice Monday (2) in a one-day protest against the firing of six members of Rep's publicity staff. Demonstration also was held in front of Brandt's New York Theatre, where a Rep picture was playing.

Further protests and action were expected to be determined at a meeting of the guild last night (Tues.). No meetings, however, have been scheduled between guild reps and management. Principal beef of the union is that Rep has indicated that it does not intend to recognize the guild contract, which means that discharged workers won't receive severance pay. Letouts received only four hours' notice when pink-slipped June 22. The discharged workers were Milton Silver, Tom McCabe, Al Slep, Irving Kerr, Jack Harris and Norman Feder.

N. Y. to Europe

Kathy Beaumont
Gertrude Berg
Milton Berle
Skip Casey
Marguerite Chapman
Anita Colby
Robert W. Dowling
Donald Flamm
Kurt Frings
Georgia Gibbs
Dorothy Gish
Radie Harris
Will Hays
Mrs. Francis Head
George S. Kaufman
Isaac D. (Ike) Levy
Leueen MacGrath
Joyce Matthews
Ken McEldowney
Mike Nidorf
Roberta Peters
Claude C. Philippe
Irving Schneider
Robert Shackleton
Robert E. Sherwood
Seymour Siegel
Gloria Stroock
Robert Taylor
Burr Tillstrom
Edgar Van Blohm
Beulah Zachary

Despite Split Opinion, TOA Will Fight Bill Nixing 'Non-Profit' Show Taxes

Although there is a division of opinion among toppers of Theatre Owners of America over the advisability of a campaign against Congressional proposal to lop off admission taxes on shows given by non-profit organizations, TOA will argue against the bill at hearings of the Senate Finance Committee this month. Gael Sullivan, exec director of TOA, said this week that the exhib organization did not want to be labeled as being opposed to cultural groups surviving, but that the broad aspects of the measure were dangerous to the film biz.

Opponents to fighting the bill base their objections on the theory that the elimination of the tax for non-profit groups might be the opening wedge in having the tax removed, or at least reduced, for commercial enterprises. Majority segment, however, take the position that enactment of the law would create unfair competition which would spawn fly-by-night promoters of attractions in the name of charity.

Council of Motion Picture Organizations originally suggested the danger in having the tax removed for the non-profit orgs, but it couldn't go ahead with a campaign because of the disagreement within the TOA ranks. With TOA now ready to step into the fight, COMPO will take an active part in the move to kill the proposal.

Metropolitan Motion Picture Theatres Assn., N. Y., led off the fight three weeks ago with a flood of telegrams to the House Ways and Means Committee in Washington.

(Continued on page 28)

Set Chodorov, Garmes On 'Main St.' Film

Vet cameraman Lee Garmes was signed last week by Cinema Productions to camera "Main Street to Broadway," which CP will produce in N. Y. late this summer in association with Council of the Living Theatre.

Cinema also added screenwriter Jerome Chodorov to roster of scribes writing special material for the Robert E. Sherwood story. Shepard Traube, screen and N. Y. legit director, has been named an assistant to producer Lester Cowan.

Pix Out in Cold On Billboarding As Others in Grab

Billboards, once one of the top ballyhoo media in the pic biz, have been gobbled up by other industries to the extent that it's virtually impossible to buy, borrow, rent or steal a board to plug a picture. And distribs are bemoaning the loss, blaming both themselves and the exhibs for allowing other lines of business to steal their thunder.

Long-term leases on roadside 24-sheet boards by liquor, cereal, tobacco and automobile manufacturers have just about eliminated the pix industry from the field.

Situation has become so acute that the industry as a whole may be asked to join up in a big board-building project. Edwin W. Aaron, western division sales chief for 20th-Fox, in his regional sessions has been urging the construction of boards so that the dormant medium of advertising may be revived. Aaron ventured the opinion this week in N. Y. that the project might be undertaken by Council of Motion Picture Organizations on a national scale.

Exhibs started tapering off on the use of 24-sheets during the biz boom of World War II. There was a time when Loew's theatres used around 200 24-sheet boards in the New York area alone on a single picture. It's now estimated that not more than 400 24-sheets are used in the entire country by theatres. Metro once had 2,400 billboards under contract across the country.

Hugh Owen Recuping

Hugh Owen, eastern and southern division manager for Paramount, is recovering from a recent illness that had him confined to Doctors' Hospital, N. Y. He'll be away from his desk for some time.

Al Kane, his assistant, who headquartered in Boston, has been brought in to New York to sub.

N. Y. to L. A.

Bill Blowitz
Ann Blyth
Howard Connell
Ed Dukoff
Jose Ferrer
Adele Fletcher
Bert Friedlob
Kim Hunter
Abe Lastfogel
Doretta Morrow
Don Prince
George Seaton
Edward E. Sullivan

Europe to N. Y.

Gertrude Applebaum
Valerie Cardew
Valentina Cortese
Bette Davis
Victor di Sabata
C. S. Forrester
Lovat Fraser
Franklin M. Heller
Danny Kaye
Arthur B. Krim
Joseph A. McConville
Gian-Carlo Menotti
Gary Merrill
Dick Nadel
Cecil Tennant
Jerome Whyte

$758,378 Tax Credit By Govt. to Loew's; 12-Week Net Jumps

Earnings statement from Loew's this week disclosed the film company has a Federal tax credit of $758,378 for the 40 weeks ended last June 7. Figure represents adjustments of payments to the Treasury Department in prior years.

Loew's net profit for the 12 weeks ended June 7 jumped to $1,341,754, equivalent to 26c per common share. Tax credit for the 12-week period was listed at $290,781. Net take compares with $1,032,478, or 20c per share, for the corresponding period in 1950.

New quarterly profit brings Loew's earnings for the first 40 weeks of the current fiscal year to $5,567,619, or $1.08 per common share. This is against $6,019,441, or $1.17 per share, for the 40 weeks ended June 8, 1950.

Gross sales and operating revenue for the '51 period reached $132,883,000, down from $135,007,600 in the corresponding '50 period.

L. A. to N. Y.

John Barrymore, Jr.
Richard Basehart
Joseph Bernhard
Julie Bishop
George Brent
Fred Brisson
Joseph Calleia
Teresa Celli
Claudette Colbert
Anita Colby
Gary Cooper
Denise Darcel
Cy Feuer
Sid Garfield
William J. Heineman
Russell Holman
Jose Iturbi
Mary Livingstone
Lenore Lonergan
Harry Mandel
Eddie Mannix
Ernest H. Martin
Guido Martufi
Ken McEldowney
Johnny Mercer
Vincente Minnelli
Dennis Morgan
Mike Nidorf
M. S. Novik
Norman Panama
I. H. Prinzmetal
Samson Raphaelson
Joe Roth
Phil Silvers
Robert Taylor
Tommy Ward
William A. Wellman
William Wyler
William Wyman
Desmond Young
Max E. Youngstein

MYERS RAPS THEATRE 'ARENAS'

Skiatron to Lease Its Own Theatre TV In a Month; No Capital Outlay Needed

With exhibs scrambling for large-screen tele apparatus as a result of the unquestioned success of the two recent exclusive fight broadcasts, the movement toward theatre TV was given a further hypo during the past week by a disclosure of Arthur Levey, pres of Skiatron. He said that the company will have on the market within a month a system which it will lease to theatres, thus requiring no capital outlay by exhibitors.

The $15,000 equipment cost being asked by RCA, plus a heavy installation charge, has been one of the factors discouraging rapid growth of theatre tele. Paramount's delayed-film system is even more expensive than RCA's by several thousand dollars.

Levey's proposal is to charge 10c per seat per performance, with an exhib guaranteeing payment for at least one performance a week. That would mean an outlay of $5,200 a year for a 1,000-seat house.

There will be no charge for installation, but a $25 monthly maintenance fee. RCA and Par also make a monthly maintenance charge.

Levey classifies the RCA and Paramount systems as "the Cadillacs of large-screen television." He adds that Skiatron is aiming to be "the Ford of the industry." System uses no cathode ray tube, substituting for it an ultrasonic cell, according to the Skiatron proxy. He added that the equipment is designed principally for small houses.

Result of the fight broadcasts was to give Par and RCA so many orders for equipment that they won't be able to catch up with them for months. Hope is, however, to have more than 100 houses with large-screen equipment by the end of this year, which has been the industry's goal.

Par Mum

Par has been keeping mum on the exact number of orders it has received, but it is understood to be between 50 and 100. In any event, there are so many that they will chew up its allocation of materials for the next nine months under

(Continued on page 29)

Old Bettors Never Die

Chicago, July 3.

While the whiff of liniment and sawdust was lacking at last week's theatre telecast of the Murphy-LaMotta fight at the State-Lake and Tivoli theatres here, observers during the bout noted some ringside color that theatre's management (Balaban & Katz) hadn't counted on.

Besides a majority of shirt-sleeved fight fans in the gallery and plenty of arm-flailing, old guard arena-ites, it was noted, were carrying on betting transactions in the balcony.

$5,000,000 For Theatre Lines Seen by AT&T

Incidental effect of success of the recent exclusive theatre fight telecasts is reportedly a decision by the American Telephone and Telegraph Co. to spend $5,000,000 on putting lines into theatres. AT&T, it is said, hopes in this way to head off strong demand by exhibs on the Federal Communications Commission for alc channels for large-screen tele.

AT&T reportedly now sees a large future in theatre TV and wants a permanent place in the picture. Except for some incidental loops, it would be out in the cold should the FCC provide air channels for theatre tele, thus obviating use of the telephone company's coaxial cable installation.

Motion picture industry goes before the FCC Sept. 17 with its plea for allocation of channels. AT&T strategy, it is said, is to weaken the industry's case by informing the Commission it has budgeted a large sum of money and is readying extensive facilities which would make theatre tele feasible without use of valuable space in TV's limited spectrum.

Theatre tele proponents said this week they would not be deterred from pushing their case vigorously before the FCC, regardless of AT&T facilities being available. They said that anything could be sent over the air that could be sent over cable, and they saw no reason to cut AT&T in on their profits.

Goldwyn Got Fair Detroit Terms, Quiz Tries to Prove in Suit

Efforts to prove that Samuel Goldwyn was getting fair terms for his product in Detroit were apparent by the line of the questions tossed at James A. Mulvey, Goldwyn Productions proxy, in depositions taken in New York last week. Testimony was taken by attorneys for Detroit theatre interests against which Goldwyn, a number of other indies and the Society of Independent Motion Picture Producers filed an $8,500,000 restraint-of-trade suit several years ago.

Deposition-taking, in the Paramount board room, ran from Tuesday (26) through Friday (29) last week. It may resume with Mulvey as witness again next Monday (9) if Detroit attorneys are ready to continue.

Attorneys for the defendants were Rockwell T. Gust for United Detroit Theatres, William Henry Gallagher for Cooperative Theatres of Michigan, James E. Haggerty for UDT topper Earl Hudson and David Newman for Co-op chief James F. Sharkey. Plaintiffs were represented by Stewart Kerr and James Dresbach of their Detroit counsel.

Although the testimony was taken in closed session, it is understood that Mulvey made no effort to disprove the evident contention of the defendants that producers were getting fair terms for their pix. Action, Mulvey's answers revealed, is based not on that point, but on the demand for open competition in Detroit. Basis of the suit is that UDT and Co-op by agreements between them did not permit operation of free competitive selling.

WB's RCA Big-Screen TV in Broadway Debut

In a closed circuit telecast from the National Broadcasting Co. studios in N. Y., Warner Bros. last night (Tues.) introduced RCA large-screen television to Broadway with the opening of the Warner Theatre, formerly the Strand. Event was timed to coincide with the 25th anni of commercially successful talking pix, which Warner unveiled on Broadway in 1926.

Major Albert Warner, in a TV interview with RCA pres Frank Folsom, said that he and his brothers, Jack L. and Harry, had the same confidence in the future of the biz now as they did in 1926. Others on the initial RCA telecast at the Warner were Dennis Morgan, Patricia Hitchcock, comic Danny Thomas and Ben Grauer. Proem of Alfred Hitchcock's "Strangers on a Train" was part of the celebration. Robert Christenberry, president of the Broadway Assn., presented the theatre with a commemorative plaque. Martin Starr handled the lobby interviews over WINS, and "Voice of America" covered the event by wire recording for worldwide broadcast.

TELE FIGHTS KEY TO B.O. WARNING

Washington, July 3.

Motion picture exhibitors were advised today (Tues.) by Abram Myers, general counsel for Allied States, to think carefully before turning their theatres into "prize-fight arenas."

Myers found it only natural, "times being what they are," that the standout crowds at the Louis-Savold and the Murphy-La Motta fights "seem to have started a stampede toward large-screen television." But, he pointed out, the cost of a TV installation is high, first-class fights are few, the attitude of other sports toward theatre TV has not crystallized, public reaction to paying for programs remains in doubt and "the ultimate effect on regular movie attendance is not known."

Prompted by a sportswriter's account of the scene at the local Keith's showing of the Murphy-La Motta fight, Myers suggested it might be well to consider the possible effects of such showings on the typical moviegoer. The writer (Francis Stann, of the Evening Star) reported that the theatre took on the atmosphere of the arena, with vendors selling peanuts and soft drinks, the shirt-sleeved crowd booing and cheering, drowning out the fight announcer's descriptions and rushing to the exits when the fight ended and the film resumed.

Color Tele for the Blood?

"Of course," said Myers, "the scene would have been more uplifting if color television had been employed so that the audience could have enjoyed the gore coursing down LaMotta's ugly mug."

Certainly, Myers asserted, this is not the atmosphere that refined theatre patrons are accustomed to. "Will they be willing to space their movie-going so as to avoid these brawls," he asked, "or will the theatre lose caste in their estimation? The experience would hardly endear the theatre to them as a place of polite entertainment."

If it is necessary to take in many

(Continued on page 29)

Banks Eager To Lend on Vidpix

Hollywood, July 3.

Attitude of California banks toward television film financing has done an about-face in the last six months. The welcome sign is hanging out for TV producers who once were shunted from the door.

Bernard Giannini, veepee in charge of film loans at the Bank of America, turned down all vidfilm financing half a year ago, but now that institution has changed its attitude. An official of the bank said: "We are ready to finance a television loan if it looks good."

Security-First National is reported backing several TV deals and considers the outlook promising, although it is holding off on indie motion picture financing.

California Bank has bankrolled at least one series of video films, and is definitely interested in the future of production in that medium.

PINE-THOMAS BUYS 10 OF ITS PIX FROM PAR

Hollywood, July 3.

Pine-Thomas closed a deal for complete possession of 10 of the 20 pictures they produced for Paramount over a period of years. Previously, ownership of the films was shared equally.

Pictures involved are "Wildcat," "Wrecking Crew," "Tornado," "Take It Big," "Dangerous Passage," "Follow That Woman," "Swamp Fire," "Fear in the Night," "Shaggy" and "Caged Fury." They are destined for release, not for television, according to P-T.

At Current Economics, Theatre TV Can't Show Big Profit, Exhibs Feel

No TV Rep-ercussion

Exhib protests against Republic's decision to release its old product to television has had no effect on its sales to theatres, exec v.p. James R. Grainger said this week. Grainger admitted that he had received a number of squawks, particularly from Allied States Assn. exhib units, but said that these had not taken the form of booking cancellations or reticence in buying Rep. product.

Grainger said he had referred all protests to Rep. proxy Herbert J. Yates. His own idea, however, he added, was that sale of current releases to tele might hurt theatres, but no harm could come by permitting use of old pix.

Par, Skiatron To Cut Exhibs in On Subscription TV

Aiming to head off exhib opposition, sponsors of two new systems of subscription tele—Paramount and Skiatron—are planning to cut theatremen into the pay-as-you-go TV picture. Recognizing that their stiffest fight for both air channels and films will come from exhibs, Par and Skiatron hope to ease the pain for the theatremen by giving them a participation in the new setups.

Par, which recently paid $300,000 for a half-interest in the Telemeter device, is understood to have a two-fold plan for assuaging exhibs. First, it will give them the initial option on franchises on handling the coin-box tele mechanism for homes in their territories. Second, it is reported considering a plan whereby theatres would get first-runs on pix and Telemeter would get them subsequently.

Skiatron, currently attempting to get Federal Communications Commission approval for 300-family New York test of its Subscribervision system, is planning to cut competing exhibs directly into its receipts. According to prez Arthur Levey, any theatre within a half-mile of a subscriber will get a percentage of what that subscriber pays for any pic which the theatre has shown in the preceding three months.

Both schemes are strictly in the idea stage as yet. Neither has been presented to distributors for their approval, which would be necessary, and there are many angles yet to be solved on the exhibitor participation.

In the Telemeter plan, for instance, what determines which exhib gets the franchise if there is more than one who wants it in a particular territory? Also, there's

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Judge Raps 'Streetcar' In Limiting Chi Run

Chicago, July 3.

Federal Judge Michael Igoe blasted Warners' "Streetcar Named Desire" last week as "an immoral picture," after attorneys for the distrib appealed to the jurist to permit an extension of the two week limitation in the Loop for the Tennessee Williams epic and "Captain Horatio Hornblower." Latter pic was okayed for a six-week showing at any downtown Chicago theatre.

In ruling out "Streetcar," Igoe said he would not "condone any picture which dealt with sex, nymphomania and liquor" as its basic theme by giving it the rare luxury of an extended Loop run.

While circuit operators are convinced a good, exclusive show can draw capacity audiences to theatre television, some of them are equally certain they can't become rich piping in the special presentations. At least for the time being.

Following their experience with the recent boxing bouts, exhibs are reappraising the new item in programming from the standpoint of payoff economics. They have yet to receive notice of exact amounts due for the fight pickups, but they've ascertained there was little if any immediate profit.

It was learned a formula deal was worked out determining the amount of payment by each theatre to the International Boxing Club, which promoted the fights, based on seating capacity. It was said to vary slightly according to location of the film houses but roughly amounts to 40c per seat. This was the principal item on the bill. Added to it were the costs for technical servicing, such as coaxial cable and telephone charges.

The 11 theatres which carried the Murphy-LaMotta go last Wednesday (27), with a combined seating capacity of about 28,000, paid about $10,400 to the IBC. Though the participating houses had capacity or near-capacity gates, the 40c-per-seat bite left little room for profit.

In addition to immediate charges for each event televised, an important factor in the financial figuring, of course, is the initial outpay of special TV equipment. This amounts to about $15,000 on an RCA installation which, while not too hefty a sum for the large first-runs, obviously represents top money for the smaller spots.

Cost factor, however, is not deterring the TV-minded exhibs. As more and more theatremen participate in picking up telecasts, both the rights to the special shows and

(Continued on page 6)

Some Korda Pix May Bypass Theatres In U.S. for Television

Some of Sir Alexander Korda's pix, handled in the U. S. by Lopert Film Distributing Corp., may be released exclusively for television if their boxoffice value is doubtful, proxy I. E. Lopert said in N. Y. last week. Films earmarked for possible TV exhibition will be selected from a group of 10 on Lopert's Korda sked. Films disposed of for television will bypass commercial theatre exhibition completely, Lopert said.

Lopert, accompanied by Morris Helprin, Korda's U. S. rep, planed to England Thursday (28) to discuss future product with Korda and to look at recently completed pix. Latter includes "Outcast of the Islands," a Joseph Conrad story, and "Cry the Beloved Country." Slated for production shortly by Korda are "Sleeping Beauty," "Gilbert and Sullivan" and "Sound Barriers."

Before hopping overseas, Lopert said that his company would expand its sales program this fall. It is not planned to open exchanges, but sales reps will be set up in 12 key cities to handle distrib's product. The more important pix in the lineup are "Tales of Hoffmann," "The Wooden Horse," "Women Without Names" and the pair recently finished in England, "Outcast" and "Beloved Country."

Lopert said "Hoffmann" had returned a gross to the distrib of $300,000 in 10 weeks. Pic has played in eight cities to date and is expected to stay at the Bijou, N. Y., until next summer on a roadshow basis. It's been averaging $12,000 weekly during its N. Y. run, Lopert said.

Helprin and Lopert will be abroad about six weeks. Lopert will look at continental pix with the view of acquiring U. S. rights for those that appear suitable for the American market.

New Threat to Distrib Finances Via $11,000,000 in Chi Law Suits

Chicago, July 3.

Anti-trust legal fireworks flared anew this week. In the face of their extensive efforts to avert expensive courtroom contests with exhibs, film distribs found themselves the target of a barrage of eight new antitrust suits in which total damages of close to $11,000,000 are demanded. Balaban & Katz chain is co-defendant in the suits.

All eight actions were instituted in Chicago Federal Court, charging conspiracy and other unfair business practices. Regardless of the outcome of the allegations, the suits impose new financial burdens on film companies. While very few of such cases through the years have been carried to ultimate verdicts in behalf of the plaintiffs, the costs of merely litigating the issues amount to heavy drains on the financial resources of the pic outfits. Close to 140 other cases now are pending.

In another Chicago action, the Department of Justice re-entered the film industry scene, pouncing on a group of drive-in theatres with restraint of trade charges.

Chicago, July 3.

Federal Grand Jury last week indicted Essaness Theatre Corp. and five other local drive-in operators in alleged conspiracy in restraint of trade.

Findings of Department of Justice, which were passed on to the Grand Jury nearly three weeks ago, cited the ozoner operators for fixing uniform and non-competitive admission prices and for refraining to place a group tariff on autos. Government said the price-fixing denied the public films at prices which should be determined commensurate with a free and competitive market. It was also stated that distribs were deprived of the benefit of pictures it had sold in accordance with Chi's open distribution system.

Case was turned over to Chi Federal Court, with no date set as yet for a hearing. Named in addition to Essaness, which manages the Four-Screen, Harlem, and North Ave. ozoners, are the Starlite Drive-In, ABC Theatricals, Ltd., Double Drive-in Corp., Illinois Drive-In Theatres Co., Inc., Oak Lawn Drive-In Theatre, and Frank Fink and Irving Gandell, who own the Harlem and North Ave. Theatres and lease to Essaness on a percentage deal. Named as co-conspirator but not a defendant in the case is Louis Jelinek, operator of the Sky-Hi drive-in.

Ozoner operators had formed a group tagged as Assn. of Drive-In Owners in March of this year for the purpose of joint advertising, standard 80c admission and policy of single features. Department of Justice had been investigating the group for the past two months, before turning over its findings to the grand jury.

7 Trust Suits Launched Vs. B&K, Major Cos.

Seven antitrust cases were simultaneously heaped on Balaban & Katz and the eight major film companies Friday (29). All seven cases coming at this time result from the theory that June 30 was the deadline for getting cases filed under the statute of limitations.

Cases filed total nearly $9,000,000 and cite injuries running from 1931 to 1948. Largest of crop is Chi's Drive-in Theatre's $1,800,000 demand.

Suit, filed by attorney Tom McConnell, is on behalf of Nathaniel Barger, local theatreman, who coincidentally, was indicted by the Federal Grand Jury on the same day for alleged price-fixing at his drive-in.

Avenue, Bell and Savoy here brought charges against B&K, its subsid, Great States, and eight majors for a combined $2,370,000 treble damages. Charges in these three cases run the course over the past 10 years, and all charge conspiracy for being relegated to late positions in the release system. All three cases were filed by attorney John F. Sullivan, repping operators Nathan Fadim and Leon Kaplan.

Sullivan's second set of three suits was filed on behalf of operators Marvin Lowenthal and Samuel Roberts, and asks treble damages of $2,380,000. Theatres are the White Palace, Cal and Homan, all with basically the same complaint of designated playing position. Latter six suits name Warner Theatres and Warner Circuit Management in addition to the eight film companies and circuits.

Indie Alamo, Chi Nabe, Sues for $1,980,000

Independent Alamo Theatre, westside nabe house, hung a $1,980,000 antitrust rap last week on Balaban & Katz and the majors in Chi Federal Court for 13 years' alleged injuries, dating from 1933 to 1947.

Alamo, 1,500-seater, charges conspiracy between B&K and distribs, designed to prohibit plaintiff from playing pix until nine weeks after completion of Loop run. Suit, filed by attorney Tom McConnell, names RKO, 20th, Universal, Columbia, Warners and Paramount, in addition to circuit.

Rep. Jackson

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feeling of self-achievement experienced by one who sits on a flagpole for 100 days. Secondly, there was the individual who had a sincere and deep sense of social obligation, and it appeared to him that he could best find an outlet for this expression in the ranks of the Marxists. Third, there were the careful characters, those who thought that while the democratic way of life might continue to exist and prosper, there was always the chance that a Communist system might overcome the democratic way of life in the final struggle. These people said, 'Just to be safe I'm going to keep a foot in each camp.'

"There was another large group who suffered from a weird assortment of neuroses and who took these neuroses with them into Communism, trying to solve their problems within the framework of the Marxist philosophy.

"Finally, there were those for whom no brief can be held at all, except to say that they were stupid."

Britain's $ Dip

Continued from page 1

The English are anxious to get them under way as rapidly as possible, since Parliament recesses at the end of July and the British government takes on something of a limited holiday status.

Meantime, it is now definite that James A. Mulvey, pres of Samuel Goldwyn Productions, will be part of the American negotiating team. He represented the Society of Independent Motion Picture Producers in discussions on the original Anglo-U. S. pact in 1948 and the extension last year.

Ellis G. Arnold, SIMPP prez, who also sat in on the 1948 huddles, will be absent from the new meets.

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, and Joyce O'Hara, acting pres of the org, will represent the majors. McCarthy leaves New York on the Queen Elizabeth Saturday (7) and O'Hara will depart by air July 11.

Final discussions on U. S. industry's attitude on various European problems to be faced by McCarthy will take place in New York tomorrow (Thurs.) when company prexies and foreign managers meet. O'Hara will chairman the discussion.

In addition to England, McCarthy will visit France, Spain, Denmark, Sweden, Norway, Germany and Italy. He may also get to Finland. He anticipates attending the Venice Film Festival early in September and returning to the U. S. immediately after that.

Principal items on the board agenda for tomorrow's session is Yank attitude on the British Eady Plan. That's a measure for increasing taxes and divvying the added returns with the industry. It has been approved by the House of Commons (see story in International Section) and by the British trade associations. Americans still must okay it, however, before it can become effective.

Acceptance of the plan is a major item in negotiations which the Yanks will undertake on the new Anglo-U. S. pact.

Rickard in N.Y. To Meet With McCarthy

Joaquin Rickard, Latin American rep for the Motion Picture Assn. of America, is expected in New York today (Wed.) or tomorrow. He is returning from Buenos Aires via Rio and Lima.

Rickard's arrival is timed for discussions with John G. McCarthy, director of the international division of the MPAA, prior to McCarthy's departure for Europe Saturday (7). Latin American rep will be in New York about two weeks before returning to B. A.

Report French In Pitch for $$ On Co-op Plan

French film industry is understood preparing a pitch for American distrib dollars to finance a co-operative releasing and promotion organization for Gallic pix in the U. S. Provision of coin for such an operation will be thrown at Yank negotiators as the price of retaining the present quota of 121 pix annually in France or increasing it slightly.

There has been a tentative suggestion to John G. McCarthy, director of the international division of the Motion Picture Assn. of America, that its members put up $250,000 for the project. Plan has been discussed by the MPAA, but is highly unlikely of acceptance. In some form it might be considered as a last resort, but even then the Americans would want a large quid pro quo—probably complete lifting of the quota.

Presentation of the demands by the French will be made at meetings in Paris next month on a new Franco-U. S. film pact to replace the 1948 revision of the Blum-Byrnes agreement, which now prevails. The 121 pic quota is based on the latter covenant. McCarthy will go to Paris for the new talks following discussions in London in mid-July on a new Anglo-U. S. deal. It is not certain yet whether Joyce O'Hara, acting pres of the MPAA, and reps of the Society of Independent Motion Picture Producers, who will accompany McCarthy to London, will also go to Paris with him.

The import quota system is now the only major question facing the negotiators, since the French recently lifted all restrictions on conversion of francs to dollars. American industry policy is, of course, to demand no restrictions on free trade in films. French are expected to be tough in demanding a cut in the number of imports permitted and, at most, the retention of the status quo.

French picked up their idea for Yank aid in distributing and promoting their product in the U. S. from the Italians. Latter, in original negotiations for an Italo-U. S. treaty last winter, asked the American industry to guarantee income on Italian pix in the U. S.

By footing the bill for a delegation of top film and government men to come to New York, MPAA made it possible for the Italians to see for themselves that such a guarantee was impossible and impractical here. Italians nevertheless ended up with an agreement by which Yank distribs contribute to a promotional setup for their films in New York.

Fear that other nations would pick up the scheme—just as the French have—was one reason MPAA members were very hesitant about it. That's similarly the reason why the Paris negotiators will have a hard time selling it to the Americans.

Aside from the matter of the $250,000 involved, another reason the Yanks don't like the scheme is that they know it is not practical. No French producer would be obliged to distribute through the co-op, so it figures that any good pic would go to one of the established foreign distribs in New York, who would pay front money. That would leave only the dregs for the co-op. Obviously, as a result, the pix would do poorly and the French producers would be no happier than they are now.

No Profit in Theatre TV

Continued from page 1

the technical charges will come down proportionately."

Additionally, the Louis-Savold and the Murphy-LaMotta bouts have paid off in terms of profitable experience. It was found in some instances increased admission prices did not discourage the ticket-buyers, and a minimum of advance advertising is necessary. Prior to its pickup of the first fight, RKO Keith's, Washington, spent $500 on ads. This was cut to $250 for the Murphy-LaMotta fray, and the plan now is to spend only $125 for the next exclusive show of the type.

Another angle is non-TV pickup theatres in competition with those showing the bouts have benefited in attendance. Prizefight obviously is no attraction to all theatre customers.

LaMotta-Murphy was piped into 11 theatres in eight cities. It's expected the same houses, and possibly some additional others, will program the Rex Layne-Rocky Marciano bout, from Madison Square Garden, July 12.

Chicago Sellout

Chicago, July 3.

Last week's big-screening of the Murphy-La Motta bout into Balaban & Katz' State-Lake and Tivoli theatres equalled, if not bettered, tremendous response to the Louis-Savold fracas two weeks ago. State-Lake, 2,700-seater, locked its doors at 6:30 p.m., two hours before fight time, and choked off several thousand shirt-sleevers. Tivoli, 3,400-seat nabe house, was sold out at 8 p.m.

Mishap occurred at the Tivioli when the video apparatus snarled in the fifth round. Police were called in to quell a near-riot while workmen labored over the equipment, but by the time projection was restored the bout had ended.

Circuit obtained permission from IBC for repeat film of the bout after house was cleared, which ate up most of the turnaways. Additionally noted was perkup in biz at competitive Loop houses, many of which caught surplus.

Washington, Baltimore Lesson

Washington, July 3.

One of the new lessons learned by this second experiment in exclusive, large-screen theatre television is that theatres in Negro neighborhoods will probably not play to a capacity house unless one of the fisticuffers is a Negro. That's the way it added up in Washington for the Jake La Motta-Bob Murphy scrap and similar findings were made in Baltimore. Otherwise, things were about the same as for the test between Joe Louis and Lee Savold.

The 1,350-seat Lincoln Theatre, part of the District Theatres chain of houses in Negro neighborhoods broke its regular show at 8 p.m., turned up the house lights, cleaned the theatre, and then began to sell special tickets for the Murphy-La Motta go at 74c., compared with the normal house tab of 50c. Result was disappointing, with the theatre being only two-thirds sold out at fight time. On the other hand, when Joe Louis fought, the place was sold out two hours in advance of ring time despite the 74c figure. There was some question about whether the Lincoln Theatre would schedule the July 12 Marciano-Layne fight, which also involves two white contestants. However the company spokesman said there was one bright angle. Although the Lincoln did not draw capacity, business was helped in other houses of the chain, which did better than they do when any bout is telecast to the entire public.

Baltimore's experience was similar. The Metropolitan, playing to Negro clientele, was less than three-fourths filled, although Loew's Century, playing to white audiences was oversold.

Philly Click

Philadelphia, July 3.

Theatre telecast of the Murphy-LaMotta bout at the Stanley was tremendous success. House put 2,950 seats on sale at 7 o'clock and by 8:30 they were gone along with stubs for several hundred standees. Thousands were turned down at the boxoffice in the hour-and-a-half remaining until fight time.

Scalpers worked across Market St. peddling the $1.25 admission tickets for $2.50. Overflow helped adjacent Mastbaum, World and Boyd theatres.

Richmond SRO

Richmond, July 3.

First theatre television operation locally followed the same pattern as in other cities in which big-screen TV special events have been shown. The National, a Fabian house, telecast the La Motta-Murphy fight on Wednesday (27), filled its 1,350 seats and got its full quota of cheers from the audience and squawks from the home set owners left out in the cold.

House was opened at 6:30 p.m. with a showing of the feature film before and after the fight. Prices, usually pegged at 65c, were upped to $1, including tax, with no complaints from the cash customers regarding the advance.

Big in Pittsburgh

Pittsburgh, July 3.

Better idea of future of theatre telecasts on a closed circuit was obtained here last week when Fulton carried the Jake LaMotta-Bob Murphy fight, and it was plenty encouraging. House sold out completely at last minute, playing to just 25 people less than the recent Louis-Savold setto, which had flock of standees, and at the same top, $1.30, or $1 plus 30% Federal and city taxes.

Cleveland's 3,300 Payees

Cleveland, July 3.

For the second consecutive showing, RKO Palace played to SRO for the LaMotta-Murphy telecast. Boxoffice attendance, according to Max Mink, manager, was 3,300, same as the Louis-Savold clash.

Reception of fight was good, with closeup especially well received by crowd composed of a majority of male enthusiasts. Crowd frequently got into fever pitch, shouting, cheering and reacting in much the same way as regular arena attendance.

Theatre upped prices from regular 75c admission to 99c at 5 p.m.

Sellout in Albany

Albany, July 3.

The second closed-circuit presentation by Theatre Television Network, in an eight-city, 11-house hookup, marked a technical improvement over the first, great audience enthusiasm, and a financial showing at Fabian's Palace smaller only because the sale of tickets was stopped at 9:05 p.m. Manager Alex Sayles and Deputy Police Chief John P. Tuffey decided to close the boxoffice on the theory standees to the number of 600, such as crowded into the 2,000-seat house for the telecast of the Louis-Savold bout, introduced an element of danger.

It is probable that 800 additional admissions could have been sold. Regular admish of 74c was charged and that included the two feature pix. Kid prices were hiked 25c to 50c.

87G Suit Vs. FC Subsid Would Be Settled for 16G

If Film Classics' creditors approve, an $87,004 action brought by Maurice J. Wilson against FC's wholly owned subsidiary, International Film Classics, Inc., would be settled for $16,000. Following a petition of Irving Kaufman, assignee of the defunct FC, N. Y. Supreme Court Justice Benjamin F. Schreiber last week ordered the company's creditors to show cause next Wednesday (11) why the settlement should not be made.

The $16,000 would be paid by IFC or, in the alternative, judgment is to be entered against the firm for the same amount. In addition, Kaufman seeks creditors' approval for expenditure of $500 to hire whatever personnel he deems necessary to aid in the administration of this matter.

HALLMARK'S HONOLULU DEAL

Honolulu, July 3.

Kroger Babb, prexy of Hallmark Productions, Inc., inked a deal with Herman and Lou Rosen of the Royal Amus. Co. here, calling for distribution of Hallmark product in the Hawaiian Islands.

First pic to precm under the agreement will be "Mom and Dad." It's slated to open at the King Theatre here in mid-September. Every four months other Hallmark films are to be unveiled.

STUDIOS EYE SEQUEL REVENUE

ABC Facilities, UPT's Solidity Explained To Stockholders in Financial Statement

Economics involved in the proposed United Paramount Theatres-American Broadcasting Co. merger—specifically, the dollars and cents reasoning behind the move—were given full explanation in a UPT statement to stockholders this week.

ABC has excellent facilities and organization, the theatre chain investors were told. But the web is lacking in working capital. It's at a disadvantage with competitors in TV in obtaining talent and shows or programming and the necessary personnel with show business know-how.

UPT's financial position is solid and, according to the statement, it can supply the coin required to latch on to top entertainment. This, in addition to the chain's manpower with long experience and ability in the entertainment field, "should make the ABC television operation an excellent and lucrative investment," UPT's shareholders were advised.

ABC had a net profit of $468,676 in 1948. Following year resulted in a loss of $519,088. Last year, 1950, resulted in a net take of $84,605 representing something of a comeback but still showing weakness in its general finances.

As of last March 31, UPT had $21,267,000 in cash plus $5,162,605 in U. S. Government securities. Total current assets were listed at $30,704,987, against total current liabilities of $13,640,826.

TV's Cut-in

Development of TV, of course, cut into ABC's monetary resources. Pointing up the bolstering factor in the UPT consolidation is the disclosure the net's indebtedness of $7,162,000 will be paid off promptly following consummation of the merger.

Two outfits, when they get together, will have combined indebt-

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FCC's Citizenship Query

Stockholders of United Paramount Theatres are being asked if they're American citizens. Strange query appeared in proxies mailed to the investors preliminary to the July 27 meeting in N. Y., where the proposed merger with American Broadcasting Co. comes up for a vote.

However, explanation was found in a statement also sent out by UPT proxy Leonard Goldenson. He said the Federal Communications Commission, before okaying the affiliation, wants to know if at least 80% of the resulting American Broadcasting-United Paramount corporation are citizens.

UPT's Wholly Owned Theatres Now Down to 694

Continuing with its vast program of dropping properties and terminating joint ownerships with exhibitors, United Paramount Theatres has reached the point where it has 100% ownership of 694 theatres and partial interests in 290 others. In March, 1949, when the divestiture consent decree was entered, the chain comprised about 1,450 houses.

UPT's major theatre interests are in New England, Illinois, Iowa, Minnesota and the southern states. Circuit is called upon to reduce its holdings to 650 wholly-owned houses by March, 1952, under terms of the decree.

In line with the breakups of joint holdings, Interstate Theatres, UPT subsid in the southwest, last week consummated a split with Claude Ezell Associates. Interstate and Ezell had shared the ownership of 12 Texas drive-ins on a 50-50 basis. They agreed to an even numerical separation, each taking six theatres.

Interstate similarly terminated its ownership pool with Louis Novy, each taking two of the four theatres in Austin, Texas, which they operated. Under UPT's agreement with the Department of Justice, Interstate is required to dispose of 55 theatres, in addition to breaking with partners. It's figured all partner ownerships will be severed by next March 1.

Corn-Tillers Just Ain't So Interested In Theatre Crunchers

Chicago, July 3.

Suggested co-op campaign of the film industry and corn-belt farmers to get patrons back into the theatres holds no attraction to the earth-tillers. Idea of the filmites who suggested it was that corn-growers suffer as much as exhibs by decreased theatre attendance because of the drop in popcorn sales.

Tain't true, however, according to Thomas J. Sullivan, of the National Assn. of Popcorn Manufacturers. Whether people are watching TV or in a theatre, they're eating popcorn just the same, he says. And if they do stop munch-crunching, that's all right with the farmers, too, since the switch is easy and profitable to oats, alfalfa or soybeans.

Growers sell their corn crops in advance of planting to the pop processors. What has the processors worried at the moment is that the farmers aren't sending back next year's contracts. That portends the possibility of a shortage of the crackle confection for theatres.

Other crops aren't as profitable to farmers as corn for popping, but they're also less tricky agriculturally. Nevertheless, the special corn-raising is big biz. There were 150,000 acres planted with the stuff in 1948, bringing growers $13,732,000. With a price decline in 1949, that fell off to 96,800 acres and $5,186,000. It compares with 64,500 acres and $1,142,000 in 1939.

Fox-West Coast and Commonwealth chains own their own farms and process the corn themselves. They have a 2,000-acre layout near Kansas City. Government, incidentally, helps them out by constant experimenting to improve the "poppability" of the breed.

3 Males Win WB-RCA Talent Contest in Pitt

Pittsburgh, July 3.

John Beattie, former WCAE announcer, was one of the winners of a six-month WB contract in the Warner Bros.-RCA Victor "Star Discovery" contest which just closed here. Eliminations were held in all of the circuit's Pittsburgh zone houses, with 12 finalists competing at downtown Stanley last week. Harry Mayer, of Warners, and Charles Green, of RCA Victor, were the judges.

Ray Rachowski also got a WB pact, and boys made a clean sweep when Joseph Kerrigan, a local college student from New York, grabbed the RCA Victor deal, which calls for a short-term recording contract. Unlikely that either Beattie or Rachowski will report at the studio for some time, however, since Beattie, a World War II vet, will have a bad cartilege in his leg fixed up first at the Veterans Hospital and Rachowski wants to get his degree at Penn State College, where he graduates in January.

9 FOLLOWUP PIX AWAIT RELEASE

Hollywood, July 3.

Their boxoffice worth practically assured, nine series of followup pix are now completed and waiting their individual turn at racking in the customer dollars just as their predecessors did before them. Producers, who struck a goldmine before, are out once again to prove they can come up with a top biz repeat using the same subject matter and, generally, the same top castings.

Forerunner in the field, of course, is U-I with its "Kettle" and "Francis" films. The Percy Kilbride-Marjorie Main series, still being brought in for under $900,000, continues to remain high on the studio's list of top grossers. The high regard in which U-I holds its Kettles, incidentally, is shown partially by the contract of male lead Kilbride. Actor, under non-exclusive pact for two-a-year to the Valley lot, is contractually forbidden to costar with Marjorie Main in a similar-veined pic on another lot. Next in the series, meanwhile—"Ma and Pa Kettle at the County Fair"—goes into release within the next few months. "Francis," another low-budgeter, boomeranged into a top grosser, and its sequel, "Francis Goes to the Races," is now set to hit theatres this month.

At 20th-Fox it's that "Belvedere"

(Continued on page 27)

'Most Ambitious' Prod. for Rep.

Prexy Herbert J. Yates has unveiled Republic's most ambitious production plans for the 1951-52 season, lineup comprising 34 features, 16 westerns and four serials. In addition, outfit will reissue 12 Roy Rogers starrers.

Of the 34 features, 15 will be in the "de luxe" group. Stars will include John Wayne, Errol Flynn, Maureen O'Hara, Micheline Prelle, James Mason, June Havoc, Wendell Corey, Barry Fitzgerald, Vera Ralston and Laurel & Hardy. Producer-directors John Ford and Allan Dwan each will deliver several films. Lineup further includes three Judy Canova starrers in Trucolor, three musicals starring Estelita, three exploitation specials and 10 variety and adventure productions. Rex Allen will star in eight westerns, Rogers in two and Allan "Rocky" Lane in six.

Production program and promotion campaigns will be taken up at a series of four regional sales meetings, to be conducted by sales v.p. James R. Grainger. Sessions are set for Chicago, July 6-7; New Orleans, July 9-10; San Francisco, July 12-13, and N. Y., July 17-18.

Pioneers to Induct 16

Admissions committee of the Motion Picture Pioneers, comprising William J. Heineman, Herman Robbins, Marvin Kirsch and Jack Cohn, has approved some 16 applications for membership in the organization. Applicants, whose membership is greenlighted, will be inducted at the Pioneers' annual dinner in November.

Sixteen new members include Albert Beck, Harry M. Bernstein, G. Ralph Branton, Paul Daniels, Howard Feighley, Sr., Sam Katz, Karel Lamac, Carroll J. Lawler, John Lefebre, Mannie Marcus, H. J. Nelson, Joseph J. Nolan, Matthias Radin, James C. Shurkilla, Ralph B. Staub and William Steiner.

To date there are some 725 members on the Pioneers' roster. Admissions committee points out that no special invites are needed for membership application. Anyone associated with the industry for 25 years or more is eligible.

See Texas Exhibs' Own B.O. Drive Test for COMPO's Nat'l Campaign

Actress Biog Cycle?

Hollywood's next biographical binge may be to film the lives of great actresses. There were indications of two such stories among title registrations last week.

Wald-Krasna staked claims to "Eleanora Duse, Her Life and Times," while Charles R. Rogers put in a bid for "The Real Sarah Bernhardt."

Wyler's Par Plans Include Two More, Then 'Don't Know'

Producer-director William Wyler is remaining on the Paramount lot, at least until completion of the final two pictures he is committed to deliver under his contract. He went to Par in 1948 in line with the deal by which the major acquired Liberty Pictures and the services of its principals, including Wyler, George Stevens, Frank Capra and Sam Briskin.

Both Capra and Stevens have quit the studio, while Briskin, who had headed Par's production in association with studio topper Y. Frank Freeman, is still with the studio but is limiting his activities due to failing health.

Wyler told VARIETY in N. Y. on Monday (2) that he hasn't made any decisions on his future beyond the upcoming two productions. He said these probably will take a year's time, and for the present he isn't doing any thinking about subsequent setups.

Film-maker, whose last two, "Detective Story" and "Carrie," now are awaiting release, said his next will be "Roman Holiday," an unpublished original story by Ian Hunter (not the actor of the same name). This will be a comedy. He hasn't decided on the last to be made under his present Par pact.

Wyler has tentative plans to leave N. Y. at the end of this week for a brief vacation in Bermuda, probably returning to N. Y. in about 10 days. Then perhaps a trek to Lake Placid, where his children are at camp.

Eastern Pa. Allied Meets Despite National Hassle

Philadelphia, July 3.

Despite its hassle with National Allied, Allied of Eastern Pennsylvania continues to function and has called a mass meeting of its membership and exhibitors in the area for Wednesday, July 11.

Following the recent protest meeting of local exhibs, Allied of Eastern Pennsylvania extended an invitation to Al Lichtman, general sales manager of 20th-Fox, to appear here and clear up differences with local showmen over his company's sales practices. In a letter sent to all indie exhibitors in this area, Sidney E. Samuelson, president and general manager of the suspended Allied unit, urged attendance at the meeting "as vital to the showmen's welfare in this business."

The announcement declared Lichtman will be present and is prepared to discuss his company's sales policies and the grievances expressed by exhibitors in this territory.

Samuelson's letter, which asked every film man to attend as well as the Allied membership, expressly stated the meeting is being held under the auspices of local Allied group, which was dropped by the national organization two weeks ago.

Texas exhibs' own boxoffice drive slated for early fall may be the guinea pig of the national hypo campaign planned by Council of Motion Picture Organizations for later in the year. Texans' project is expected to be put over at a cost of around $50,000 which has been assured through the exhibs' self-assessment of 5c a seat. With drive-ins, Texas has approximately 1,000,000 seats, and sponsors of the setup are counting on half of the state's 1,500 theatres to come in.

Drive gets under way in early September, and the success or failure of the various gimmicks to be utilized to boost biz in the early stages will be the yardstick upon which COMPO will guide the national campaign. The Texas drive has been set tentatively to start Sept. 10 and to run for three months, with COMPO hooking in its campaign in October.

Although the film companies are tying in with the Texans on the project by assigning their salesmen to do missionary work in the T. O. T., the Lone Star State exhibs are asking for no coin from the distribs. Except for the salesmen's salaries and road expenses, which will be paid by the companies, the Texas theatremen are underwriting the entire campaign themselves. It's estimated that advertising costs, including paper, pressbooks, trailers, etc., will approximate $22,000. While $50,000 may be available, it's not expected that the full amount will be needed.

Drive, which was concocted by Col. H. A. Cole, of Allied Theatres of Texas, and Robert J. O'Donnell, general manager of the Texas Interstate circuit, originally was to have no connection with COMPO. However, at a meeting with distrib toppers and ad-publicity chiefs in New York Thursday (28), film execs more or less conditioned their support on having the drive

(Continued on page 27)

Film Public Very Hep To Prod. Techniques, 'Wants Authenticity'

The public is hep to film-making techniques and immediately recognizes lack of imagination in direction and general story treatment. It's long been decided the ticket-buyers want "grown-up" stories. Now they want to see freshness and ingenuity in putting the yarns on celluloid.

That was the observation made in N. Y. by Russell Rouse, who, with his production teammate Clarence Greene, produced, wrote and directed "The Well," which Harry Popkin is presenting through United Artists. The standout comedies of only a few years ago would flop today, Rouse commented. Reason he offered is that techniques in lensing must reflect constant improvement, or the audience rebels. It's not satisfied with sameness, neither in story nor in technical handling.

Another "must," he believes, is authenticity in settings and believability of characters. The public looks for "self-identification." They want to see persons on the screen who look like themselves or their neighbors, as well as locations which appear familiar.

Television in a few years similarly will face a more demanding audience, according to Rouse. Standards of the TV viewers gradually will go higher, reaching the point where many of the medium's present offerings, unless stepped up in talent and technical calibre, will be rated unacceptable. Constant progress is vital in TV as well as pix, producer asserts.

Rouse trekked back to the Coast on Monday (2). He'll probably return to N. Y. in a couple of weeks with Greene to scout sites for their next, "The Thief," to be made entirely on location. They have a deal to do three more, including "Thief," under the Popkin aegis.

Strictly Dishonorable
(SONGS)

Ezio Pinza, Janet Leigh in amusing film treatment of Preston Sturges stage comedy. Profitable b.o. prospects.

Hollywood, June 29.

Metro release of Melvin Frank-Norman Panama production. Stars Ezio Pinza, Janet Leigh; features Millard Mitchell, Gale Robbins, Maria Palmer, Esther Minciotti, Silvio Minciotti. Directed and written by Frank and Panama; based on play by Preston Sturges as presented on stage by Brock Pemberton and Antoinette Perry; camera, Ray June; editor, Cotton Warburton; musical direction, Lennie Hayton; original operatic scene, Mario Castelnuovo-Tedesco; opera sequences staged by Vladimir Rosing. Tradeshown June 28, '51. Running time, 94 MINS.

Augustino Caraffa .... Ezio Pinza
Isabelle Perry .... Janet Leigh
Bill Dempsey .... Millard Mitchell
Marie Donnelly .... Gale Robbins
Countess Lili Szadvany .... Maria Palmer
Mme. Maria Caraffa .... Esther Minciotti
Uncle Nito .... Silvio Minciotti
Henry Greene .... Arthur Franz
Tomasso .... Sandro Giglio
Harry Donnelly .... Hugh Sanders
Luigi .... Mario Siletti

Preston Sturges' by-now venerable legit comedy comes to the screen as an amusing celluloid treatment of the loves and life of a romantic opera star back in the speakeasy days. It's a triple-threat presentation by Melvin Frank and Norman Panama, showcasing Ezio Pinza's talents pleasantly and with enough entertainment to head it for profitable returns on most playdates. For the attention of the younger trade, Janet Leigh costars.

There is still life left in the play, and the production, direction and scripting of Frank and Panama take advantage of it. What creaks comes largely from the era in which the plot is laid and the decorations that went with that period. However, slick dialog that drops plenty of double entendres and bedroom-farce situations spark sufficient chuckles and several solid laughs.

Footage has two operatic sequences, both played for laughs instead of longhair entertainment, as well as snatches of pop tunes of the era. Curiously enough, Pinza registers more effectively on the ear with the pops than he does with the cultured note, even in the "Faust" sequence. Coming over especially well is "Everything I Have Is Yours." While film lacks the high physical gloss usually noted in Metro releases and which was used on Pinza's initial film, "Mr. Imperium," this is a far better showcasing for the singer and wisely goes into the market first.

Plot reprise finds Pinza famous for his opera notes and amours. Into his life comes Miss Leigh, a wide-eyed innocent from Mississippi who has long worshipped him. She arrives just at the time Pinza is embroiled in a feud with Hugh Sanders, publisher, because he has nixed the singing efforts of the latter's wife, Gale Robbins.

Circumstance brings about a marriage of convenience between Pinza and Miss Leigh, with both willing to make it more than that, and plot has the added threat of a breach-of-promise move by Maria Palmer, a lush countess who had been romanced by the singer. These situations are kicked around for all they are worth before the two stars get into the finale clinch. It is all played lightly and obtains reasonable success in delivering that aim.

Miss Leigh is easy to take as the southern girl, adding charm to the footage even though she has trouble maintaining her mush-mouth drawl. Pinza does quite well by the light comedy. Millard Mitchell snaps over some good moments as Pinza's pressagent. There are some good laughs in the volatile Italian characters done by Esther Minciotti, Silvio Minciotti, Sandro Giglio and Mario Siletti. Miss Palmer is a real charmer, and Miss Robbins has an amusing off-key singing sequence. Others deliver on cue.

There's a picture-within-a-picture sequence that has been rating preview hands. Scene is from the 1929 "Woman of Affairs," showing the late John Gilbert and Greta Garbo emoting.

Lennie Hayton did musical direction competently. The original operatic scene, which springs its comedy from the hot-handled sword handed Pinza by the spear-carrying Miss Leigh, was written by Mario Castelnuovo-Tedesco, with Vladimir Rosing doing the staging. Film gets good lensing from Ray June. *Brog.*

Acad Honors Sennett

Hollywood, July 3.

Mack Sennett was awarded a special life membership in the Academy of Motion Picture Arts and Sciences in appreciation of his early achievements in the development of the film industry.

At the same meeting, the board of governors admitted 59 new Academy members.

Alice in Wonderland
(SONGS—COLOR)

Enchanting Walt Disney interpretation of Lewis Carroll classic; bright b.o.

Hollywood, July 2.

RKO release of Walt Disney production (supervised by Ben Sharpsteen). Directed by Clyde Geronimi, Hamilton Luske, Wilfred Jackson. Animation direction, Milt Kahl, Ward Kimball, Frank Thomas, Eric Larson, John Lounsbery, Ollie Johnston, Wolfgang Reitherman, Marc Davis, Les Clark, Norm Ferguson; story, Winston Hibler, Bill Peet, Joe Rinaldi, Bill Cottrell, Joe Grant, Del Connell, Ted Sears, Erdman Penner, Milt Banta, Dick Kelsey, Dick Huemer, Tom Oreb, John Walbridge; character animators, Hal King, Judge Whitaker, Hal Ambro, Bill Justice, Phil Duncan, Bob Carlson, Don Lusk, Cliff Nordberg, Harvey Toombs, Fred Moore, Marvin Woodward, Hugh Fraser, Charles Nichols; effects animators, Josh Meador, Dan MacManus, George Rowley, Blaine Gibson; musical score, Oliver Wallace; songs by Bob Hilliard, Don Raye, Sammy Fain, Gene DePaul, Mack David, Jerry Livingston, Al Hoffman; orchestration, Joseph Dubin; vocal arrangements, Jud Conlon. Tradeshown Hollywood, June 28, '51. Running time, 74 MINS.

Alice .... Kathryn Beaumont
Mad Hatter .... Ed Wynn
Caterpillar .... Richard Haydn
Cheshire Cat .... Sterling Holloway
March Hare .... Jerry Colonna
Queen of Hearts .... Verna Felton
Walrus-Carpenter-Dee & Dum .... Pat O'Malley
White Rabbit and Dodo .... Bill Thompson
Alice's Sister .... Heather Angel
Doorknob .... Joseph Kearns
Bill .... Larry Grey
Bird in the Tree .... Queenie Leonard
King of Hearts .... Dink Trout
The Rose .... Doris Lloyd
Dormouse .... James Macdonald
Card Painters .... The Mellomen
Don Barclay

The nonsense of Lewis Carroll's "Alice in Wonderland" and "Through the Looking Glass" has waited a longtime for Walt Disney to put it on film. There is a natural affinity between the cartoon technique and the mad characters which makes the story come as near to life as possible. Boxoffice promise is bright, even though the reaction to the Disney visualization will be mixed. Youngsters of all ages will welcome it, but adult reception will be divided.

The Disney interpretation has an earnest charm and a chimerical beauty that best shows off the Carroll fantasy. However, it has not been able to add any real heart or warmth, ingredients missing from the two tomes and which have always been an integral part of previous Disney feature cartoons.

Disney has gone a long way towards tightening the leisurely, haphazard adventure of Alice in the wonderland of her imagination. He has dropped some characters and sequences in the interest of a better picture, but the deletions are not missed. While at times the pace of the film slows considerably, the overall results add another top credit to his growing list of celluloid translations of children's classics.

The Mad Hatter, the March Hare, the Caterpillar, the Cheshire Cat, Tweedle Dee and Tweedle Dum, the White Rabbit, the Walrus and the Carpenter, the Queen of Hearts and other remembered characters are enchantingly projected as Alice strolls through her dream world to the accompaniment of ballads and musical nonsense.

Standout scenes include the garden of live flowers, during which "All in the Golden Afternoon" is sung, the "un-birthday" sequence featured by "A Very Merry Un-Birthday" sung by the Mad Hatter and the March Hare, with squeaky accompaniment by the Dormouse, the Walrus-Carpenter tomfoolery with the oysters, the "off-with-his-head" croquet game dominated by the Queen of Hearts, and the Alice ballad, "In a World of My Own."

The casting care which always shows through in Disney features marks the voices chosen to speak for the Carroll characters. Young Kathryn Beaumont enchants as the voice of Alice, Ed Wynn (Mad Hatter), Jerry Colonna (March Hare), Richard Haydn (Caterpillar, a particular standout in his smoke-ring alphabet scene with Alice), Sterling Holloway (Cheshire Cat), Bill Thompson (White Rabbit), Pat O'Malley (Tweedle Twins) and Verna Felton (Queen of Hearts) are among those whose tonal tricks help sell the pen-and-ink people.

The beauty of scene and imaginative way in which the mad people have been depicted are completely up to the high Disney standard. The colors pulse and glow as Technicolor-lensed in the hands of the Disney technicians, each of whom has done a fine job in capturing the utmost in the Carroll flight into fantasy under Ben Sharpsteen's production supervision.

Oliver Wallace did the imaginative musical score. The excellent songs are by Bob Hilliard, Sammy Fain, Don Raye, Gene De Paul, Mack David, Jerry Livingston and Al Hoffman, with orchestrations by Joseph Dubin and vocal arrangements by Jud Conlon. *Brog.*

Miniature Reviews

Creatures - of - habit exhibitors, who have been writing VARIETY wondering "why did you cut out the Miniature Reviews," are advised that nothing of the sort has happened; these reviews are now in boldface type at the top of each full-length film review.

It's thus all compactly juxtapositioned for filing purposes.

Rich, Young and Pretty
(SONGS—COLOR)

Musical filmer with gay, light entertainment values, good names and satisfactory b.o.

Hollywood, July 2.

Metro release of Joe Pasternak production. Stars Jane Powell, Danielle Darrieux, Wendell Corey, Fernando Lamas; features Marcel Dalio, Una Merkel, Richard Anderson, Jean Murat and Vic Damone. Directed by Norman Taurog. Screenplay, Dorothy Cooper, Sidney Sheldon; story, Dorothy Cooper; camera (Technicolor), Robert Planck; editor, Gene Ruggiero; songs, Sammy Cahn, Nicholas Brodszky; musical direction, David Rose; musical numbers staged by Nick Castle. Tradeshown June 27, '51. Running time, 94 MINS.

Elizabeth Rogers .... Jane Powell
Marie Devarone .... Danielle Darrieux
Jim Stauton Rogers .... Wendell Corey
Andre Milan .... Vic Damone
Paul Sarnac .... Fernando Lamas
Claude Duval .... Marcel Dalio
Glynnie .... Una Merkel
Bob Lennart .... Richard Anderson
Monsieur Henri Milan .... Jean Murat
Gypsy Leader .... Duci de Kerekjarto
Jean [illegible] .... Hans Conried
Hungarian Dancers .... Geo. & Katrin Tatar
Maid .... Monique Chantal
Four Musicians .... "Four Freshmen" Quartet

This is a light, lilting musical romance that provides a good round of escapist entertainment against a Technicolored background. There is sufficient popular appeal in the plot and cast names to slant it towards satisfactory business and, as usual with Joe Pasternak-patterned musical offerings, pleasing returns are indicated.

Young male singer Vic Damone makes his film bid in this, playing opposite Jane Powell. Introduction comes off rather well. Vocally, Damone knows his way around a tune and he displays considerable assurance, without brashness, in handling the romantic story chore tossed his way. In similar light, tune-tinged stories he should do as well, as long as no dramatic force is demanded.

Picture also does a re-introduction of Danielle Darrieux, French actress, and showcases Fernando Lamas, from below-the-border. Both score neatly in sparking story assignments and in putting over their share of the 10 tunes. Miss Darrieux listens very easily on her songs, does plot involvement excellently and wears her beautiful gowns exactly right. Lamas' personality, even in his light role, has an authority that might catch on.

Norman Taurog's direction guides the players through an acceptable plot posed in the script by Dorothy Cooper and Sidney Sheldon. Wendell Corey, rich Texas rancher now turned to politics, goes to London and Paris to make a United Nations speech. He takes his daughter, Miss Powell, along, but not without misgivings. Years before, at an American Legion convention in Paris, he had met and married Miss Darrieux. Latter did not take to Texas and had returned to her native haunts and now is in love with Lamas. Miss Powell does not know the marital history of her parents and believes the mother is dead.

This is the setup against which the new tunes by Nicholas Brodszky and Sammy Cahn, several of which look headed for pop acceptance, are introduced along with three standards. Damone takes over the guidance of Miss Powell around Paris; the mother, without revealing her identity, manages a number of meetings, father is appalled but before it is all over, the daughter winds up with a Frenchman and the fadeout is happy.

Extremely listenable is "Wonder Why," chirped by Damone and Miss Powell. Equally easy to take is "We Never Talk Much," a duo number socked by Miss Darrieux and Lamas and then reprised by Miss Powell and Damone. "I Can See You," another teaming by the latter pair, the situation tune, "How D'Ya Like Your Eggs in the Morning," niftily staged with the Four Freshmen, "Paris," first by Miss Powell and then reprised by Lamas; a solid "Old Piano Roll Blues" with Miss Powell, Damone and Lamas; Miss Darrieux' "There's Danger in Your Eyes, Cherie," "Dark Is the Night" and "L'Amour Toujours" ("Tonight for Sure"), and a "Deep in the Heart of Texas" comedy bit round out the easy-listening song score.

Corey gives a good assist to the light comedy aims of the plot, and helping in this delivery are Una Merkel, the family's companion-housekeeper; Marcel Dalio, an eccentric Parisian artist, and Hans Conried, snobbish maitre d'. Richard Anderson has a walkon as the boy Miss Powell leaves behind in Texas, and the others are competent in supporting parts.

Pasternak has dressed the story with a picture-postcard prettiness that Robert Planck's lensing shows off ably. The femmes are smartly gowned, and the other physical appurtenances are smooth. David Rose's music direction does right by the numbers. *Brog.*

Iron Man

Okay action drama of prize ring with familiar names to help in general situations.

Hollywood, July 2.

Universal release of Aaron Rosenberg production. Stars Jeff Chandler, Evelyn Keyes, Stephen McNally; features Rock Hudson, Joyce Holden. Directed by Joseph Pevney; screenplay, George Zuckerman, Borden Chase, based on story by William R. Burnett; camera, Carl Guthrie; editor, Russell Schoengarth. Previewed June 26, '51. Running time, 81 MINS.

Coke Mason .... Jeff Chandler
Rose .... Evelyn Keyes
George Mason .... Stephen McNally
Speed O'Keefe .... Rock Hudson
Tiny .... Joyce Holden
Max Watkins .... Jim Backus
Alex Mallick .... Jim Arness
Savella .... Steve Martin
Herb Riley .... George Baxter

Action dramatics in this tale of the prize ring add up to okay entertainment for the general run situation. It has a trio of familiar names in Jeff Chandler, Evelyn Keyes and Stephen McNally to bolster its release chances in the regular market.

There is a Dr. Jekyll-Mr. Hyde twist to the story of a nice young man who becomes a merciless killer in the ring whenever he is hurt by an opponent. Chandler portrays the fighter capably, while McNally is equally good as the older brother who masterminds the start of his prize ring career. Miss Keyes does well as the fighter's fiancee and handles the narration that bridges the flashback takeoff of the story.

Ring sequences have plenty of action as staged by Joseph Pevney, and helping them look real is the physical appearance of Chandler. Latter, a coal-miner saving his money to buy a small radio store and marry Miss Keyes, is talked into obtaining his goal quicker by picking up easy money in the ring. McNally is aided by Miss Keyes in convincing Chandler the fight game is right for him. Career is advancing nicely, but Chandler is hated by fight fans for his murderous slugging.

Because he takes terrible beatings in each match, even though winning them, his managers frame a fight without his knowledge. When he does find out, they are dropped and he goes on to become champ. McNally then brings along Rock Hudson, a friend of Chandler's and latter finally gains control over his killer complex when the two meet in the ring. The battle establishes him again with his brother and fiancee, and gains him the friendship of the fight fans for a clean match.

Hudson clicks in his featured assignment, and his masculine good looks should create an impression on the younger femme fans. Joyce Holden has a smaller spot as a girl who tries to make time with Chandler during the break with Miss Keyes. Jim Backus is excellent as a sports scribe, and others supply okay support.

The Aaron Rosenberg production of the George Zuckerman-Borden Chase script, based on William R. Burnett's story, has a good arena flavor. Mining sequences in the earlier part of the yarn also are excellent. Film has been expertly lensed by Carl Guthrie, and Russell Schoengarth gave it tight editing. *Brog.*

No Highway
(BRITISH)

Taut British-made airplane drama, with James Stewart, Marlene Dietrich. Good b.o.

London, June 28.

20th-Fox release of Louis D. Lighton production. Stars James Stewart, Marlene Dietrich, Glynis Johns, Jack Hawkins; features Janette Scott, Ronald Squire. Directed by Henry Koster. Screenplay, R. C. Sherriff, Oscar Millard, Alec Coppel, based on Nevil Shute's novel; camera, Georges Perinal; editor, Manuel del Campo. At Century, London. Running time, 99 MINS.

Mr. Honey .... James Stewart
Monica Teasdale .... Marlene Dietrich
Marjorie Corder .... Glynis Johns
Dennis Scott .... Jack Hawkins
Sir John .... Ronald Squire
Elspeth Honey .... Janette Scott
Capt. Samuelson .... Niall MacGinnis
Dobson .... Kenneth More
Penworthy .... David Hutcheson
Guard .... Ben Williams
Major Pearl .... Maurice Denham
Fisher .... Wilfrid Hyde White
1st Engineer .... Hector MacGregor
2nd Engineer .... Basil Appleby
Navigator .... Michael Kingsley
Radio Operator .... Peter Murray
Shirley Scott .... Elizabeth Allan
Rosie .... Dora Bryan

One of the best films to come from a British studio for some time and certainly the greatest success since 20th-Fox launched its organization here, "No Highway" looks set for substantial grosses on both sides of the Atlantic. It has the marquee names to draw the customers, and the right type of story and treatment to keep them thoroughly entertained.

Henry Koster has directed with an expert touch, displaying a sharp sense of suspense, comedy and drama. Subject has been handled with warmth and perception, and the firstrate script from Nevil Shute's novel has been given the final touch of polish by a fine editing team.

James Stewart plays the role of a gangling, untidy and absent-minded scientist who is convinced that the tailplane of a new type of aircraft must snap and disintegrate after 1,440 hours. He is sent from England to Labrador to investigate a crash and discovers en route that the plane on which he is traveling has already done 1,420 flying hours. The pilot refuses to turn back, so Stewart warns Marlene Dietrich, who is one of the passengers, and Glynis Johns, the air hostess. The kite reaches Gander safely, a thorough check confirming its airworthiness. But refusing defeat, Stewart pulls the undercarriage lever and wrecks the aircraft on the ground. Back in England he is considered to be off his mind. But at the end, his calculations are confirmed and he is completely vindicated.

It's apparent that the director had to resist the obvious temptation to overdo the role of the absent-minded scientist. There are indications, in the opening sequences, while the character is being established, that Koster has succumbed to convention, but the lapse is soon righted and the story handled with commendable skill. Particularly noteworthy is the degree of suspense in the transatlantic flight, a sequence which will keep the customers tensed up in their seats. There is also a neat touch of pathos in the reaction of Stewart's kid daughter, played by Janette Scott, who gets her first real taste of an adult woman's mind from the kindnesses of Misses Dietrich and Johns.

Acting standard is universally good. Stewart, in a performance noted for its sincerity, extracts every bit of warmth from the part. Miss Dietrich, as a noted film actress, stands out in a very sympathetic part, while Miss Johns is extremely well cast as the air hostess who decides that the scientist needs a gal around the house. Ronald Squire does a standout job as the chief of the research laboratory; Jack Hawkins effectively handles the role of one of the lab executives, and Miss Scott is at her best as the over-brainy child. Subsidiary parts are filled with distinction, giving credence to the entire yarn. *Myro.*

The Lavender Hill Mob
(BRITISH)

Amusing crook comedy with Alec Guinness. Good U.S. draw.

London, June 26.

GFD release of Michael Balcon-Ealing Studios production. Stars Alec Guinness, Stanley Holloway; features Sidney James, Alfie Bass. Directed by Charles Crichton. Screenplay, T. E. B. Clarke; camera, Douglas Slocombe; editor, Seth Holt; music, Georges Auric. At Odeon, London. Running time, 81 MINS.

Holland .... Alec Guinness
Pendlebury .... Stanley Holloway
Lackery .... Sidney James
Shorty .... Alfie Bass
Mrs. Chalk .... Marjorie Fielding
Miss Evesham .... Edie Martin
Parkin .... John Salew
Turner .... Ronald Adam
Wallis .... Arthur Hambling
Godwin .... Gibb McLaughlin
Farrow .... John Gregson
Sergeant .... Clive Morton
Clayton .... Sidney Tafler
Cafe Owner .... Frederick Piper
Joe the Gab .... Peter Bull
Craggs .... Patric Doonan
Senora Gallardo .... Marie Burke
Chiquita .... Audrey Hepburn
Gregory .... William Fox
Ambassador .... Michael Trubshawe

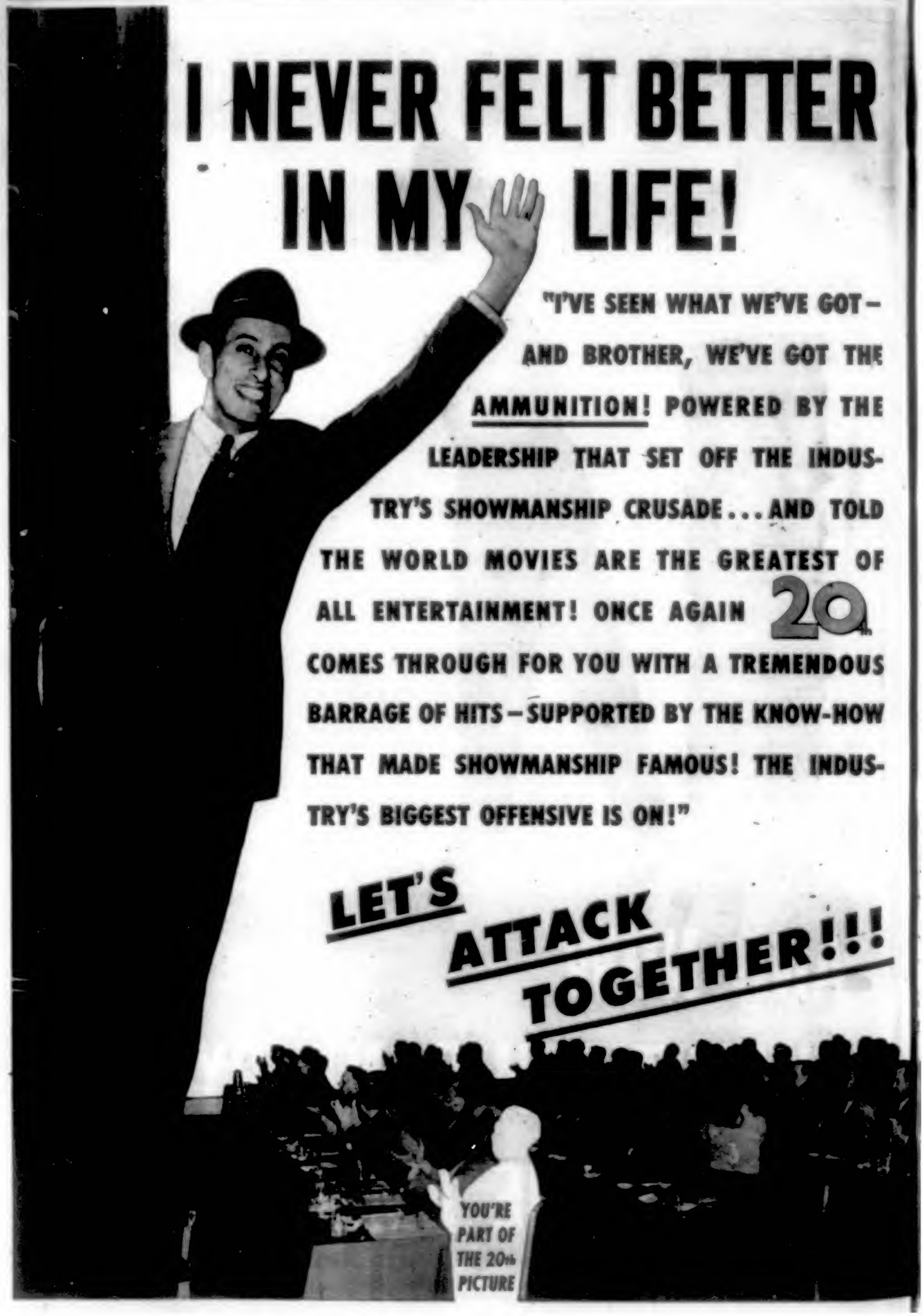
With the "Lavender Hill Mob," Ealing clicks with another comedy winner. It's almost in the same class as the succession of hits from this studio a year or two back, and puts the outfit back in the top rung of laugh-makers. There's little doubt of its success at home, and the Alec Guinness tag should help to put it in the chips in America.

There is nothing boisterous about the comedy, and the directing-writing team of Charles Crichton and T. E. B. Clarke has contrived to produce a film which gets its laughs from a restrained treatment. Story is tautly edited to keep overall length down to 81 minutes, which is a convenient running time where dual bills are demanded.

Story is notable for allowing Guinness to play another of his w.k. character roles. This time, he is the timid escort of bullion from the refineries to the vaults. For 20 years he has been within sight of a fortune, but smuggling gold bars out of the country is a tough proposition. Eventually, with three accomplices, he plans the perfect crime. Bullion worth over £1,000,000 is made into souvenir models of

(Continued on page 24)

AND NOW TWENTIETH CENTURY-FOX PASSES THE AMMUNITION!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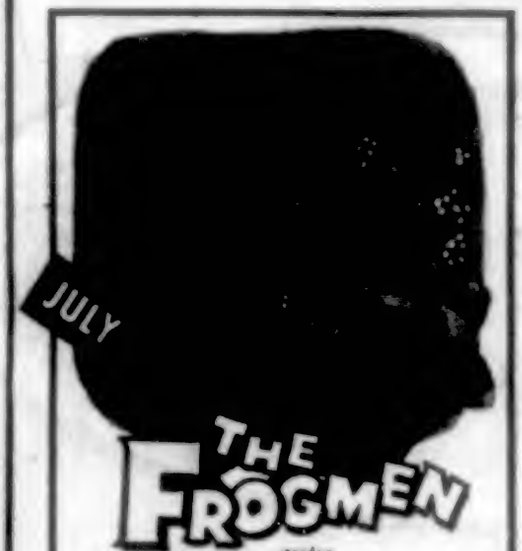
THE NATIONAL MAGAZINES ARE SHOUTING ABOUT IT!

JULY



THE FROGMEN

starring

RICHARD WIDMARK · DANA ANDREWS · GARY MERRILL

Produced by SAMUEL G. ENGEL

Directed by LLOYD BACON

Screen Play by John Tucker Battle · Story by Oscar Millard

A wonderful story for the whole family—about the kind of guy that Everybody knows ....and loves

THE GUY WHO CAME BACK

starring PAUL DOUGLAS · JOAN BENNETT · LINDA DARNELL

with DON DE FORE

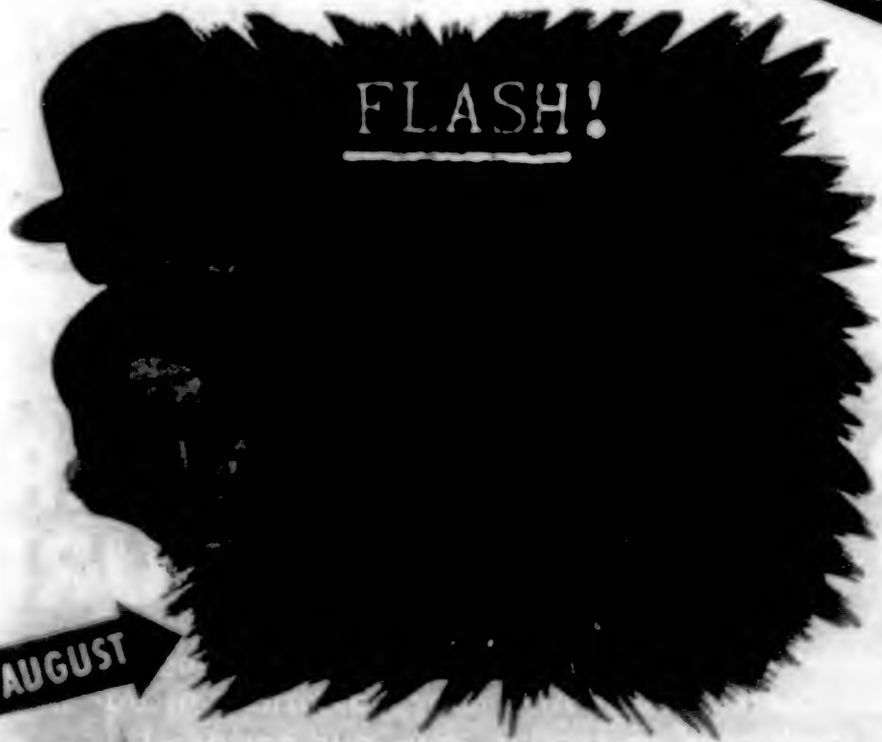
Produced by JULIAN BLAUSTEIN

Directed by JOSEPH NEWMAN

Screen Play by Allen Scott

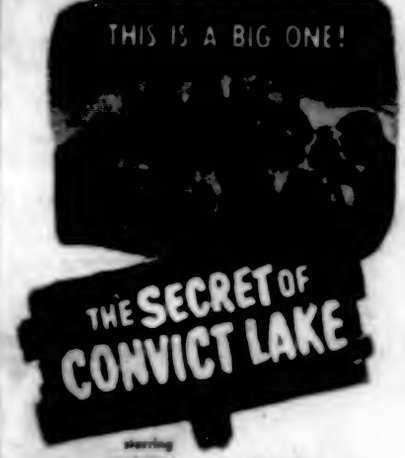
Based on a Story in the Sat. Eve. Post by William Fay

AUGUST



THE MOST UNUSUAL TRUE STORY IN THE ANNALS OF THE WEST!

6 women against the Desperados!



THE SECRET OF CONVICT LAKE

starring GLENN FORD · GENE TIERNEY · ETHEL BARRYMORE · ZACHARY SCOTT

with ANN DVORAK · BARBARA BATES

Produced by FRANK P. ROSENBERG · Directed by MICHAEL GORDON

Screen Play by Oscar Saul

Adaptation by Walter Reisch · From a Story by Annie Hunger and Jack Pollexfen

JUNE HAVER
WILLIAM LUNDIGAN
FRANK FAY
with MARILYN MONROE

A fresh modern romance of a guy who married his landlord!

Love Nest

Produced by JULES BUCK · Directed by JOSEPH NEWMAN
Screen Play by I. A. L. DIAMOND
Based on a Novel by Susan Carlson

OCTOBER

SOON!

Lots to exploit in daring drama of a man who found himself—in the blind love of a woman!

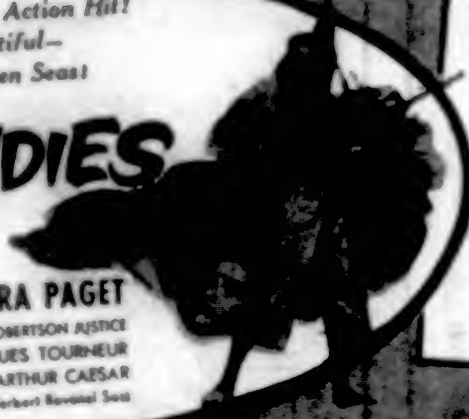
What Is My Sin

Starring STERLING HAYDEN
VIVECA LINDFORS · THOMAS MITCHELL
with LUDWIG DONATH · H. B. WARNER · JANE DARNELL · Directed by STUART HEISLER · Produced by JOSEPH BERNHARDT · Co-Producer AMBON BOND · Original Screen Story by Amon Bond
Screenplay by Stephanie Nordli and Irving Shulman · Released by 20th Century-Fox
A BERNHARDT PRODUCTIONS Presentation

Swashbuckling Romantic Action Hit!
The Most Ferocious—and Beautiful—
Buccaneer to Sail the Seven Seas!

ANNE of The INDIES

Color by TECHNICOLOR



Starring
JEAN PETERS · LOUIS JOURDAN · DEBRA PAGET
with HERBERT MARSHALL · THOMAS GOMEZ · JAMES ROBERTSON JUSTICE
Produced by GEORGE JESSEL · Directed by JACQUES TOURNEUR
Screen Play by PHILIP DUNNE and ARTHUR CAESAR
Based on a Story by Herbert Reveral Sass

NOVEMBER

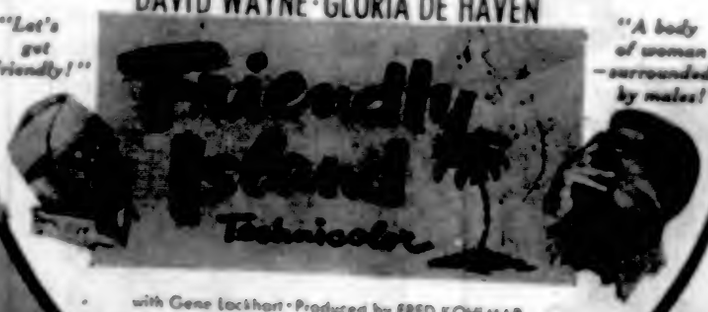
The big ones keep booming!

NOVEMBER

It's Terrific! From the South Pacific!
Friendly G.I.'s! Friendly Hula Gals!

WILLIAM LUNDIGAN · JANE GREER · MITZI GAYNOR
DAVID WAYNE · GLORIA DE HAVEN

"Let's get friendly!"



"A body of woman—surrounded by males!"

with Gene Lockhart · Produced by FRED KOHLMAR
Directed by EDMUND GOULDING · Screen Play by CLAUDE BINYON, ALBERT LEWIN and BURT STYLER · Based on a Story by Edward Hope

NOVEMBER

A romantic foursome in a warm and delightful story of what happens when the female strays!

with Barbara Bates · Robert Wagner · Marilyn Monroe · Produced by ROBERT BASSLER · Directed by RICHARD SALE · Screen Play by F. HUGH HERBERT and I. A. L. DIAMOND · Based on a Story by MORTIMER BRAUS

YOU BET YOU'RE PART OF THE 20th PICTURE!

"A strong, prosperous exhibition means a strong, prosperous Twentieth Century-Fox! And every associate in our organization is dedicated to serving you—our partners!"

WE WILL PRODUCE A GREATER QUANTITY OF QUALITY PICTURES

WHICH WILL SERVE AS A GREAT TONIC FOR OUR INDUSTRY AND ANSWER THE DEMAND OF THE MOVIE-GOING PUBLIC"

YOU'RE PART OF THE 20th PICTURE

SEPTEMBER

Bound to be the talk of the Year! From the year's top best-seller— already read by 3½ million people

THE DESERT FOX

Written for the Screen and Produced by NUNNALLY JOHNSON

Directed by HENRY HATHAWAY • From the Book by DESMOND YOUNG

OCTOBER

LIFE

Life Magazine kicks off greatest advance sale of the most outstanding science-fiction picture of them all!

THE DAY THE EARTH STOOD STILL

MICHAEL RENNIE
PATRICIA NEAL
with HUGH MARLOWE
SAM JAFFE • BILLY GRAY

Produced by JULIAN BLAUSTEIN

Directed by ROBERT WISE

Screen Play by EDMUND H. NORTH

Based on a Story by HARRY BATES

SEPTEMBER

You'll feel like a millionaire when the crowds start pouring in for this hilarious romance of a modern gold-digger!

DHOE PRODUCTIONS Presents

FRED MacMURRAY • ELEANOR PARKER

A MILLIONAIRE FOR CHRISTY

with RICHARD CARLSON

UNA MERKEL • KAY BUCKLEY • DOUGLAS DUMBRILLE

Produced by BERT E. FRIEDLOB • Directed by GEORGE MARSHALL • Screenplay by KEN ENGLUND • Original Story by ROBERT HARARI • Released by 20th Century-Fox

OCTOBER

20th—the King of Musical-Makers

BETTY GRABLE

the "Box-office Queen"

MACDONALD CAREY

MEET ME AFTER THE SHOW

RORY CALHOUN
EDDIE ALBERT • FRED CLARK

Produced by GEORGE JESSEL • Directed by RICHARD SALE

Color by TECHNICOLOR

Written by Mary Loos and Richard Sale • Suggested by a Story by Erna Lazarus and W. Scott Darling

Available for Special Engagements SEPTEMBER

DAVID AND BATHSHEBA

starring GREGORY PECK · SUSAN HAYWARD

RAYMOND MASSEY KIERON MOORE

and cast of many thousands!

Color by TECHNICOLOR

Produced by DARRYL F. ZANUCK

Directed by HENRY KING

Written for the Screen by PHILIP DUNNE

Greatest box-office picture in our history! National ad campaign will hit *1 Billion* Readers! Nation-spanning tours all summer! Tremendous point-of-sale appropriation! They've never come Bigger—or Better pre-sold!

Available for Special Engagements NOVEMBER

DECISION BEFORE DAWN

PRODUCED BY ANATOLE LITVAK and FRANK McCARTHY

Directed by the man who gave you "The Snake Pit"

ANATOLE LITVAK

with Richard Basehart, Oskar Werner

Screen Play by

From the widely hailed Best-Seller, winner of the coveted Christopher Award, comes a tremendous achievement in motion picture making—*destined for real greatness—at the box-office and in the Screen's Hall of Fame!*

You read it in Film Daily

"20th is running its own film festival"

"WE ARE DETERMI
EXHIBITOR FRIE
RESOURCE AT O

THE DARRYL F. ZANUCK-JOSEPH L. MANKIEWICZ PICTURE OF 1951!

SEPTEMBER

CARY GRANT
JEANNE CRAIN

PEOPLE WILL TALK

with
FINLAY CURRIE • HUME CRONYN

From the Play "Dr. Praetorius" by CURT GOETZ

Produced by DARRYL F. ZANUCK • Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

Belvedere is back in stride in a Big Broadway Stage Hit!

CLIFTON WEBB in

Mr. Belvedere Rings the Bell

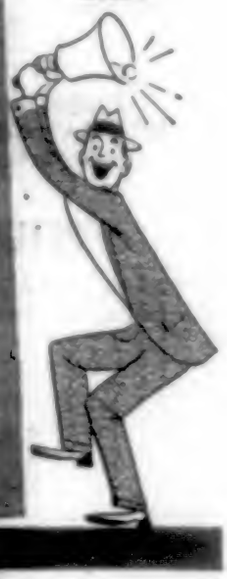
AUGUST

with
JOANNE DRU
HUGH MARLOWE
ZERO MOSTEL

Produced by ANDRE HAKIM
Directed by HENRY KOSTER

Screen Play by RANALD MacDOUGALL
Based on a Play by ROBERT E. McENROE
Presented on the Stage by The Theatre Guild

Keep ringing the bell with 20th!



D TO BACK UP OUR
S . . . WITH EVERY
COMMAND . . . . . !"

Have you ever felt better in your life!

KEEP THEM COMING, DARRYL!

Just look at your 20th future! Here are only a few samples of pictures already rolling to guarantee your fortunes in '52!

"MAN OF TWO WORLDS"
TECHNICOLOR
The great love story of the year—
with an amazing science-fiction angle!
Starring TYRONE POWER and ANN BLYTH.

"ELOPEMENT"
It's CLIFTON WEBB, running
away with the year's funniest hit!

"KANGAROO"
TECHNICOLOR
A whopping big outdoor spectacle
from the director of "Halls of Montezuma"
starring PETER LAWFORD, MAUREEN O'HARA!

"GOLDEN GIRL"
TECHNICOLOR
A lavish musical with a novel gold-rush twist!
MITZI GAYNOR, DENNIS DAY, DALE ROBERTSON
supply the Dance, Songs, Laughs and Romance!

"RETURN OF THE TEXAN"
All the canvas and action of the Great Texas Plains—
in a new and vital story of the Modern West!

"WITH A SONG IN MY HEART"
TECHNICOLOR
The song and heart-filled Jane Froman story
starring SUSAN HAYWARD, THELMA RITTER,
RORY CALHOUN, DAVID WAYNE!

"VIVA ZAPATA"
A big, rousing, colorful action spectacle from
John Steinbeck's story—directed by Elia Kazan—
starring MARLON BRANDO, JEAN PETERS and MARGO!

"RED SKIES OF MONTANA"
TECHNICOLOR
The exciting, outdoor drama of the fire fighters! Starring
RICHARD WIDMARK, CONSTANCE SMITH, JEFFREY HUNTER.

"BELLES ON THEIR TOES"
TECHNICOLOR
A new book sensation by the same authors and about
the same wonderful family as "Cheaper By the Dozen"
Starring JEANNE CRAIN

KENNETH ROBERTS' "LYDIA BAILEY"
TECHNICOLOR
All the scope—and tremendous action of the acclaimed
best-seller now comes to the screen!

THE INDUSTRY'S BIGGEST OFFENSIVE IS ON!...

LET'S ATTACK TOGETHER!

THERE'S NO BUSINESS LIKE 20th BUSINESS!

CENTURY-FOX

Chi Depends on Holdovers But 37G For 'Strangers'-Bob Crosby, 'Dust' Plus Waters Weak 33G, 'Fat Man' 9G

Chicago, July 3.

Downtown first-runs are generally on top level this week, with strong carryovers accounting for bulk of the biz. New bill at Chicago, "Strangers on Train" and Bob Crosby and Modernaires headlining stage, looks fair. "Excuse My Dust" and Ethel Waters onstage is shaping up weakly at Oriental. Palace, with "Fat Man" and "Hoodlum," is light. Twin-bill of "Best of Badmen" and "Sierra Passage" looms perky at Roosevelt.

"Fabiola," in second round at State-Lake, is aided by exclusive boxing telecast (La Motta-Murphy) Wed. (27). Strong United Artists warmover, "Prowler" and "House on Telegraph Hill," is bright, and duo-carryovers, "Folsom Prison" and "Chain Gang," look steady at Grand. Fourth session of "Thing" continues hefty at Woods. "Ballerina" is tidy in third week at World. Eleventh chapter of "Tales of Hoffmann" should nail strong biz at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Strangers on a Train" (WB) plus Bob Crosby and Modernaires onstage. Fair $37,000. Last week, "On Riviera" (20th) and Nat (King) Cole and Blackburn Twins heading (2d wk), $39,000.

Grand (RKO) (1,200; 55-98)—"Folsom Prison" (WB) and "Chain Gang" Col) (2d wk). Okay $8,500. Last week, $13,000.

Oriental (Indie) (3,400; 98)—"Excuse My Dust" (M-G) and Ethel Waters headlining. Weakish $33,000. Last week, "Dear Brat" (Par) and Al Morgan onstage, $23,000.

Palace (RKO) (2,500; 55-98)—"Fat Man" (U) and "Hoodlum" (UA). Light $9,000. Last week, "Goodbye My Fancy" (WB) and "China Corsair" (Col) (2d wk), $8,500.

Roosevelt (B&K) (1,500; 55-98)—"Best of Badmen" (RKO) and "Sierra Passage" (Mono). Brisk $12,000. Last week, "Last Out-

(Continued on page 30)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Soldiers'-'Bulls' Dual Mild $17,500 In Hub, 'Outpost' Hot $18,800

Boston, July 3.

Summer slump has hit Hub's majors, with biz off in downtown area. Although there's new product at all houses, none is grabbing more than ordinary biz. "Apache Drums" at Memorial, "Last Outpost" at Paramount and Fenway and "Soldiers Three" at State and Orpheum all shape up mildly.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Guy Who Came Back" (20th). Disappointing at about $5,000. Last week, "Long Dark Hall" (UA), slim $4,200.

Boston (RKO) (3,200; 40-85)—"Coming Round Mountain" (U). Opened Monday. Last week, "Hollywood Story" (U) plus Josephine Baker onstage grabbed close to sock $33,000 for nine days.

Fenway (NET) (1,373; 40-85)—"Last Outpost" (Par) and "Dear Brat" (Par). Okay $4,800. Last week, "Lorna Doone" (Col) and "Texas Ranger" (Col), fair $4,200.

Majestic (Shubert) (1,100; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (12th wk). Slipping to about $2,500. Near $3,000 for 11th.

Memorial (RKO) (3,500; 40-85)—"Apache Drums" (U) and "Father Takes Air" (Mono). So-so $11,000. Last week, "Sealed Cargo" (RKO) and "Hoodlum" (UA), bopped by heat over weekend, slow $10,500.

Metropolitan (NET) (4,367; 40-85)—"Night Into Morning" (M-G) and "Casa Manana" (Mono). Sluggish $11,000. Last week, "Take Care of Little Girl" (20th) and "Secret of Monte Carlo" (Rep), slender $11,000.

Orpheum (Loew) (3,000; 40-85)—"Soldiers Three" (M-G) and "Brave Bulls" (Col). Mild $10,500. Last week, "Go For Broke" (M-G) and "Hometown Story" (M-G), not bad $11,000 for 2d week.

Paramount (NET) (1,700; 40-85)—"Last Outpost" (Par) and "Dear Brat" (Par). Upped to nifty $14,000. Last week, "Lorna Doone" (Col) and "Texas Ranger" (Col), same.

State (Loew) (3,500; 40-85)—"Soldiers Three' (M-G) and "Brave Bulls" (Col). Fairish $7,000. Last week, "Go For Broke" (M-G) and "Home Town Story" (M-G), oke $8,000 for 2d week.

CINCY CLIMBS; SOLID $14,000 TO 'STRANGERS'

Cincinnati, July 3.

Overall biz at major stands is on the climb this stanza. "Strangers on a Train" holds comfortable lead on new bills and is stacking up solidly for big Albee. "Prowler," only other single feature, is moderate at Palace. Grand is sturdy with "Jungle Headhunters." "Little Giant" has Keith's on seasonal par, and "My Outlaw Brother" is in fairish groove at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Strangers On Train" (WB). Solid $14,000. Last week, "Excuse My Dust" (M-G), pleasing $12,000.

Capitol (Mid-States) (2,000; 55-75)—"My Outlaw Brother" (UA) and "When I Grow Up" (UA). Fairish $6,500. Same last week for "Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues).

Grand (RKO) (1,400; 55-75)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie). Sturdy $10,000. Last week, "Teresa" (M-G), satisfactory $7,500.

Keith's (Mid-States) (1,542; 55-75)—"Little Giant" (Real) and "Time of Their Lives" (Real). Okay $6,500. Last week, "Paleface" (Par) and "Rope of Sand" (Par) (reissues), slow $4,500.

Lyric (RKO) (1,500; 55-75)—"Brain Snatcher" (Indie) and "Evil Mind" (Indie), split with "Tars and Spars" (Col) and "1001 Nights" (Col) (reissues). Tepid $4,000. Last week, "Folsom Prison" (WB) (m.o.) split with "Male and Female" (Indie) and "Born to Sin" (Indie) (reissues), $4,500.

Palace (RKO) (2,600; 55-75)—"Prowler" (UA). Moderate $8,500. Last week, "Best of Badmen" (RKO), $7,500.

'Young'-'Telegraph' Fair 9½G in Omaha

Omaha, July 3.

There's a general shift in dates to meet the holiday in most downtown theatres. Paramount opened with "As Young As You Feel" and for the first time in several years had a double feature, consisting of "As Young As You Feel" and "House on Telegraph Hill." Business nothing to brag about.

The Omaha took "Take Care of My Little Girl" for a moveover and added "The Man Who Cheated Himself" with fair results. Orpheum and State opened Friday.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"As Young As You Feel" (20th) and "House on Telegraph Hill" (20th). Fair $9,500. Last week, "Take Care Little Girl" (20th), smash $11,000, big these days.

Orpheum (Tristates) (3,000; 16-70)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Opened Friday. Last week, "Mr. Universe" (EL) and Bob Crosby-Modernaires stage revue, fine $19,000 at 25-90c.

Brandeis (RKO) (1,500; 16-70)—"Five" (Col) and "M" (Col). Picked up noticeably to $7,000. Last week, "Santa Fe" (Col) and "Stage to Tucson" (Col), not particularly hot but oke $6,000.

Omaha (Tristates) (2,100; 16-70)—"Take Care of My Little Girl" (20th) (m.o.) and "Man Who Cheated Himself" (20th). Little brighter at $7,500. Last week, "Smoky" (20th) and "Thunderhead, Son of Flicka" (20th) (reissues), skimpy $5,000.

State (Goldberg) (865; 25-75)—"Lorna Doone" (Col) and "Hunt the Man Down" (RKO). Opened Friday. Last week, "Painted Hills" (M-G) and "Trigger Jr." (Rep), solid $4,500.

Heat Wilts Port., Ore.; 'Badmen' Best, $9,800

Portland, Ore., July 3.

Hot weather continues to hinder theatre business in Portland. Nothing outstanding in the new products this week. "Best of the Badmen" and "Dear Brat" may shape into something, while "Katie Did It" looms as a sleeper.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Katie Did It" (UI) and "Hollywood Story" (UI). Good $8,000. Last week, "Apache Drums" (UI) and "Try and Get Me" (UI), $9,200.

Mayfair (Parker) (1,500; 65-90)—"You're In The Navy Now" (20th) and "Mr. Universe" (EL) (m.o.). Solid $4,200. Last week, "Man From Planet X" (UA) and "Kangaroo Kid" (UA), $5,000.

Oriental (Evergreen) (2,000; 65-90)—"Best of Badmen" (RKO) and "You're Cockeyed Wonder" (Col), day-date with Orpheum. Ok $3,400. Last week, "You're In Navy Now" (20th) and "Mr. Universe" (EL), day-date with Paramount, $3,700.

Orpheum (Evergreen) (1,750; 65-90)—"Best of Badmen" (RKO) and "You're Cockeyed Wonder" (Col), also at Oriental. Ok $6,400. Last week, "My Forbidden Past" (RKO) and "M" (Col), $7,100.

Paramount (Evergreen) (3,400; 65-90)—"Dear Brat" (Par) and "Pier 23" (Indie). So-so $7,200. Last week, "You're In Navy Now" (20th) and "Mr. Universe" (EL), also at Oriental, $8,900.

United Artists (Parker) (890; 65-90)—"Oliver Twist" (UA). Mild $5,500. Last week, "The Great Caruso" (M-G) (6 days-5th wk), $5,500.

Pinza $11,500, 'Little Girl' 8½G In Uppish Pitt

Pittsburgh, July 3.

Business seems to be showing a slight improvement all around this week. Curiously enough, the recent rains have apparently been helping, driving customers indoors. The current leader looks like "Strictly Dishonorable" at the Penn, with "Take Care of My Little Girl" at the Harris and "Best of the Badmen" at the Stanley not too far behind. Very little in sight for twinner of "Smuggler's Island" and "The Fat Man" at the Fulton, and "Night Into Morning" isn't doing too bad at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Smuggler's Island" (U) and "Fat Man" (U). Twinners taking a bad beating here lately. This one won't do more than $3,500, just about what "Young as You Feel" (20th) and "Under the Gun" (U) did last week.

Harris (Harris) (2,200; 50-85)—"Take Care My Little Girl" (20th). Started off well and should wind up okay at $8,500. Last week,

(Continued on page 30)

Holiday Boosts Broadway Influx; 'Frogmen' Solid $102,000, 'Ace' Aces 29G, 'Dust'-Vaude 44G, 'Prowler' 17½G

Weekend rain which brought the temperature down slightly had its effect on Broadway first-run grosses, boosting biz that had started off sluggishly, with some exceptions, last midweek. Stem theatre managers looked for hefty biz today (Wed.) from both holiday visitors and in-towners who would pass up the beaches and resorts. Weather will be an important factor, but in any event hypoed takes are anticipated.

The standout continues to be "Great Caruso," which is well over the million-dollar mark at the Music Hall in its eighth week. With a $132,500 take last week, gross at the end of the seventh frame stood at $[illegible]. Current (eighth) stanza is topping last week's gross, and management looks for $150,000 for the seven days ending tonight (Wed.). If that mark is hit, house will garner a house record, $1,148,000 during the eight-week stand. "Caruso" starts its ninth week tomorrow.

Also clicking solidly are "Frogmen" at the Roxy and "Ace in the Hole" at the Globe. With an iceshow onstage, "Frogmen" hit its stride from the start, pulling $12,000 on its gala preem, Friday (29), and garnering $21,000 and $20,000 the next two days, respectively. With today's (Wed.) holiday crowds, estimates the week will probably wind up at about $102,000.

"Ace" looks like a smash at the Globe, where it is in for at least six weeks. Pic opened Friday (29) following a benefit for the Newsdealers Assn. of N. Y. the night before. First four days did a smash $19,000 and is expecting to finish its first frame tomorrow night (Thurs.) with $29,000.

After a sluggish start, "Excuse My Dust" at the Capitol picked up some speed to wind up the week at a fair $44,000. "The Prowler" at the Criterion showed promise, setting a pace of $17,500 for first four days. Paramount could have kept "He Ran All the Way" another week, biz holding steady at $53,000, but house had to make way for the holiday show with Dean Martin and Jerry Lewis on stage.

"I Was An American Spy" had a smash debut at the Holiday yesterday (Tues.), Claire Phillips, whose adventures as a U. S. spy in Manila during the war were filmed by Allied Artists, made p. a.'s during the day.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80)—"Hard, Fast, Beautiful" (RKO). Opened Saturday (30), doing so-so $11,500 first four days, with probable $17,000 for the week. "Valentino" (Col) finished 10th week (plus 2 days) at $9,500 for bowout.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Lopert) (14th wk). The 13th frame ended last night (Tues.) with good $11,500, average for the run.

Capitol (Loew's) (4,820; 55-$1.50)—"Excuse My Dust" (M-G), with Margaret Whiting, Jack Smith, Frank De Vol orch on stage. Picked up to fair $44,000 after slow start. Second round starts today. "Sirocco" (Col) with Ethel Waters heading stage bill, hit low $23,000 in previous week.

Criterion (Moss) (1,700; 50-$1.75)—"The Prowler" (UA). Bowed in Saturday, hitting fine $17,500 for first four days and heading for a $25,000 week. "Native Son" (Indie) finished second week Friday (29) to $8,000, weak.

Globe (Brandt) (1,500; 50-$1.20)—"Ace in Hole" (Par). Opened Friday (29) to socko $19,000 first four days. Looks like first-week take of $29,000. Last week "M" (Col) (3d wk) low $6,500.

Holiday (Zatkin) (950; 50-$1.50)—"I Was An American Spy" (AA). Opened yesterday (Tues.) with author Claire Phillips making p.a.'s. Took in neat $2,200 for opener. "Goodbye, My Fancy" (WB) finished fifth week to mild $8,100.

Mayfair (Brandt) (1,736; 50-$1.20)—"Miracle Morgan's Creek" (Par) and "Star-Spangled Rhythm" (Par) (reissues) (2d wk). Will wind up tomorrow night (Thurs.) with slow $6,500. First frame, $7,000.

Palace (RKO) (1,700; 55-$1.20)—"Three Steps North" (UA) with vaude ends week tonight (Wed.). Big $21,000. In ahead, "Last Outpost" (Par) finished to so-so $15,000.

Paramount (Par) (3,664; 70-$1.50)—"He Ran All Way" (UA), with Carmen Cavallaro Orch, Juanita Hall, Cy Reeves, Four Evans onstage (2d wk). Okay $53,000. First round, good $80,000.

Park Ave. (Reade) (583; 90-$1.50)—"Tony Draws Horse" (Indie) (8th wk). Seventh frame ended Sunday (1) with nice $7,100. Previous week $7,200.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Great Caruso" (M-G) and stageshow (8th wk). Hefty $150,000, after seventh round of big $132,500. "Show Boat" (M-G) still waiting to come in, but "Caruso" will stay for 9th week.

Roxy (20th) (5,886; 80-$2.20)—"The Frogmen" (20th) with iceshow onstage came in Friday (29). Heading for big $102,000 opening frame. Last week, "Half Angel" (20th) (2d wk) and Andrews Sisters finished to $58,000, fair.

State (Loew's) (3,450; 55-$1.50)—"Prince Who Was Thief" (U). Opened yesterday (Tues.) to mild $2,500. "Samson and Delilah" (Par) (2d wk) finished to poor $7,000.

Sutton (B&B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (14th wk). The 13th frame ended Monday (2) to good $8,000, about the same as previous week.

Trans-Lux 60th St. (T.L.) (453; 74-$1.50)—"Emperor's Nightingale" (Indie) (8th wk). Continues to hold sturdy pace at $5,000.

Trans-Lux 52nd St. (T.L.) (540; 90-$1.50)—"Teresa" (M-G) (13th wk). Fine $4,000. Previous week, $3,200.

Victoria (City Inv.) (1,060; 50-$1.50)—"Mask of Avenger" (Col). Finished first frame last night (Tues.) with okay $12,500. "Fabiola" (UA) completed fourth and final frame June 26 with strong $14,000.

Mpls. Lags; 'Young' Weak $9,000, 'Badmen,' 'Morning' Light $6,000

Minneapolis, July 3.

Because so many people take advantage of it to hie themselves to the state's numerous lake resorts, the Fourth of July week is always bitter medicine for the boxoffice, and grosses, off to their usually slow start, weren't expected to make much headway currently. That's why, perhaps, nothing especially outstanding in new fare put in its appearance.

Principal fresh entries are "As Young as You Feel," "Night Into Morning," "House on Telegraph Hill," "Best of the Badmen," "So Long at the Fair" and "Double Crossbones," important in about that order. Lone holdovers are "Riviera" and "Fabiola," in their sixth and second weeks, respectively.

Estimates for This Week

Century (Par) (1,600; 50-76)—"House on Telegraph Hill' (20th). Divided opinions on this one and nothing in cast names. Bad $3,000. Last week, "My Friend Flicka" (20th) and "Thunderhead" (20th) (reissues), poor $2,000.

Gopher (Berger) (1,000; 50-76)—"Double Crossbones" (U). Slow $3,000. Last week, "You're in the Navy Now" (20th) (2d wk), insignificant $3,000.

Lyric (Par) (1,000; 50-76)—"Fabiola" (UA) (2d wk). Has given good boxoffice account of itself. Okay $4,500. Last week, fine $6,000.

Radio City (Par) (4,000; 50-76)—"As Young as You Feel" (20th). Well-liked, but no cast names of consequence. Anemic $9,000. Last week, "Great Caruso" (M-G) (2d wk), big $11,000 after boff $16,500 initial stanza, giving it around $28,000 for fortnight. Sensational.

RKO-Orpheum (RKO) (2,800; 40-76)—"Best of Badmen" (RKO). Just another western and there apparently have been too many of them hereabouts recently. Light $6,000. Last week, "Apache Drums" (U), dreary $5,000.

RKO-Pan (RKO) (1,600; 40-76)—"Little Giant" (Indie) and "Time of Their Lives" (Indie) (reissues). Two Abbott & Costello oldies not stirring up much boxoffice commotion. Light $3,500. Last week, "Planet X" (Indie) and "Try and Get Me" (Indie), puny $3,200.

State (Par) (2,300; 50-76)—"Night Into Morning" (M-G). Favorably received and has Ray Milland for a magnet. Fair $6,000. Last week, "Folsom Prison" (WB) good $7,500.

World (Mann) (400; 50-90)—"So Long at Fair" (EL). British picture having hard going. Mild $2,000. Last week, "Last Holiday" (Indie) (2d wk), slow $1,800.

'Ace' Big 9½G, Seattle; 'Dust' Dual Ditto

Seattle, July 3.

Hot weather is luring them to the sticks, and so at this stage it is doubtful as to what the holiday will register at the b.o.

Holdovers look moderate and new fare is helping. Palomar's "burley" revue at $1 admish is getting expected nice attention.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Goodbye, My Fancy" (U) and "Long Dark Hall" (UA) (2d wk). Moveover from Music Hall getting okay $3,000. Last week, 2d of "Smugglers Island" (U) and "Hollywood Story" (U), around $2,700, fair.

Coliseum (Evergreen) (1,877; 65-90)—"2d Woman" (UA) and "My Outlaw Brother" (UA). Headed for okay $8,000 but changing for the holiday. Last week, "Men are

(Continued on page 30)

L.A. Steady; 'Strangers' Good 32G, In 3 Spots, 'Convict Lake' Nice 30G In 5, 'Prince' 27G, 'Caruso' 26G H.O.

Los Angeles, July 3.

July 4 holiday is causing a firmer first-run pace this round, although there's nothing particularly outstanding. A good $32,000 total is indicated for "Strangers on Train" in three locations, while "Secret of Convict Lake" is sighting $30,000 in five.

"Prince Who Was a Thief" rates a smart $27,000 in five sites, mostly small - seaters. Reissue combo of "Miracle of Morgan Creek" and "Star Spangled Rhythm" is just mild at $16,000, or under, in two spots. The Hillstreet-Pantages unit marked time over the weekend with reissue of "Little Giant" and "Time of Lives" for three days awaiting the Hillstreet stage opening of Josephine Baker tomorrow (Wed.) while Pantages brings in "Two of a Kind" the same day.

"Caruso" continues strong with a possible $26,000 on its fifth week in two locations.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,710; 1,248; 70-$1.10) — "Secret Convict Lake" (20th) and "According Mrs. Hoyle" (Mono). Pleasant $30,000. Last week, "Guy Who Came Back" (20th) and "Tarzan's Peril" (RKO), $26,900.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Strangers On Train" (WB). Good $32,000. Last week, "Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues) (10 days), $26,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Caruso" (M-G) (5th wk). Nifty $26,000. Last week, fine $31,100.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Little Giant" (Indie) and "Time of Their Lives" (Indie) (reissues) (3 days). Meager $4,500. Last week, "Ran All Way" (UA) and "Her First Romance" (Col) (10 days), $29,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398, 1,430; 60)—"Star Spangled Rhythm" (Par) and "Miracle Morgan's Creek" (Par) (reissues). Mild $16,000. Last week, "Dear Brat" (Par) and "Gypsy Fury" (Mono) slight $13,-900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2-100; 1,370; 885, 880; 1,140; 70-

(Continued on page 70)

Broadway Grosses

Estimated Total Gross
This Week $482,500
(Based on 17 theatres)
Last Year $448,000
(Based on 18 theatres)

'ANGEL,' AT 3 HOUSES, NEAT 22½G, DENVER

Denver, July 3.

"Half Angel," at three houses, is top grosser here this week. "Secret of Convict Lake," at two houses, is second. "Excuse My Dust," at the Broadway, stays as does "Ace in the Hole" at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Half Angel" (20th) and "Million Dollar Pursuit" (Rep), day-date with Tabor, Webber. Fine $9,000. Last week, "Lorna Doone" (Col) and "When the Redskins Rode" (Col), nice $8,000.

Broadway (Wolfberg) (1,500; 40-80)—"Excuse My Dust" (M-G). Good $9,000 and holding. Last week, "Sealed Cargo" (RKO), fair $5,000 (2d wk).

Denham (Cockrill) (1,750; 40-80)—"Ace in Hole" (Par). Fair $9,500 and holding. Last week, "Oliver Twist" (UA), fair $8,000.

Denver (Fox) (2,525; 40-80)—"Secret of Convict Lake" (20th) and "Big Gusher" (Col), day-date with Esquire. Good $14,500. Last week, "Fabiola" (UA) and "Father Takes the Air" (Mono), good 14,000.

Esquire (Fox) (742; 40-80)—"Secret of Convict Lake" (20th) and "Big Gusher" (Col), day-date with Denver. Good $2,500. Last week, "Fabiola" (UA) and "Father Takes the Air" (Mono), good $2,500.

Orpheum (RKO) (2,600; 40-80)—"Cause for Alarm" (M-G) and "Seven Days to Noon" (Indie). Pulled after 5 days; poor $5,000. Last week, "Great Caruso" (M-G) and" Man From Planet X" (UA), poor $8,000 (4th wk).

Rialto (Fox) (878; 40-80)—"Bitter Rice" (Lux) and "Murder in Reverse" (Indie) (2d wk). Fair $2,500. Last week, good $3,500.

Tabor (Fox) (1,967; 40-80)—"Half Angel" (20th) and "Million Dollar Pursuit" (Rep), day-date with Aladdin, Webber. Fine $9,500. Last week, "Lorna Doone" (Col) and "When the Redskins Rode" (Col), nice $8,000.

Vogue (Pike) (600; 60-80)—"Winslow Boy" (UA). Fair $2,000. Last week on reissues.

Webber (Fox) (750; 40-80)—"Half Angel" (20th) and "Million Dollar Pursuit" (Rep), day-date with Aladdin, Tabor. Fine $4,000. Last week, "Lorna Doone" (Col) and "When the Redskins Rode" nice $4,500.

'Broke' Husky $13,000, 'Ace' 11G in Buffalo

Buffalo, July 3.

Holiday week on the upgrade here with new pix a factor.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Go For Broke" (M-G). Husky $13,000. Last week, over $11,000 for "Rawhide" (20th) and "Cause for Alarm" (M-G).

Paramount (Par) (3,000; 40-70)—"Ace in Hole" (Par) and "Father Takes the Air" (Indie). Topping lively $11,000. Last week, "House on Telegraph Hill" (20th) and "Circle of Danger" (UA), over $9,000.

Center (Par) (2,100; 40-70)—"Strangers on a Train" (WB). Neat $10,000. Last week (9 days), "The Scarf" (UA) and "Long Dark Hall" (B-L), $8,000.

Lafayette (Basil) (3,000; 40-70)—"Santa Fe" (Col) and "The Big Gusher" (Col). Soft $7,000. Last week, "Apache Drums" (U) and "Wicked City" (UA), ditto.

Century (20th Cent.) (3,000; 40-70)—"As Young as You Feel" (20th) and "Secret of Monte Carlo" (Indie). Slow $7,500. Last week, "Best of Badmen" (RKO) and "Tokyo File" (RKO), $6,000.

'Prince' Snazzy 23G In Detroit, 'Ace' Neat 16G

Detroit, July 3.

World preem of "Prince Who Was a Thief," with personals of stars Tony Curtis and Piper Laurie, is boosting total to a princely sum at the Michigan. "Ace in Hole" is scoring well at the Palms. "Best of Badmen" is only fair at the Fox. "Apache Drums" looks OK at United Artists. "Caruso" is steady in sixth week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Best of Badmen" (RKO) and "Tokyo File 212" (RKO). Fair $20,000. Last week, "Take Care My Girl" (20th) and "Big Gusher" (Col), $21,000.

Michigan (United Detroit) (4,000; 70-95)—"Prince Who Was a Thief" (U) and "Try and Get Me" (UA). Neat $23,000. Last week, "Scarf" (UA) and "Long Dark Hall" (UA) $12,000.

Palms (UD) (2,900; 70-95)—"Ace in Hole" (Par) and "Skipalong Rosenbloom" (Rep). OK $16,000. Last week, "Folsom Prison" (WB) and "Secrets of Monte Carlo" (Mono) $14,000.

Madison (UD) (1,800; 70-95) — "Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues). Slow $5,000. Last week, "Jungle Headhunters" (RKO) and "Law of Badlands" (RKO) $6,000 in second week.

United Artists (UA) (1,900; 70-95)—"Apache Drums" (U) and "Casa Manana" (Mono). OK $12,-000. Last week, "Night Into Morning" (M-G) and "No Questions Asked" (M-G) $12,000.

Adams (Balaban) (1,700; 70-95)—"Caruso" (M-G) (6th wk). Steady at $7,000. Last week, $7,000.

'Frogmen' Smash $28,000, Tops Philly; 'Strangers' Mild 17G, 'Bullfighter' 14G

Key City Grosses

Estimated Total Gross
This week $2,923,000
(Based on 22 cities, 191 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,128,000
(Based on 22 cities, and 185 theatres)

'RIVIERA' SMASH 23G TO PACE TORONTO

Toronto, July 3.

With biz on definite upbeat on product, "On the Riviera" is smash leader, with "Strangers on a Train" also big and "Take Care of My Little Girl" very good. On announcement of final seventh week, "Great Caruso" is topping previous week's gross, with "Soldiers Three" also bigger on holdover.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,000; 955; 476; 600; 600; 35-60)—"Santa Fe" (Col) and "Casa Manana" (Mono). Light $10,000. Last week, "Smuggiers' Island" (U) and "Million Dollar Pursuit" (Rep), good $14,500.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)—"Up in Mabel's Room" (EL) and "Twin Beds" (EL) (reissues). Fair $8,000. Last week, "Beachcomber" (SRO) and "Prisoner of Zenda" (SRO) (reissues), $7,500.

Hyland (Rank) (1,357; 50-80)—"Browning Story" (Rank) (8th wk). Still steady at $4,500 after last week's $3,000.

Imperial (FP) (3,373; 40-80)—"On the Riviera" (20th). Smash $23,000. Last week, "Only the Valiant" (WB), $13,000.

Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G) (7th wk). On announcement of final week, biz upped to good $10,000 after last week's $8,500.

Nortown, University (FP) (950; 1,588; 40-80) — "Sealed Cargo" (RKO). Fair $13,000. Last week, "Second Woman" (UA), $13,000.

Odeon (Rank) (2,390; 30-80)—"Take Care of My Little Girl" (20th). Very good $13,000. Last week, "Sirocco" (Col), $10,000.

Shea's (FP) (2,386; 40-60)—"Strangers on a Train" (WB). Big $13,000. Last week, "Appointment with Danger" (Par) (2d wk), $7,-500.

Uptown (Loew) (2,743; 40-80)—"Soldiers Three" (M-G) (2d wk). Building to $8,500 after last week's fair $7,500.

Indpls. Ily; 'Apache' 9G, 'Strangers' Good 9½G

Indianapolis, July 3.

Biz has perked up at first-runs here this stanza, all major entries topping last week's high. Stronger attractions helped, also a rainy spell that cut down on outdoor competition. "Apache Drums," at Indiana, appears leading grosser, but "Strangers on a Train," at Circle, and "Strictly Dishonorable," at Loew's, are right behind.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Strangers on Train" (WB) and "Casa Manana" (Mono). Good $9,500. Last week, "Sealed Cargo" (RKO) and "Father Takes Air" (Indie). Dismal $5,000 in six days.

Indiana (Cockrill-Dolle) (3,200; 44-65)—"Apache Drums" (U) and "Hollywood Story" (U). Nice $10,-000. Last week, "Fighting Coast Guard" (Rep) and "Circle of Danger" (UA). Thin $8,500 in six days.

Loew's (Loew's) (2,427; 44-65)—"Strictly Dishonorable" (M-G) and "Counterspy Meets Scotland Yard" (Col). Oke $9,000. Last week, "Teresa" (M-G) and "Gasoline Alley" (Col). Fair $8,000.

Lyric (Gamble-Dolle) (1,800; 44-65)—"Cavalry Scout" (Mono) and "Red Desert" (Indie). Neat $6,000. Last week, "Folsom Prison" (WB) and "Badman's Gold" (UA). Not bad $5,500.

Ala. Outdoorer for Negroes

Huntsville, Ala., July 3.

Grading has started preliminary to constructing a new ozoner near here for Negroes. Plans call for opening the theatre in late summer. Will accommodate 150 autos, besides a special walk-in section.

Philadelphia, July 3.

"Frogmen" is creating the biggest splash here with its terrific weekend biz at the Fox. Biz generally in town was way off as resorts cut in heavily.

"Strangers on Train" is clocking a reasonable sum at the Stanley, but it's still disappointing. "Bullfighter and Lady" is bringing few aficionados to the Mastbaum, and "Fury of Congo," with the help of stage show, is faltering at the Earle. "Angelo," which bowed in at the World, shapes up as small house's biggest attraction in months.

Arcadia (Indie) (625; $1.50-$2.40)—"Tales of Hoffmann" (Indie) (10th wk). Up to nice $4,500. Last week, nice $4,200.

Boyd (WB) (2,360; 50-99)—"Great Caruso" (M-G) (8th wk). Fine $14,-000. Last week, forte $15,000.

Earle (WB) (2,700; 50-99)—"Fury of Congo" (Col) with Toni Harper and stage show. Fair $18,500. Last week, "Air Cadets" (U-I) plus Orioles, Ruth Brown, Willis Jackson Orch, mild $18,000.

Fox (20th) (2,250; 50-99)—"Frogmen" (20th). Smash $28,000. Last week, "House on Telegraph Hill" (20th), neat $18,000.

Goldman (Goldman) (1,200; 50-99)—"Appointment with Danger" (Par) (2d wk). Dull $9,000. Last week, so-so $13,000.

Mastbaum (WB) (4,360; 50-99)—"Bullfighter and Lady" (Rep). Weak $14,000. Last week, "Best of Bad Men" (RKO), puny $16,500.

Midtown (Goldman) (1,000; 50-99)—"Teresa" (M-G) (2d wk). Solid $11,000. Last week, sock $14,000 for opener.

Randolph (Goldman) (2,500; 50-99)—"As Young as You Feel" (20th) (2d wk). Down to $4,000. Last week, poor $10,000.

Stanley (WB) (2,900; 50-99)—"Strangers on Train" (WB). Mild $17,000. Last week, "Two of Kind" (Col), dull $12,500.

Stanton (WB) (1,472; 50-99)—"Last Outpost" (Par). Good $11,-000. Last week, "American Spy" (AA), okay $10,000.

Trans-Lux (T-L) (500; 50-80)—"Tony Draws Horse" (F-A) (2d wk). Okay $3,200. Fair $4,000 for opener.

World (G&S) (500; 50-99)—"Angelo" (Indie). Strong $5,000. Last week, second run.

K.C. Holding Its Own; 'Little Girl' Nice 16G

Kansas City, July 3.

Theatre row is fairly well holding its own despite prominent distractions. Excessive rain which brought severe floods throughout surrounding area dampened trade through the week, but allowed a more normal play over the weekend. Opening of Starlight Theatre's 10-week season last Monday (25) took emphasis away from downtown sector.

Nevertheless, "Take Care of My Little Girl" is topping average in four Fox-Midwest houses. Circuit is hyping activity for two weeks during annual "Rhoden Weeks" campaign, and town is rampant with midnight shows, cartoon shows for kiddies and other extras as managers seek to boost grosses for the campaign. "Fort Worth" at the Paramount is giving one of its better reports for a western.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-85) — "Thunderhead" (20th) and "Smoky" (20th) (reissues). Fair $2,500. Last week, "I Couldn't Marry" (Indie) and "Man's Paradise" (Indie), light $2,000.

Kimo (Dickinson) (504; 75-99)—"Last Holiday" (Indie) (2d wk). Steady $2,000. Last week house reopened after three-week closing for renovating. Satisfactory $2,000.

Midland (Loew's) (3,500; 50-99)—"Strictly Dishonorable" (M-G) and "Gasoline Alley" (Col). Average $10,000. Last week, "Teresa" (M-G) and "Operation X" (Col), same.

Missouri (RKO) (3,650; 50-75)—"Mr. Lucky" (RKO) and "Lady Takes a Chance" (RKO) (reissues). Light $7,000. Last week, "Hard, Fast, Beautiful" (RKO) and "Deported" (U), bettered average at $8,000.

Paramount (Tri-States) (1,900; 50-99)—"Fort Worth" (WB). Best of westerns in town recently, good $10,000. Last week, "Fabiola" (UA), likewise sturdy, $10,000.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Take Care of My Little Girl" (20th). With extra shows, doing pleasantly at $16,000. Last week, "Double Crossbones" (U), and "Fat Man" (U), stayed only six days, light $13,000.

'Peking' Bally Snares Big 18G, Frisco; 'Strangers' Neat $16,800, 'Apache' 14G

San Francisco, July 3.

World preem of "Peking Express" at Paramount was hyped opening day by p.a.'s of Corinne Calvert, Joseph Cotten and Edmund Gwenn. Ditto St. Francis date on "Stranger on a Train" with personal of Alfred Hitchcock.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Little Giant" and "Time of Their Lives" (both Indie reissues). Pallid $10,500. Last week, "Tokyo File 212" (RKO) and "Atrocities of Gestapo" (Film Classics), thin $9,500.

Fox (FWC) (4,651; 60-85)—"Secret of Convict Lake" (20th) and "Casa Mana" (Mono), $16,500 Last week, "Take Care of My Little Girl" (20th) and "Yukon Manhunt" (Mono), nice $16,500.

Warfield (Loew's) (2,656; 60-85)—"Excuse My Dust" (M-G) (2d wk-6 days), $10,000. Last week, big $20,000.

Paramount (Par) (2,646; 60-85)—"Peking Express" (Par) and "Danger Zone" (Lip). Strong $18,000. Last week, "New Mexico" (UA) and "Painted Hills" (M-G), $14,500.

St. Francis (Par) (1,400; 60-85)—"Strangers on a Train" (WB). Big $16,800. Last week, "Oliver Twist" (UA) (3d wk-6 days), only $6,500.

Orpheum (No. Coast) (2,448; 44-85)—"Apache Drums" (U) and "China Cormir" (Col). Nice $14,000. Last week, "Texas Rangers" (Col) and "The Big Gusher" (Col), $12,000.

United Artists (No. Coast) (1,207; 55-85)—"Groom Wore Spurs" (U) and "Katie Did It" (U) (2d wk). Okay $7,000. Last week, fine $11,000.

Stagedoor (Ackerman - Rosener) (370; $1.50 to $2.40) — "Tales of Hoffmann" (Indie) (3d wk). Hefty $8,200. Last week, house record, $8,500.

Clay (Rosener) (400; 65-85)—"Orpheus" (Indie) (3d wk), $2,300. Last week, $2,600.

Larkin (Rosener) (400; 65-85)—"Street of Shadows" (Indie) and "She Returned at Dawn" (Indie) (2d wk), $2,000. Last week, $2,200.

Vogue (S. F. Theatres) (354; 85) — "Koo-Tiki" (9th wk), $3,800. Last week, $4,500.

THE PUBLIC TALKS

and the inspiration behind the up-beat at box-offices is M-G-M!

"I saw 'GREAT CARUSO'* three times!"

"Want laughs and action? See 'GO FOR BROKE!'"

"Will you join our party at 'SHOW BOAT'*?"

"There's a lovely new star in 'TERESA'."

"I hear 'LAW AND THE LADY' is excellent."

"Get a load of that 'STRICTLY DISHONORABLE'."

"Let's watch for 'RICH, YOUNG AND PRETTY'*"

"'PEOPLE AGAINST O'HARA' is coming soon."

THE TRADE TALKS

and "Best offerings, M-G-M" said Allied Theatre Owners of New Jersey at their meeting, reported in Film Daily, June 14th.

SHORT TIP: "Bargain Madness" Pete Smith howl is timely travesty that will convulse your folks. Book it fast!

*Asterisk denotes Technicolor

German Pix Industry Split Over Screen Quota; U.S. Reps Bide Time

Munich, June 26.

The rift in the west German motion picture industry over the planned screen quota legislation split wide open here today (26), as producers and distributors announced the establishment of a new joint industry association. This action means that the pic industry is now split into two bitterly hostile camps, with producers and distribs on one side, and exhibitors on the other.

Development, which seemed inevitable after the past few weeks' intensified wrangle over the problem of the screen quota, came during the general assembly meeting here of Spitzenorganization der Filmwirtschaft (SPIO), the top industry association of this country, which united all three branches of the industry.

Theo Aulich, general manager of SPIO, announced his resignation and stated that SPIO's activities in the past 18 months, aimed at the consolidation of the industry, have failed completely. Dr. Bruno Baum and Horst von Hartlieb, legal advisers of the Producers Assn. and the Distributors Assn., respectively, announced the establishment of the Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFD), or Working Assn. of the Motion Picture Industry in Germany.

The joint announcement stated that the formation of AFD became necessary because it is no longer possible to have an association that represents common interests of producers and distribs, with the exhibitors. Announcement further revealed that Aulich has taken over the position of general manager in AFD.

Battle within the German industry is being watched with interest by the German branches of the big U. S. distributors, as well as by local reps of Motion Picture Assn. of America (MPAA). There was no immediate reaction from MPAA companies on the possibility of their joining AFD, and an MPAA spokesman said companies are adopting a "wait and see" attitude, since the principal aim of AFD's foundation was to set up a solid producer-distrib union to battle exhibs' anti-screen quota plans.

Brit. Commons Okays New Pix Admission Tax Sked Set to Yield $35,000,000

London, July 3.

House of Commons last night (Mon.) approved a new admission tax schedule agreed to by the film industry, which will yield $35,000,000 in a full year. Treasury is retaining only $18,200,000 against $21,000,000 budgeted last April, with the remainder to be ploughed back to the industry. Exhibitors will retain an additional $10,300,000, out of which they'll pay an extra $2,800,000 for film rentals.

Schedule also aids producers who are receiving an extra $6,400,000 via extension of the Eady plan. Chancellor of the Exchequer Hugh Gaitskell told the House that with last year's concessions the industry is now benefitting to the tune of $23,800,000 annually, of which producers are guaranteed $9,800,000 and exhibitors having the balance less film rental payments.

INITIAL BID ON UFA MADE BY MOSAIC FILM

Berlin, June 26.

The first bid on the former UFA trust film studios has been submitted by Mosaic Film, for a synchronization studio at Templehof. Price is said to be around 445,000 marks ($110,000). Deal will probably be consummated next week, according to Joseph P. McNulty, High Commission property officer.

The entire UFA property is on the block with a price tag around 8,000,000 marks ($2,000,000) At the present time, Berlin film biz is restricted mostly to synchronization. Carl Froelich is currently shooting "Stegu" for the Cinephon outfit at Templehof. Two ph, Paul Gordon's "Heavenly Music" ("Es Geht Nicht Ohne Gisela") and "John and the 13 Beauty Queens" (Berolina-Agfa color) were recently completed. The former was filmed at the C.C.C. studios with Hans Deppe directing.

$3,000,000 Mex TV Centre Bowing; 6-Hour Day Sked

Mexico City, June 26.

Televicentro, television centre here, featuring station XEW-TV, channel 5, cost $3,000,000 and covers two city blocks. Emilio Azcarraga, radio-cinema tycoon, who built and operates the centre, told the local Rotary Club at the dinner they tendered him.

Azcarraga added that color TV in Mexico will not be feasible in the next few years.

XEW-TV goes on a six-hour daily transmission basis starting July 5. XEW-TV is the second video station here. The first, started last summer, XH-TV, channel 14, is owned and operated by Novedades, important local daily.

Local radio stations function 19 hours daily.

Newsreels Tiff On Olympics

Zurich, June 26.

Olympic committees reportedly are again trying to make a deal with a film company of their own choosing to cover next year's winter games at Oslo and Helsinki exclusively. What they have in mind is an arrangement similar to the monopoly granted the Rank Organization two years ago to handle the summer games. Rank then sold the rights worldwide.

Practice of the committees in handing one firm the exclusive rights is opposed by most of the newsreel companies. They claim it's a very unsatisfactory process, because the necessity of producing a great number of duplicating masters of all footage shot will delay considerably all the world's new coverage of the event. Marathon Newsreel is leading the opposition.

Marathon turned out a daily TV reel of the 1948 Olympic games at St. Moritz with cooperation of the Swiss Broadcasting Corp. At that time prints were aired on the DuMont net in New York within 30 hours of the events. Company, according to its exec director, Konstantin Kaiser, is attempting to do a similar job at Oslo and Helsinki, but is somewhat stymied at the moment while the committees mull an exclusive deal.

A similar situation with regard to film existed in St. Moritz at the 1948 contests. However, Marathon was able to cover the spectacle with the help of Swiss Broadcasting. Latter organization, says Kaiser, "agreed with us, that television — live or film — is still radio and thus comes under their license."

Jap Pix Distrib Earnings On 30% Upbeat This Year

Tokyo, June 26.

Earnings of motion picture distribs in Japan are on the upbeat this year, a recent survey disclosed. April, 1951, showed an average increase of 30% over comparable period last year for the major distribs. Only Toei, which recently entered the distributing field, lost ground during the month. Its earnings were 53,000,000 yen ($148,500), a loss of approximately 15% from its April, 1950, net.

Central Motion Picture Exchange, U. S. distrib operating under the Motion Picture Export Assn. banner, showed a net take of 238,078,000 yen ($666,000) for the month, an increase of approximately 20% over last year. The April, 1950, earnings were 198,710,000 yen ($556,000).

Among the Nipponese majors, Shochiku earned 165,000,000 yen ($456,000), an increase of 35%; Daiei netted 130,000,000 yen ($364,000), a 24% gain; Toho earned 103,000,000 yen ($290,000), 30% higher; and Shin Toho (New Toho) posted 78,400,000 yen ($219,000), a 37% jump.

'Estaites' Oldie Set For Repriee at Edinburgh

Edinburgh, June 26.

Successful Scot oldie, "Ane Satyre of the Thrie Estaites," will be presented here Aug. 20, for a three-week stint, during the International Festival of Music and Drama. It will then transfer to St. Andrew's Hall, Glasgow, for two weeks.

"Estaites" was the hit of the Edinburgh Festival three years ago.

ABPC Finishes Best Year Since '47; Nets $1,856,425 On Its Gross of $7,013,230

London, June 26.

Apart from the boom year of 1947, when it made a gross profit of $8,300,000, Associated British Picture Corp. has just completed its best trading period. Final results for the year, ended March 31 last, show that the gross trading profit amounted to $7,013,230. This figure compares with $6,175,745 in the previous 12 months.

Taxation, interest and depreciation took a heavy bite of the gross, leaving a net profit of $1,856,425. This represents an improvement of $336,000 over the previous year. Biggest individual payments shown in the preliminary account is that for taxation, which amounts to $3,408,899. Interest amounted to $430,000, and depreciation and amortization is shown as $1,221,100.

Following a settlement of company's excess profits tax liabilities for the years 1939-46, a taxation provision of $1,400,000 has been transferred to general reserve, together with an additional $500,000 from the available balance.

Final dividend of 12½% is declared on the ordinary stock, making a total of 20% for the year. The same dividend was paid last year.

HEAT SLOWS ITALO B.O.; U.S. FILMS STILL LEAD

Genoa, June 26.

Warm weather has slowed down the take at most Italian film boxoffices to a slow trickle, with returns form 10 key cities indicating a sharp drop in June figures. Total grosses dropped slightly in February from a January high point, rose again through March to another high in April, then slowly headed downhill in May. Present sharp drop, in part seasonal, is also being blamed on lack of sufficiently strong product and increased consumer resistance to higher firstrun prices resulting from the May 1 government tax readjustment.

Big-city toppers in March and April were led by "That Forsythe Woman" and "Little Women" (Metro), and included "Treasure Island" (RKO), "Sunset Boulevard" (Par), "Rio Grande" (Rep.), "Closed Shutters" (Italian), "East Side, West Side" (Metro), and "Bright Leaf" (WB). Among May leaders were "Father of the Bride," "Miniver Story" and "To Please A Lady" (all Metro), and "Flame and the Arrow" (WB).

Current London Shows

(Figures show weeks of run)

London, July 3.

"Anthony"-"Caesar," St. Jas. (9).
"Blue for Boy," Majesty's (31).
"Carousel," Drury Lane (56).
"Come Live with Me," Vaude (3).
D'Oyly Carte, Savoy (9).
"Fancy Free," Pr. Wales (8).
"Folies Bergere," Hipp. (17).
"Gay's the Word," Saville (20).
"Happy Family," Duchess (9).
"Hotbow," Fortune (5).
"King's Rhapsody," Palace (93).
"Kiss Me, Kate," Coliseum (17).
"Knight's Mad'ss," Vic Pal (68).
"Latin Quarter," Casino (17).
"Little Hut," Lyric (45).
"London Melody," Empress (5).
"Love 4 Colonels," Wyndh'm (7).
"Man & Sup'rm'n," Prince's (20).
"Merry Wives," Old Vic. (6).
"Penny Plain," St. Mart. (1).
"Reluctant Heroes," Wh'th. (42).
"Ring Round Moon," Globe (66).
"Seagulls Sorrento," Apollo (55).
"Take It From Us," Adelphi (35).
"Three Sisters," Aldwych (10).
"To D'ry a Son," Garrick (32).
"Waters of Moon," H'ym'k't (10).
"Who Is Sylvia," Criterion (31).
"Who Goes There?" York (14).
"Winter's Tale," Phoenix (1).

CLOSED LAST WEEK

"Hamlet," New (8).
"Will Gentlemen," Strand (43).
"Worm's View," Comedy (219).

U.S. Pixers Taking Larger Share As Austria Filming Hits Postwar High

By JOSEPH ISRAELS, 3d

Vienna, June 26.

Film production activity in Austria has reached a postwar high with the coming of summer. All of the country's studio facilities are in full use by native or visiting companies, including the Mort Briskin unit from Hollywood. Other stateside producers have been here on scouting expeditions, and are developing plans for Austrian shooting.

In sharp contrast to conditions a few months ago, when Austrian studios were mostly vacant, pix are now shooting all over the place. Briskin unit occupies the Sievering (American Zone) studios of Wien Film and is booked in there until October for "No Time for Flowers," Vbreca Lindfors-Paul Christian starrer now shooting, and another script to follow starting in August. Other west zone Wien Film studio, in Schoenbrunn (British), starts Paula Wessely's "Maria Theresa" color vehicle under director E. E. Reinert from France. Setting of the Wessely pic in Schoenbrunn followed a brief hassle in which the Austrian company threatened injunction against Wien Film and Briskin over occupancy of the larger Sievering studio. This was settled amicably when Briskin proved his rental agreement dated back to last year.

Tiny Parsch studio in the suburbs of Salzburg is working with a Franz Antel production of a Salzkammergut musical, Thiersee in French Tyrol is finishing up "Impossible Maiden," while cutting and dubbing is in progress on Wolfgang Liebeneiner's "Devil Woman." In Graz, where the studio is a former airplane hangar, Karl Hartl is starting a criminal number starring Oscar Homolka in his first postwar German-language role. By end of July the same studio is supposed to be occupied by Alpen Film's gangster type pic, with music by Michael Jary and starring Curd Jurgens.

Russ Control

Wien Film studio in Rosenhugel, on the outskirts of Vienna but in the Soviet zone, is also going with a new Agfacolor musical under direction of Rudolf Steinbock, Josefstadter Theatre director, in his first cinema job. Rosenhugel is the best and most modern in Austria. But since it's under Russian control, demanding story and distribution approval from the Soviets, only Red-financed productions are made there. Boris Morros recently supervised the English synchronization of one of these for potential stateside release.

Sam Marx, Columbia producer, was recently in town to get backgrounds for a Coast production of Paul Gallico's "European Edition" script. He likewise checked into local studio setups and financing, with the declared objective of planning some Austrian shooting later. Moe Sackin, former William Morris agencyite, has been in Vienna for several weeks, setting a deal for Irving Allen, who is due here soon for an announced production. Turhan Bey, long a local resident, has been huddling with Alene Dickinson, former Hollywood agent, on a proposed feature production under William Dieterle's direction. Glenn Ford is expected soon after he completes shooting on a pic in Nice. Hollywoodites, includes Briskin, who has had the most practical experience here, maintain that a feature can be shot in Austria for between a half to two-thirds of comparable Hollywood costs and with firstclass technical and set facilities.

'Winter's Tale' Revival Looks Sock in London

London, July 2.

Tennent Productions presented Shakespeare's "The Winter's Tale" at the Phoenix, June 27, making the last of the Festival of Britain's classic productions. It's artistically staged and superbly directed by Peter Brook and is a triumph for John Gielgud, Diana Wynyard and Flora Robson, who received a rousing reception. George Rose was also acclaimed in a minor role.

Attractive background music minstrel songs by Christopher Fry eghance the colorful, tastefully mounted sets and costumes by Sophie Fedorovitch. Press was warmly appreciative and show is likely to prove one of the season's biggest boxoffice draws.

Korda Seeking Arg. Sales Deal

Buenos Aires, June 26.

Vladimir Lissim, Sir Alexander Korda's London rep, who has charge of the European market for London Films, is here on the last lap of a Central and South American trip designed to sell Korda's films in Spanish-speaking America. He plans to stay about a month in Buenos Aires studying the critical position in importations of foreign pix, with a view to deciding what Korda's future policy should be in this market.

So far Lissim's tour has taken him to Colombia, Mexico, Cuba and some Central American countries, and has worked out deals in all of them. In Argentina the picture appears improved, now that Great Britain and Argentina have finally agreed to allow Britain to buy Argentine beef. There seems a fair chance of Argentina purchasing British products, but no one knows whether British pix will be included. Lissim says he has no intention of opening up a Korda office here, but he stressed that if London Films is to continue making pictures, it must continue to sell them in the world market. The British film representative does not favor any deal like that made by Eagle Lion which would not allow Korda to take out the rental coin.

Pix Theatre Building On Upbeat in Finland; Show More Russ Films

Stockholm, June 26.

The number of film theatres in Finland is increasing every month, according to Veikko Aittola, of Finland's Film Chamber (Suomen Filmikamari), who has been here attending the Swedish Cinema Owners' annual meeting. Aittola said there now are about 497 cinemas, with 139,000-seating capacity, operating in Finland.

In Helsinki, the capital, there are 22 first-run houses, with total seating capacity of 12,521. The largest is the Alsha, a 1,200-seater.

Asked why there are so many Soviet films shown in Finland as compared with so few in other Scandinavian countries, he explained that when the last Finnish-Russian war ended, there were three film theatres in Helsinki owned by a German. These were taken over as war damages by the Russians, and now only Russian films or those made in Soviet-dominated countries are shown at the three houses. One is the Capitol, an 880-seater; the Royal, with 380 seats, and the second-run Plaza. The houses are managed by Kosmos Filmi, Finnish distrib of Soviet pix.

University Degree to Sim

Edinburgh, June 26.

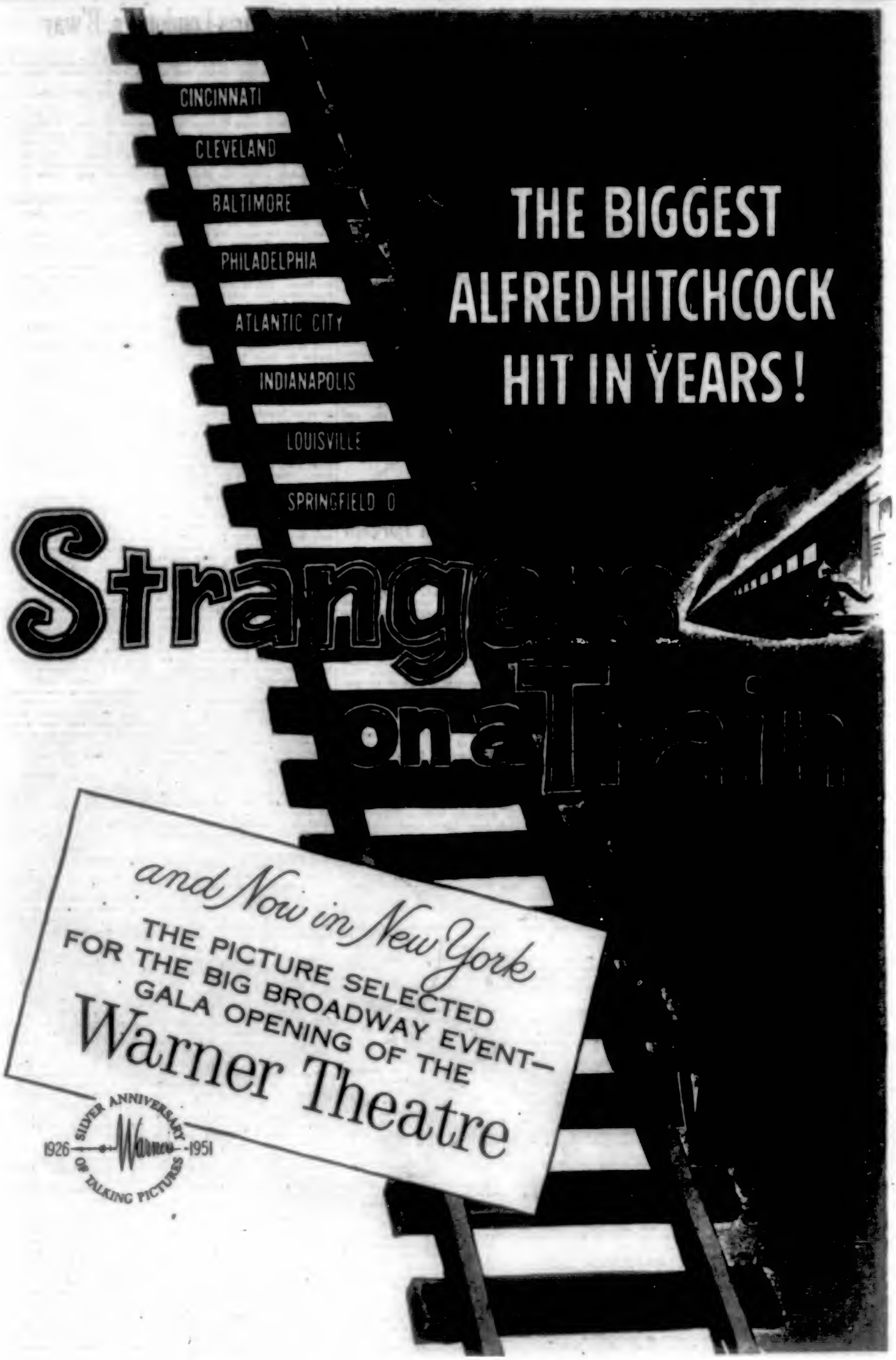
Alastair Sim, British actor, now filming at Nettlefold studios in title role of "Scrooge," returns here, his native city, on July 6 to receive a degree from Edinburgh University.

Ex-Col Manager Buys Mex Pix Distrib Co.

Mexico City, June 26.

Gustavo Samenlegos, ex-Col assistant manager here, now owns the long-established Jorge M. Dada concern, distributors of independent U. S. and European pix. Samenlegos, who bought the business from Jorge M. Dada, the founder, came to the Dada banner last year as sales manager. Dada is continuing as an associate.

The Dada-distributed "Apocalipsis" is big in its second week at the Cine Olimpia, pioneer firstrun here.


CINCINNATI
CLEVELAND
BALTIMORE
PHILADELPHIA
ATLANTIC CITY
INDIANAPOLIS
LOUISVILLE
SPRINGFIELD O
THE BIGGEST
ALFRED HITCHCOCK
HIT IN YEARS!
Strangers
on a Train
and Now in New York
THE PICTURE SELECTED
FOR THE BIG BROADWAY EVENT—
GALA OPENING OF THE
Warner Theatre
1926 SILVER ANNIVERSARY OF TALKING PICTURES 1951

Paris an Also-Ran in Amus. Derby

Continued from page 1

aline that visitors are quickly chased out of Paris to less-costly tourist traps.

Unfortunately for the overseas impact, the bimillenary celebration is most visible in the form of horse-drawn buses; regional street fairs; old-fashioned decor in the fashionable grands boulevards; Place Vendome, rue St. Honore; Faubourg St. Honore and Champs-Elysees shopwindows' artistic displays. But unlike the American idea, where every Woolworth's would have had gadgets with suitable billing heralding the national fete (as with the N. Y. World's Fair), there are few such merchandising wrinkles. There's an occasional tired ashtray or a medallion, with some legend or symbol pointing up the 2,000th annl., but in actuality this past spring's showmanship in New York, trailerizing the Bimillenary, exceeded what is going on over here.

Maxim's Big Catering Biz May Spark N.Y. Invasion

A review of the local eatery, nitery and general show scene produces these highlights:

Maggie and Louis Vaudable, who own Maxim's and whose rue Royale landmark rates with La Tour d'Argent, the Champs-Elysees, the Eiffel Tower and the Louvre among the top must-do Paris highlights, envision broader international horizons. In a large measure this was cued to them by the 40,000 meals per month that they now cater to the Pan-American Worldwide Airways.

Mrs. Vaudable relates that, just as her husband enjoys an unique reputation as being an expert on all vintages—some are just crack Bourgogne tasters, some are experts on Rhine and Rhone wines, some on cognacs, but he is an all-around authority—they have had renowned gourmets test and taste their Maxim's foods supplied to Pan-American from several world-wide depots. Some of the foodstuffs necessarily are frozen; and the Vaudables' pride is that these renowned gourmets couldn't detect which was the freshly cooked steak and which the frozen viands, etc.

From this stem other horizons for the Vaudables. They plan a New York spot, but it would be essentially an ultra eatery primed chiefly as a springboard for their catering business. They quote statistics, such as Henri Soule's Le Pavillon, on New York's East 55th St., with its $750,000 gross, as against Sherry's catering business and its $2,000,000 gross, on which the profit margin is much greater.

Thus they envision Maxim's-in-New York to serve as a trailer for their catering business, the Maxim's standards of food and wines, the Maxim's brand of selected vintages (some of which already have been U. S.-distributed by Bellows & Co.), and the like.

The Vaudables have never been to Hollywood, and they agreed with this reporter's suggestion that they do the technique of Dave Chasen and Mike Romanoff in their brand of catering, with portable kitchens, pitched tents for garden parties, heating equipment if the weather fouls up, the favors, decor, and all that goes with it.

Carrere's Operations

Maurice Carrere will likely be associated with the Vaudables in a companion class supper club room, if and when. Meantime he has sold out his interest in the Chez Carrere, hard by the Hotel George V, and is concentrating on his class Auberge de la Moutiere at Montfort-L'Amaury, some 30 miles outside of Paris. It's apparently the click roadhouse of the neighborhood, judging by one Sunday weekend's cars and customers. It also has several choice rooms.

Carrere is a personality boat, unique in his own right, combining the affabilities of a Gene Cavallero, Sherman Billingsley and John Perona with innate good business in food and service.

Incidentally, his Carrere's has an unique nitery act in Solange Zambelli and her horse, Mignon, a well-trained highschool equine. It would be a great saloon novelty in the U. S. A "Chinese" contortive acrobat is Chester Kingston (probably British), who wears a prop pigtail and shaven-skull toupe, and the show is rounded out by James Cuny, acrobatic juggler. The bandleader is Alert Barelli, distinguished musician of the Harry James school in his trumpeting virtuosity. He's also a song-smith of local repute.

Watts Backdrop

Claude Terrail, who operates the family's La Tour d'Argent, of course has the famed Cathedral of Notre Dame as a natural backdrop for his class eatery in the silver Tower, from whence stems the billing. And when the Notre Dame is lit up its the best gastronomic backdrop anybody could desire. That goes for the vista from the top of Montmartre, when the sidewalk cafes around La Mere Catherine's, on the Place du Terte back of the Sacre Coeur, provides a panorama of the city that compares with viewing Manhattan from the Empire State or RCA Bldgs.

This gastronomic showmanship finds shape, in many ways in the best Paris tradition. For instance, la Table du Roy couples corny showmanship with superb groceries, in that the King's Table—bonifaced by a guy called George—includes a musical comedy "coronation" for VIPs by the host, who also chefs. He parades his eatery in the traditional chef's chapeau, ad libs the menu in flowery encomiums—there's never a printed menu—and if perchance you cross him up on the food-drink script that he recites, he does the biggest hearts - and - flowers - now - don't-blame-me act since "Over the Hill." There are many such showmanship eateries, of which Moulen de Panurge is unique because of its Rabelaisian gastronomanique productions and decor.

On the other hand, up in Montmartre, right off Place Blanche, is Liberty's (spelled the Yank way), formerly Chez Bob, which has been in business since the turn-of-the-century. It's indigenously a French place, and the comedy is too special for the average tourist, but the idea can be savvied by any and all. It's a switch on the singing waiters, excepting that instead of crying-in-their-beer, between courses, they don different regalia. If it's a Scotch number, they don kilts; if a Sudan scene they're in fezes, and the like. Strangely enough, they are fundamentally good waiters, and not bad as performers. One can't help but wonder what the unionism problem would be in the U. S., but this has been going on for decades, apparently to the pleasure and prosperity of all concerned.

There are some good acts, too. It's all a Gallic "Chauve Souris," wherein the boss (Tom by name), an authoritative and vociferous Toots Sher-ort of a boniface, heckles the actors-gone-waiters. He reminds of a stagestruck Toots, albeit shorter. Jean Richard, a French red-sack version of Johnny Burke but with a Wally Cox kisser, does an okay monolog that gets plenty of laffs. A versatile three-piece band, wherein the sax doubles clarinet with accordion and piano accomp, does plenty to give the room bounce.

Folies Bergere, Casino de Paris, And Bal Tabarin Go On Forever

The traditional Folies Bergere goes on year after year, and year after year the American showman's wonderment never ceases as to why the tape hasn't run out on tradition. In many respects, the recent editions are very Ziegfeld & Marco, on a super-scale, of course. But, paradoxically, it isn't all tinsel and tableau. Fundamentally, the Folies revues are a good buy at $3 top. House grosses over $20,000 weekly, and the main nut goes into the production rather than the talent.

There are so many extras to Parisian show business (concessions, tie-ins on commercials both in the show proper and on the drops, reminding of the old Lee Lash ofios, and the like) that the b.o. gross is ephemeral. The side-businesses that go on in the spacious lobbies of both the Folies and the Casino de Paris (read company art galleries, naughty pictures, an Algerian side-show between-the-acts in the basement, sandwiches and snack bar, and a healthy bar business, not to mention the souvenir programs) undoubtedly account for an even greater percentage of profit.

The programs are never donated, as in the States; they vend from 25c. to $1.25, the latter in the niteries. On top of that you must tip, the program-seller, just as you tip 30-50c. (100-150 francs) for a party of four when taken to your seats. The program butchers make sure by telling you, "The programs cost me 80 francs" (or 450 francs), as the case may be.

This tipping habit in theatres is something which is as indigenous to the French as their red and/or white table wines. Many years ago Paramount tried the "American idea," at its Blvd. des Italiens showcase, the Paramount cinema, and so insistent were the tip-habituallied film fans to foist 20 francs on the usherettes, and so noisy were the discussions that "this was a new policy of the theatre" (no pourboire), that the Par execs had to conform to local custom and okay the tipping because the resultant aisle-discussions were too disturbing.

Back to the Folies—the Peters Sisters are the headliners and, while good, that gives an idea of hoovering on names. Josephine Baker was last year's headliner. Apparently with an eye to meeting competition, impresario Paul Derval is signing Cynda Glenn as the star of next fall's new Folies. That American comedienne was a former Folies Bergere clickeroo. Derval seemingly is aware that the Lido Club management (Pierre-Louis Guerin and Rene Fraday) plan tougher competition to the Folies in the fall with Maurice Chevalier to headline its music-hall policy when they take over the Empire Theatre. This may be reason for Derval's concern.

Incidentally, as regards Chevalier's current contretemps with the U. S. State Dept., it is generally agreed that the comedian is handling himself wisely in making no comment, but local showmen are not surprised. The canny Gallic star's concern about his bankroll compares him with the traditional Scotch instincts of frugality. Those who know Chevalier figure that, having worked so hard for his position and his fortune, he figured he'd roll with the Communists, just as he was suspect of having rolled with the Nazis during the Occupation. He was subsequently cleared of the "collaboration" tinge, especially in light of how he protected his longtime girl friend, Nita Raya, and her parents of Roumanian-Jewish extraction. As for the Stockholm "peace" petition, which he signed, it is generally regarded that, having been bitten once before on the political front, he should not have gone overboard in another direction. Locally, of course, with the Strong Commie influences and the strong Commie wedge in the French Chamber of Deputies, Chevalier is figured as having thus reimpressed himself as "a man of the people."

Chevalier's inroads on the Folies—if any— will be something for show biz to watch. The Folies revues are as much a Paris institution as the Louvre. The name Folies Bergere, per se, means nothing. The theatre is situated near the rue Bergere, in Montmartre. Traditionally the show titles have spelled out "lucky 13 letters," and Derval and his wife, who are co-operators, adhere to the symbol. "Feeries & Folies" is the current tag, now in its second edition. Michel Gyarmathy is the producer, stager and costume-designer.

The theatre has always been a show biz wonderment, in light of its extreme shallowness, but so skillfully is every piece of scenery designed and fitted that it creates a deceptive depth. Furthermore, the necessity for pyramiding scenes on inclines and rises produces a dramatic presentation.

The show has its usual quota of nudity and suciness. Comedian Dandy (no first name) goes with the lease for the double-entendre—most of it rather singular. He's a funny guy always. Veronica Bell is an outstander, a blonde looker from Israel who doubles into the Habibi, local Israelite nitery, and who number-lends the production with excellent authority. She's a good U. S. bet.

Yvonne Menard is the top stripper, a shapely babe, vis-a-vised by Frederick Rey. Pierre Larrieu, the maestro, also did the musical adaptations. Like most French musicals, the tunes are from divers sources—nothing like an exclusive score written for a show here, excepting unless if it's an operetta. Colette Fleuriet is the femme lead, and there are a couple of minor soubrets and mules, but Derval headlines the costumes and the decor. This is easily a $200,000 production, but, unlike Broadway, where the Brooks or Eaves Costume Cos. could never be the headliner, this is a skillful reverse on the Yank standard. The Peters Sisters, of course, are uninhibited and socko in their fractured French and almost equally fractured Harlemesque ad libs.

Perennial Revues

Where there hasn't been a hit revue on Broadway for years—even "Inside USA" couldn't be considered such—seemingly this music hall formula is timeless in London and Paris. (Irving Berlin observed there isn't one new good musical here.) Nonetheless the provincials get off the buses and pile into the Folies, Casino or Bal Tabarin—it's fallacious to conclude that these shows are built exclusively for the Yank tourist trade. The Americans may be blamed for the accent on nudity, but that's been a time-honored French custom, long before the trans-Atlantic deluxe liners started plying the N. Y.-to-Paris route.

Another good manifestation of a U. S.-outmoded showmanship is the use of (1) the runway, and (2) the stereopticons for scenic effects. The runway brings the gals right up in front of the pit musicians, and the fashion parades invariably save the low spots are at the right time.

The Dervens' shows at the Folies haven't had the magic since the Louis Lemarchand (producer) days, when, seasonally, George White, Earl Carroll, the Shuberts, Flo Ziegfeld, et al., would come over to cop ideas. Now there's nothing to steal. The trend has reversed. They're aping American standards in almost everything, from men's sport clothes (and even women's styles) to shows. Too much so! The dilution is not the best thing for both sides of the pond.

There is one good touch Derval has in his program notes, listing an administrative personnel of 12; artists and musicians, 126; 67 gripe; 22 electricians; 12 props; 11 upholsterers; 16 caretakers; 23 dressers; 43 workers in the adjunct costumery workshop which is part of the FB operation; 57 ushers, box-office men and other front-of-the house attaches—in all, 380 people employed weekly.

Casino de Paris

Henri Varna's "Gay Paris" show (subtitled "La Revue Libertine"), currently at the Casino de Paris, is heavy on nudism, but has a good stellar bet in Mary Meade, American blonde looker who has had 20th-Fox and other Hollywood film opportunities before coming here. Married to songsmith Ted Grouya, Miss Meade gives the show a decided Yank filip. Here again the use of runways and stereopticon effects are to the fore. The blackouts are of familiar pattern, but get right down to the G-string, including the "goodbye Sam" bit, as the lovers hide in the sundry closets. Miss Meade's disking of "Je Cherche un Appartement" ("I'm looking for a little flat") is now a Parisian trademark, and her impressions of Chevalier, Mistinguett, Josephine Baker, Fernandel, et al., are standouts.

The stereopticon effects come into good play with a rooftops-of-Paris vista from a plane as the nudes are discerned through the scrim.

Vet Parisian impresario, Varna permits his people to do more than the Dervals. There is the same splendiferous costume display—one plume number would be prohibitive according to U. S. standards—but the specialists get a chance to do more, such as the Romance Sisters, Christian Hubert, Nejla Ates, Janine Menin & Jean Guelis, Charles Vernier, Simone Coryn (good stripper), Jean Rigody (comic), Guy Loyal (juve), the Brix Bros. (2), Marcia Blugeot, Eve Lyne, Joe & Joe, Josette Robert, Jacques Rolland, et al.

In a second-act nitery scene, with the linegirls and boys, Grouya does a personal, accompanying his wife and Guy Loyal, the French singing juve.

Bal Tabarin Remains A Tourist Standard

Bal Tabarin, Paris institution, which still bills Auguste Bosc as its founder and gives lingering billing to the late Pierre Sandrini, remains a time-honored must for the average tourist (American, British, Norse, Lowlands, et al.), as well as to the French provincials. There is a 500-franc ($1.50) door admission, and some just sit upstairs without buying a drink. An average tab here figures over $8 per head.

The French can-can, which Lou Walters decided to import and feature in his current Latin Quarter show on Broadway, is the traditional finale. The Bal's show remains the same, a melange of ingenious usages of sinking floors, upstairs side-boxes, and staircase numbers that make for flash and splash, corny and familiar as may be the pattern. But the show does move, blending the trampoline Schaller Bros. (2), with the acrobatic dancers Margit & Marget. Yvonne Menard (the No. 1 nude, doubling from the Folies Bergere), the Andres Dancers (two men and a girl), Bood & Bood (sister team), Jacqueline & Annette (ditto), danseuse Michele Morlas, emcee Roger Gose and others round out the show.

The Folies analogy lingers, incidentally, with the same "Lost Paradise" conception as in the Dervals' revue. The Schallers are a good straight and comic trampoline turn.

The previous first-act flash, a Pigalle merry-go-round with calliope and all, is now the pre-finale. It make a strong splash just preceding the can-can specialists, in which Tania, Mona and Ilonka do their high-rise splits. The nudes, in the mechanique number, are also a strong filip.

Paris-London Vs. B'way

London, July 3.

Right now there are 19 comedies current in London, along with four dramas, six revues, two ballets, two ice shows, three opera troupes, four different Shakespearean companies, six musicals, the de luxe vaudeville bill at the Palladium and any number of other variety programs. The same is true in Paris where, by count, there are 39 legit shows running, including four music hall revues.

This is in sharp contrast to the dearth of shows on Broadway, by comparison, where it's a case of a smash hit or else. Somehow there is no room for the borderline attraction, as in the West End or Paris where many a mediocre show manages to eke out a run.

One explanation, of course, is the lesser operation costs, and attendant lesser b.o. scales, which permit some shows to linger profitably if not spectacularly.

La Nouvelle Eve Rates No. 2 to Lido Show

The Montmartre nitery, La Nouvelle Eve (the New Eve), rates No. 2 to the Lido show as the best floor-show in Paris. More accent on nudes, but the room is a class bandbox interior, tastefully decored and less garish than its companion bistro, the Club Eve on Place Pigalle. Rene Bardy and Marcel Alaux head the operation. "Les Filles d'Eve" ("Daughters of Eve"), as its title indicates, accents the nudity but it's neatly done. The rap is not bad—just under 4,000 francs ($12 a bottle) for wine, but like the Bal Tabarin there is also a 500-franc ($1.50) door admission charge. These surcharges, such as $6 admish for a party of four and $24 for two bottles of wine for a party of four, still makes for a $30-$35 tab for a super-Latin Quarter type floorshow.

Ami Aaroe, Jacqueline Marcy, The Mayfair Lovelies (an English line); David Lober & Gree, bare-tootsied American adagio team who click here; Buck (Warren) & Chic, a man and two femmes despite the double-billing, are another U. S. act, a comedy cowboy and boomerang-throwing turn. Huguette France and Candy Daly are the top nudes; Guy Meinsohn, Jac Provence, Maria Del Amor, Christiane Montels, Janine Cairo, Emmy Tourret, Pierre Vaillant, Loulou Biese are chiefly number leaders.

Alec Shanks' staging is the highlight, along with the ballets by Jean Davis. Paul Durand gets credit for some new music, and Jean Laporte is the maestro. The

(Continued on page 25)

BECAUSE

For the first time in film history, a picture is launched with an "Oscar" (awarded for "Best performance by an Actor") prior to general release!

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Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin

BECAUSE... It's Released Thru UA

Film Reviews

Continued from page 8

The Lavender Hill Mob

the Eiffel Tower and shipped to France. But, inevitably, something goes wrong with the works and a year of luxury in South America is all he gets out of it.

One of the comedy highspots of the film is a scene at a police exhibition where Guinness and his principal accomplice, Stanley Holloway, first become suspect. They break out of the cordon, steal a police car, and then radio phony messages through headquarters. This sequence and the other action scenes are crisply handled, with a light touch.

Guinness, as usual, shines as the trusted escort, and is at his best as the mastermind plotting the intricate details of the crime. Holloway is an excellent aide, while the two professional crooks in the gang, Sidney James and Alfie Bass, complete the quartet with an abundance of cockney humor. These four dominate the film, and other members of the cast, although thoughtfully chosen, have only minor roles. *Myro.*

The Dakota Kid
(SONG)

Dull, talky oater with minor entertainment values for action market.

Hollywood, June 27.

Republic release of Rudy Ralston production. Stars Michael Chapin, Eilene Janssen; features James Bell, Dann Morton, Margaret Field, Robert Shayne, Roy Barcroft, Mauritz Hugo. Directed by Philip Ford. Written by William Lively; camera, John MacBurnie; editor, Harry Keller; song, Eddie Cherkose, June Styne. Previewed June 26, '51. Running time, 60 MINS.

Red .... Michael Chapin
Judy .... Eilene Janssen
Sheriff Tom White .... James Bell
Dakota Kid .... Dann Morton
Mary Lewis .... Margaret Field
Ace Crandall .... Robert Shayne
Turk .... Roy Barcroft
Squint Mason .... Mauritz Hugo
Sam Dawson .... House Peters, Jr.
Cole White .... Lee Bennett
Marker .... Michael Ragan

This is the second entry in Republic's oater series starring moppets Michael Chapin and Eilene Janssen. Entertainment values for the programmer action market are just about on a par with the first entry, meaning this has little to offer the regular western fan, either juve or adult.

Plot is run-of-the-mill and script has too much dialog. Direction is static, having players standing around talking most of the time. There are a few okay action sequences spotted but more could have been used to get footage on the move. Story is involved with attempts of a saloonkeeper to oust the honest sheriff so he can control the county for his own sinister purposes. Crook brings in an outlaw, the Dakota Kid, to pose as the long-absent nephew of the sheriff, and is making headway with his plans until the two moppets get under the skin of the Kid. Latter's identity is revealed and he aids the Sheriff set up an ambush to get the goods on the crook.

The two young stars, James Bell, the sheriff, Dann Morton as the Kid; Margaret Field, schoolteacher, and Robert Shayne, Roy Barcroft and Mauritz Hugo, crooks, all walk through the assignments. They have little to work with and give the material no lift under Philip Ford's direction of the William Lively script. Eilene Janssen pipes "What Are Cowboys Made Of" with minor results. Production values and technical credits are routine. *Brog.*

Far From Moscow
(RUSSIAN)
(Color)

Artkino release of Mosfilm (A. Stolper) production. Stars Lev Sverdlin, N. Okhlopkov; features P. Kadochnikov, L. Kmit. Directed by Stolper. Screenplay, M. Papava, from novel by Vassili Azhayev; camera, A. Shelenkov, Chen Yu-Lan; music, N. Kriukov. At Stanley, N. Y., June 30, '51. Running time, 83 MINS.

Batmanov .... N. Okhlopkov
Zalkind .... Lev Sverdlin
Kovshov .... P. Kadochnikov
Beridze .... V. Kvarbadze
Topolev .... A. [illegible]
Grubsky .... K. [illegible]
Tanya .... P. [illegible]
Zhenya .... N. [illegible]
Liberman .... V. Vladislavsky
Rogov .... S. Stolyarov
Umara Mahomet .... Mark Bernes
Markhov .... L. Kmit

(In Russian; English Titles)

Russian import, while strong in production values and scenic qualities, has limited appeal. Although the characters are fictitious pic has documentary facets in that it tells the story of the gigantic feat in laying an oil pipeline through the Siberian taiga while the Nazis were besieging Moscow in 1942. As oil was the lifeblood of the Soviet mechanized army, completion of the pipeline probably spelled the difference between defeat and victory for the Russians during the German invasion.

It is on that premise that the story is built. The odds which the engineers had to overcome in blasting and digging their way through snow and ice are portrayed vividly, but the story misses for those who do not understand Russian. Fault lies in the fragmentary dialog offered in the superimposed titles. Because of this, it is difficult to follow the story line. Film is light on romance, there being just the semblance of a love affair between one of the engineers and a femme worker. Best performance is turned in by Lev Sverdlin, as the boss of the engineering project. Actor, by the way, has a marked resemblance to Jack Benny.

Magicolor, in which pic was produced, is far inferior to U. S. processes, but it helps bring out realistically the Russian landscapes, deep in snow in the winter sequences and colorful in shots made during the country's milder months. There are no war scenes. *Alst.*

Je Suis de la Revue
(I'm in the Revue)
(FRANCO-ITALIAN)
(SONGS)

Paris, June 25.

PGM release of Dino de Laurentiis production. Stars Fernandel, Suzy Delair; features Louis Armstrong, Katherine Dunham, Nicholas Bros., Sorrah Pinevitch's Novamente Revue, Bernard Hilda. Directed by Mario Soldati. Camera, Aldo Tonti. Tivoli, At Olympia, Paris. Running time, 90 MINS.

Film uses a gimmick to string a series of variety acts together. Low quality of the foisted story and obvious dragein of the solo numbers slate this only for special situations on names of the topnotch stateside talent giving out in film. Exploitation angle is there.

Story concerns the delivery of a dress to Suzy Delair, making a personal appearance in Rome, by a Paris couturier. Dress gets lifted by a sexy kleptomaniac, and in the chase through the variety halls of Rome there is time out to catch the acts. Fernandel gets a chance to do a few burley skits as a pious pilgrim caught up among unclad, passionate creatures. Louis Armstrong does two fine solos and Katherine Dunham is on hand for her w.k. rope dance. The Nicholas Bros. get over their fine terping in spite of mediocre lensing. Miss Delair delivers some numbers in her competent style, but is hampered by the low caliber of the production numbers.

Lensing of story and numbers are not well matched for obvious discrepancies. Editing is awkward and does not help the flow of the film. Pic has a good share of scantily-clad cuties and chorus numbers for added hypo. *Mosk.*

Donne e Briganti
(Women and Bandits)
(ITALIAN)

Genoa, June 23.

Lux release of Lux Franco-Italian production. Stars Amedeo Nazzari, Maria Mauban, Jean Chevrier, Jacqueline Pierreux; features Nando Bruno, Paolo Stoppa, Guido Celano, Ada Dondini, Enrico Viarisio, Virgilio Riento, Giuseppe Porelli. Directed by Mario Soldati. Screenplay, Soldati, Pierre Lestringuez, V. N. Novarese, Nicola Manzari; camera, Mario Montuori; music, Nino Rota; editor, Mario Serandrei. At Universale, Genoa. Running time, 95 MINS.

Michele Pezza .... Amedeo Nazzari
Marietta .... Maria Mauban
General Hugo .... Jean Chevrier
Flora .... Jacqueline Pierreux
Luciani .... Nando Bruno
Mother Superior .... Ada Dondini
Pompeo Luciani .... Paolo Stoppa
King Ferdinand .... Giuseppe Porelli
Cardinal Ruffo .... Enrico Viarisio

Lux has dusted off the familiar Fra Diavolo story for this Franco-Italian co-production. Cast strength and light treatment give it boxoffice power at home, especially in subsequent runs. Overseas chances are mild, with sex angle helping exploitation somewhat, pic not being straight art-house material.

With oft-amusing flashes of dialog and a deft hand at lightening familiar situations, script tells of the exploits of famed bandit Fra Diavolo, who helped fight French forces invading southern Italy in the early 1800's. Accent is on romance with his girl, Marietta, and rivalry with another for her affections and bandit leadership. In the end, even the opposing French general recognizes his valor.

Mario Soldati's direction varies from tongue-in-cheek treatment to playing it straight, which generally keeps pace moving at a satisfying clip. Performances by the large cast are competent, with Amedeo Nazzari perfectly at home as Fra Diavolo, Maria Mauban fine as the wife, Jacqueline Pierreux provocative as the camp follower, Paolo Stoppa properly villainous as the traitor, and Jean Chevrier and others filling their roles in fine fashion.

Nothing has been spared to give it strong physical values, pic being shot almost entirely on south Italian locations. Camera work is often below par, due perhaps to faulty processing. Music and other values are good. *Hawk.*

Explode B.O. Myth

Pittsburgh, July 3.

Wire services recently made a big thing of a statement attributed to the manager of a theatre in nearby Colver, Pa., who is supposed to have said that house was closing on account of lack of patronage caused by television. Fellow added "if you can't lick 'em, join 'em," then opened a TV business after which he was quoted as saying that trade in the new line was 10 times better than at the theatre.

Myth was exploded last week, however, by Ray B. Allison, circuit operator with headquarters in Altoona, who formerly ran the house in Colver.

"In order for the coal company, located in Colver, to compete in the coal market," he said, "it was necessary to completely mechanize the mine. As a result, instead of 1,200 miners being employed the company now has a skeleton crew of 300. Take 900 families out of a small town and what is any business worth?"

Clara de Montargis
(FRENCH)

Paris, June 26.

Roger Richebe release of Sideral production. Stars Ludmilla Tcherina, Michel François. Written and directed by Henry Decoin. Camera, Claude Renoir; editor, Annick Millet. At Avenue, Paris. Running time, 90 MINS.

Renaud .... Michel François
Clara .... Ludmilla Tcherina
Albert .... Jean Meyer
Eva .... Helena Bossy
Drunk .... Armontel

Film is based on the slight theme of an impressionable adolescent's first great romantic affair. Told with a great deal of color and various bits of business, pic sustains interest but sacrifices the poignancy of the story in its cliche resolution and overreaching for slick bits. Though not of art house stature, pic could do for sureseaters and special slotting on its exploitable theme. Word-of-mouth should help this one.

A young hitch-hiker is picked up by a mysterious, beautiful woman. Smitten by her, he decides to follow her, and gets into a series of strange adventures before his love is consummated. He gets entangled with the coquettish wife of an irate ham actor, and is mixed up with a sanctimonious drunk for a hilarious bit. There is a fine love idyll before the femme goes back to her barren life with a sordid husband.

Direction has overstressed the gimmick elements to the detriment of the basic poetic atmosphere of the plot. Lensing is of high calibre and editing keeps things moving without a lag. Ludmilla Tcherina lends her impassive face to the role of the woman and Michel Francois is properly sensitive as the boy who comes of age. Rest of cast is fine. *Mosk.*

Victor
(FRENCH)

Paris, June 26.

RKO release of MAIC production. Stars Jean Gabin. Directed by Claude Heymann. Screenplay, Jean Ferry, from play by Henri Bernstein; camera, Lucien Joulin; editor, Suzanne De Troye. At Balzac, Paris. Running time, 95 MINS.

Victor .... Jean Gabin
Francoise .... Francoise Christophe
Marianne .... Brigitte Auber
Marc .... Jacques Castelot
Jacques .... Jacques Morel

Film, based on a recently successful play, inherits too much of the stagey talk and action to make this acceptable art-house fare. Full of long actionless passages, and static direction, picture will have to be sold on the name of Jean Gabin. Theme of a decent guy who is the scapegoat of two rapacious friends gives this some exploitable pegs for special situations and duals.

Gabin, as Victor, seems sheepish in the title role of a good Joe whose innocent love for his friend's wife has him take a prison rap for the conniving husband. The wife, feeling some contrition, decides to give herself to him after the sentence is served. However, Victor finds that it is just a conscience salve, and she and the husband are united in a murky but strong love. Film ploddingly follows Victor as he bungles his way into a fortune, finds a pretty girl and finally erases the opportunist wife from his life.

Direction does not emphasize the complicated psychology of the characters and never builds to any dramatic climax. Action is mostly theatrical, with things happening offstage. Francoise Christophe and Jacques Castelot do not give the husband and wife team the deep passionate bond it needs. Brigitte Auber is sprightly as the young girl, and rest of cast is adequate. *Mosk.*

L'Etrange Madame X
(The Strange Madame X)
(FRENCH)

Paris, June 26.

Filmsonor release of Cinéphonic production. Stars Michele Morgan, Henri Vidal; features Maurice Escande, Arlette Thomas. Directed by Jean Gremillon. Screenplay, Marcelle-Maurette, Pierre Laroche; camera, Louis Page; editor, Louisette Hautecoeur. At Scribe, Paris. Running time, 95 MINS.

Irene .... Michele Morgan
Etienne .... Henri Vidal
Jeanette .... Arlette Thomas
Jacques .... Maurice Escande
Michel .... Roland Alexandre
Marcel .... Robert Vattier

Brilliant technical aspects and fine acting have turned this slight, almost trite, love story into interesting film fare. A story of a woman who shares her love life between the extremes of two social milieux, film competently parallels the two in its unfolding. With marquee names of Michele Morgan and Henri Vidal, and exploitable theme, pic should be good for slotting in art houses and sureseaters.

Director Jean Gremillon has concentrated on the love affair of the film and stressed the differences in the decaying upper class and the groping working class in his visual symbolism. A woman, married to an aristocrat and adored by him as a perfect mistress of his social activities, falls in love with a simple, young worker. She has a child by him, and the husband stoically sends her off for the event. The worker believes she is a housemaid. On her return they decide to marry, but the baby's sudden illness sends him off to get her and he finds out the truth. The baby dies and with it the young man's love. He leaves and she goes back to her endless social round.

Lensing is excellent and gives a fine subtle tone to the film. Editing keeps a perfect coherence in the double life of the woman. Miss Morgan is poised and mature in the role of a refined woman of the world who finds love. Vidal is fine as the young worker. Good supporting work is turned in by Maurice Escande, as the elegant aristocrat, and Arlette Thomas, as the long suffering girl hopelessly in love with the young man. Rest of the cast is good. *Mosk.*

T. E. Williams Prexies Miss. Exhibs Assn.

Biloxi, Miss., July 3.

The Mississippi Theatre Owners Assn. has named T. E. Williams, of Clarksdale, as president for a second year at the close of their annual convention.

Association also reelected A. L. Royal, of Meridian, sec.-treas. Vice-presidents named are: R. B. Cox, Batesville; J. S. Mayfield, Collins; B. V. Sheffield, Poplarville.

The convention adopted resolutions to bring large-screen television into Mississippi theatres as soon as possible. Another resolution adopted asked for a "vigorous campaign to reduce the discriminatory amusement tax" now placed upon Mississippians.

Obliging GIs

Continued from page 2

founding enough—but twins yet!

"Caravan" played so close to the front lines at Hwachon with units of the 7th Division, that nearby U. S. artillery batteries kept up a booming accompaniment to the show. Emcee Jay Kirk, doing a comedy turn involving some bumps and grinds, timed a couple of his bumps to coincide with a nearby 105m howitzer. Result was sensational, the comic said, much more effective than a roll from Manny Singer's drums.

Another twisteroo to the "Caravan" tour was that singer and accordionist Herb Starling with the Camel Four combo was getting a unique preview of army life in its roughest form before donning uniform himself. Young musician is skedded to report to his New York draft board for physical exam.

Other members of the troupe were Elton Britt, western singer; the Three Arnauts, comedy violinists and imitators; Margaret Brown, tap dancer; Kathleen and Ralph Quinlan, rollerskaters; and maestro Wally Milford and instrumentalist Anthony Stevens, who team with Starling and Singer to provide the music.

Ed Silverman Will Have To Renegotiate in Chi

Chicago, July 3.

Essaness Theatre Corp. prexy Edwin Silverman will have to renegotiate lease on the Woods Theatre, Loop first-run, after Appellate Court recently ruled Silverman had purchased the theatre behind the backs of its operators.

Higher court ruled that Silverman purchased building from Franciscan Order of Catholic Church without full knowledge of partners—of which Silverman is one—in the Woods Theatre Corp. Silverman as Essaness prexy had acted as managing agent for the operators and had purchased theatre for $1,200,000.

Silverman had argued that his purchase didn't constitute any violation, since Woods Theatre Corp. had neither the capital nor power to purchase the building, its business being only to conduct the theatre. He also argued that the Franciscans had previously refused to renew lease of the house, hence extinguishing any alternative but to buy the property. Silverman said he acted strictly in behalf of the Woods management, both to save the property and preserve plaintiff's management.

Ill. Ozoner Sues to Halt Projectionists' Picketing

St. Louis, July 3.

Albert and Homer Butlers, owners and operators of an ozoner near Centralia, Ill., have filed suit for an injunction and damages against the heads and members of the projectionists' union following a hassle over an increased wage demand. Action asks $6,475 damages, injunction against picketing, and a restraining order against the alleged activities of the union in discouraging merchants from advertising on the picture screen, taking license numbers of customer's automobiles and picketing.

Defendants named in the suit are Raymond O. Baker, union president; Arthur LaSalle, business representative, and Fred Starmes and Garvin Tilley, members. The picketing, it's charged, began last May and the ozoner has been operating without union projectionists since then.

Par Adds 3 Exploiters

Three new men have been added to Paramount's field exploitation staff by ad-publicity chief Jerry Pickman. Bob Bixler, formerly with Texas Interstate circuit, has been assigned to the Dallas-Oklahoma City territory. Gabe Sumner, recently with the Schine circuit, will cover the N. Y. exchange area, while Ralph Buring will work the Cincinnati, Pittsburgh and Indianapolis areas.

In staff shifts, Milton Hale, former Detroit-Cleveland special rep, gets a roving assignment, and Art Leasenby goes from Dallas to the Detroit-Cleveland post. Mike Weiss will cover Washington, instead of Pittsburgh, in addition to Philadelphia. E. G. Fitzgibbon will drop Indianapolis to concentrate on Chicago, Milwaukee and Minneapolis.

6,000 at Dalhart Ozoner Preem

Dalhart, Tex.

The new El Rancho Drive-In opened here by J. C. Parker. Parker also owns and operates the Mission and LaRita theatres here. It was estimated that around 6,000 persons attended the opening. Autos filled with people, which were turned away, came back for the late show.

Mayer, Schary

Continued from page 3

Theatres on Saturday night (30) and at Loew's Warfield on Sunday. Schary trained up for the Saturday showing, accompanied by Sam Zimbalist, Mervyn LeRoy, J. J. Cohn, E. J. Mannix, Douglas Shearer, Margaret Booth, Howard Strickling, Merle Chamberlain and William Golden. Mayer was here on Sunday.

The Saturday night screening was preceded by turnup of the house lights and a speech by the manager, who told the capacity audience of 1,650 "the most important picture in the past 10 years" was to be unspooled. Picture ran 179 minutes, but with a 13-minute intermission at the two-hour mark. At the Warfield last night, the intermission was eliminated to secure audience reaction to the two methods of presentation.

Paris an Also-Ran in Amus. Derby

Continued from page 24

numbers are in excellent taste and conceived imaginatively.

The reopened Carrousel, in a new location on the rue de Colisee, plugs itself as "100% Francaise," which is a good idea. Its companion nitery is Madame Arthur, another pansy joint. La Fetiche, in Montmartre, and Le Monocle, in Montparnasse, are the other girl-gone-boy spots, a reverse of the soprano-hipped talent and staffers.

The tariffs for these nondescript neo-Greenwich Village niteries, with their "obligatory" 12-15% "service" (tips), plus "supplements," is what burns the local and tourist alike. The tabs still come out near 6,000 francs ($24) for a party of four for something that a $2.50 tab-per-head back home would be par—and, what's more, would not attract the type of well-heeled Yank tourist who somehow falls for the mediocrity on this side.

Whether it's Les Naturistes, another cheap strippery, or the rue Pigalle grifters who hustle tourists for "private exhibitions," it's still the same Montmartre tourist pitch.

European Rounds

The Max Liebmans making their first European trip in 20 years. The Sid Caesar-Imogene Coca ("Show of Shows") TV impresario got a load of one French TV show (Poste-Parisien), which was heralded as some sort of a "premiere," with special invitations, etc., and shuddered.

Henry Morgan ad libbing around, in no hurry to get back to TV, AM or N. Y.—especially since a stiff alimony rap ($250-a-week) makes him like it more 'n' more on this side. However, Morgan threatens to fly back "just to refute everything I know that Barry Gray is gonna have to say about his 'expert' knowledge of the European scene." Morgan told that to Gray, who agreed to give him all the air-time he wanted.

The Sol (B'way legit p.a.) Jacobsons motoring, with their two children, all over the map. Ditto the Charles Corrells and Freeman Gosdens (Amos 'n' Andy), the Art Linkletters, the Paul Keilys and Fred Finklehoffe.

Cornelius Vanderbilt, Jr., now in middle-Europe for his new travelog film-shooting after o.o.ing Spain. He's very downbeat on Franco-land.

The Bill Tubbs (Helen McGill) up from Rome. He's in a French film on Paris location-shooting.

SACEM prexy Albert Willemetz's son got married and it was a double-featured society affair, first the civil ceremony and then the big church wedding. Irving Berlin was a witness; he and Willemetz are old friends. SACEM is the French ASCAP, and father of all performing rights societies. Yvonne Printemps sang and there was an ultra French stage-society turnout at the fete. Berlin then quickied to Deauville with his daughter, Mary Ellin, who was a last-minute substitution as result of her mother's sacroiliac trouble which forced Mrs. Berlin to cancel out on the two-week quickie to Cap d'Antibes and Paris. Mary Ellen Berlin is a Time staffer.

Deems Taylor back on the Ile de France after coming up from Rome to visit here with his wife, Lucille Little, here for an indefinite period painting and selling many canvases direct from her studio.

No Hiding Away From the Yanks

Marc Connelly thought he was "hiding away at a typical Parisian hotel" by bivouacing at the Bisson, on the Left Bank, and ran into Dudley Murphy, Ludwig Bemelmans, Harold Clurman and others who thought they were doing ditto. Connelly in from Oslo on a UNESCO cultural powow (the international theatre).

Bonnie (Mrs. Saul H.) Bourne making the music publisher do all the "square" tourist things that he avoided in his 36 crossings heretofore, such as the Louvre, the Eiffel Tower, trips into the Loire chateau country and the Rheims-Epernay champagne sectors, etc., and the music man admitting he "loves it." Maestro Paul Baron, now a local resident, squiring the Bourne; ditto the Esty agency's Don Bernard, houseguesting with the Barons.

When the Barry Grays and the Jack Carters doubled back from their hectic Cook's tourism to the Riviera, Venice, Rome, etc., they were almost stranded in Paris, with the hotel situation now tighter than an AM sponsor. The hostelries were bus-shuttling disappointed "reservations" to suburban hotels in Versailles, and the foursome faced such a "B" deal until a VARIETY mugg got Universal's Harry Novak to come through in the clutch.

The Samuel Goldwyn, Jrs. (she's playwright Sidney Howard's daughter) expect ma-in-law Frances (Mrs. Sam, Sr.) Goldwyn over in Paramount Theatres, July, when the baby is due. He's with SHAPE.

Col. Jack Lawrence, w.k. showman-publicist, personally summoned back by Gen. Eisenhower to work with him at SHAPE, doubling as a Grover Whalen to visiting showfolk like Irving Berlin, the Milton Blows, Sam (Columbia Picts) Marx, et al., Mary (Mrs.) Lawrence brought over the family stationwagon, which makes it easier for rubbernecking the visiting firemen.

Margaret Truman Scores Solid Impact

Incidentally, General Eisenhower entertained 10 VIP femmes at lunch recently in honor of Margaret Truman, who has been doing an excellent goodwill ambassador job throughout. Mrs. David E. K. Bruce, wife of the U. S. Ambassador to France, Mrs. W. Averell (Marie) Harriman were among the group with General Ike at SHAPE. He later briefed them on the military program.

On another occasion, Mrs. Harriman spoke about (the late) Eddy Duchin. Chiquita (Mrs.) Duchin has been occupying the Harriman's N. Y. apartment, but has just moved into an East 63d St. house, having sold the Duchins' Manhasset (L. I.) home to Leland Hayward.

Art Buchwald, who with Bob Yoakum splits the byline on occasion, is the Winchell of Paris, on the Paris edition of the N. Y. Herald Tribune. He heard Margaret Truman was gonna do the Montparnasse-to-Montmartre saloon circuit one night on her own last week, and traced her finally to Monsegneur's. Incidentally, that fiddle joint is going the way of most take-the-tourists spots. Privately labeled champagne of dubious vintage is pushed at de luxe prices. Don Juan, one of the nicer gypsy violin boites, gives the customer a better shake. Incidentally, the spot's vedette, Mona George, listens like a good chantoosie for America.

Minevitch the Vintner

The Moulin de Minevitch is now almost as w.k. to the George V set as Maxim's. It's Borrah Minevitch's mill-farmhouse. He plans bottling the vin du pays (a rose wine, near the town of Mireville, where the "moulin," or Minevitch mill, is located) for export.

Since Claude Terrail opened La Tour d'Argent bar opposite the Hotels George V and Prince des Galles (Prince of Wales), he's cut into their fashionable 6-9 p. m. bar business.

Francois and Anci Dupre commute with the racing seasons. He's prexy of the deluxe Hotels Plaza-Athenee and George V, and also a distinguished horse-breeder and stable owner. Local hotels have no p.a.'s, as in the American manner. Promotion stunts are done by the bosses themselves. Dupre pulled a nifty by hosting 500 airline hostesses from 13 international aeronautical passenger services, with a gala cocktailery, including gifts (raffled) donted by the prominent haut couture and perfumery houses.

Laudy Lawrence, ex-filmite, another racing stable enthusiast, and landing quite a few winners of late. He lives at Chantilly (about 25 miles outside of Paris) where the Lacy (Columbia Picts) Kastners now are also located after many years at the George V.

Dave and Helen Lewis celebrated their third anniversary June 22, 3,000 miles apart. Metro's Continental chief is anchored here on business, she's at their N. Y. apartment. Incidentally, when Lewis squired Doris and Eric Pleasants around for a night of Paris fun the "South Pacific" star was almost an anonymity in Maxim's and Chez Florence, and not until Monsegneur's, for the windup, did a Brooklynese Frenchman warble "Some Enchanted Evening" at the party, and this only when cued by a VARIETY mugg. The Pleasants loved it. At Chez Florence, Aly Khan and Joan Fontaine were stealing the spotlight. Florences' incidentally, has a French Bob Hall as its headliner, a Franco-Russian gent billed as Skarjinsky who ad libs rhymed daggerels about the customers. With Jimmy's and Chez Carrere's, the Club Florence is the fashionable windup dance spot, in the Stork-El Morocco idiom. Jimmy's is a hot box on the Left Bank—and that hot goes in spades. There's little or no air-conditioning in Paris, save for Maxim's, the Colliseum restaurant, the Gaumont Palace, and the former Metro and Paramount showcases, the Madeline and the

The aviation show further influxed visitors. Galas galore, by the maisons des haute couture, charitable institutions—and Elsa Maxwell. Latter burned up the Herald Trib's Buchwald by slighting him on the invite list. The Windsors were the prime draw. Incidentally, for the first time one charity fete specified "cravate blanche" (white tie) as a must, instead of the usual de soiree" (evening clothes).

John Pochna, Jean McCormick's new groom, a former attorney now in the import business, back to the U. S. on a business quickie.

Murray Silverstone commuting all over the map on 20th-Fox sales pitches; ditto Metro's Dave Lewis. U's Harry Novak is awaiting the advent of worldwide sales chief Al Daff.

With Gerry Mayer returned as MPAA rep here, Gene Van Dee due to shift back to Rome, "where living is much cheaper."

Transamerica Corp.'s board chairman James F. Cavagnaro is up from Rome with his daughter and secretary, en route back to San Francisco.

Bert McCord, N. Y. Herald Trib. drama reporter, seeing the French plays with Claude Dauphin (last in the U. S. in "Happy Time") and Ana Vernon, local filmster.

Jack Forester, ex-juve now head of World Commerce here, sells coal and cotton futures, planes by the dozen, etc.—suite the boy tycoon. He's also agenting a new roof product.

A&A Stereotype

Continued from page 1

handles the Blatz account, it was "being carefully appraised." Preem performance went on as scheduled, although CBS substituted a different installment than that which was screened the week previous at a press party at the Waldorf-Astoria, N. Y.

40G Weekly Stake

Blatz has a 26-week commitment, with TV series reportedly costing $40,000 a week.

NAACP letter follows:

"We are appreciative of all the efforts that you have put forth in the employment of Negroes in your organization. We realize also that you have shown interest in many of the organizations working in behalf of minority groups. However, as Negroes, we cannot subscribe to the methods of advertising used by your organization which perpetuates a stereotyped attitude regarding Negro life.

"We have been interested in the movement which offers on the screen and over the radio programs that will reflect a more decent attitude about our group. All over America people will be viewing the 'Amos 'n' Andy' television show as a true picture of Negro life.

"Too long have we had to contend with the idea that Negroes are unreliable, unscrupulous, ignorant and immoral. In this age, when the world is in jeopardy to develop a spirit of unity among all the nations of the world, we believe that such a program serves to negate such an objective.

"We call upon you to cancel all further reproductions of this TV exhibition. There is already some opinion in many communities throughout the country calling for a nationwide boycott of Schenley products until this objectionable show is removed from the screen. We feel that television shows should offer wholesome entertainment, but we do not believe that the kind of entertainment furnished the general public by this show is in keeping with the principles of decency and fair play."

NAACP Nix Board Rape Show

Atlanta, July 3.

The National Assn. for the Advancement of Colored People Board of Directors, in convention here, went on record as being opposed to CBS-TV's new "Amos 'n' Andy Show," its all-Negro cast notwithstanding.

In a resolution framed by Dr. Ernest Flemming of Fort Worth, Tex., board charged that the video-version of "Amos 'n' Andy," "depicts the Negro and other minority groups in a stereotyped and derogatory manner."

Such shows, it said, tend "to strengthen the conclusion among uninformed or prejudiced people that Negroes and other minorities are inferior, lazy, dumb and dishonest."

Efforts of the association and other groups to promote "better appraisal of human beings as individuals" are hampered and restrained by such programs, the resolution said.

Previously delegates to the NAACP convention had been keyed to view the premiere performance on WAGA-TV, CBS outlet here, and Roy Wilkins, NAACP administrator, predicted that the program would be "far worse than it ever was on radio."

Cut Exhibs In

Continued from page 1

no assurance that every theatreman will want to take on such a business. If he doesn't, he can be counted on to continue his opposition to release of films to the pay-as-you-go system.

Profits As Lure

Levey is set to use his profit-sharing idea as a lure for getting new pix for the 90-day test he hopes will come off this fall. Whether that will serve to ameliorate exhib opposition or win distributor support is, of course, open to question. If the idea works, Subscribervision will make it a permanent part of its pitch.

Levey, incidentally, is hoping to make a much broader test than Zenith made of its Phonevision in Chicago earlier this year. Experiment would run for the same 90 days and involve the same number of families, but the variety of attractions would be much greater.

Skiatron topper is trying to vary film fare with live shows. He's planning to ask Richard Rodgers and Oscar Hammerstein, 2d, for permission for one airing of their "South Pacific." Since they could eventually profit tremendously through development of subscription tele, he figures they have a stake in present experiments. Secondly, he'll point out, there will be only 300 decoders available for the test, so not sufficient people will see it to hurt the gross of the show. Skiatron's receipts from the broadcast will go to charity.

Levey is also planning to ask Rudolf Bing, general manager of the Metropolitan Opera, N. Y., for permission to televise a performance and claims already to have agreement with the National Collegiate Athletic Assn. to air one or more football games in metropolitan New York. Appeal to them is on the same basis as to Rodgers and Hammerstein, that they have a tremendous stake in success of pay-as-you-go TV.

SAG Defeats TVA

Continued from page 1

automatic certification of SAG as representative for thespers employed by these studios, with SAG winning 1872 against 67 for no union.

Result gives SAG jurisdiction for vidfilm turned out by producers in the nine voting units. Another NLRB election will be held in N.Y. in the fall for actors working for 10 independent producers with whom the Guild has had contracts since 1947.

It's expected SAG reps will ask for meetings with the producers' associations immediately to negotiate new contracts. Majors will be first.

Peter Frouse, Coast TVA rep, declared, "Results of the election confirms our expectations. From the beginning it was recognized SAG strength lay in picture companies, TVA's strength in television networks. Moreover, the refusal of the NLRB to separate theatrical and tele film production made a clear-cut choice in this election impossible.

"Further elections are scheduled with TV film producers in New York and with television outlets throughout country. These will undoubtedly show just as overwhelming a vote for TVA."

No Gen'l Lift On Show Biz Wages Seen From WSB

Washington, July 3.

Wage Stabilization Board will probably not grant a general elimination of wage ceilings for motion pictures, radio and television, even though the industries are exempt from price ceilings.

This is the prediction of one WSB spokesman who adds that, despite some reports to the contrary, the special panel in the case will not flatly recommend lifting all ceilings in the industries. The panel meets in Cincinnati on Thursday (5) to draw up its recommendations to WSB. No matter what the panel recommends, the board will make the ruling and Eric Johnston has asked to see the recommendation before it is announced.

Some opinion here is that the board will say the door is open for the board to remove the ceilings if it chooses, but that the board must decide. WSB may set up a continuing panel to handle wage problems of the price ceiling-exempt industries, with any thaws being on a local and regional basis, rather than nationally.

Meantime, the Salary Stabilization Board, a different body, announced that it intends to control salary ceilings and salary increases for stage, screen, radio and television entertainers whose contracts are negotiated individually. This means no general relaxation of these ceilings. Announcement came from Joseph D. Cooper, executive director of the Salary Stabilization Board, who pointed out that the ruling also applies to professional athletes such as baseball players.

"There have been reports," said Cooper, "of panel discussions and possible recommendations on wage controls in price exempt industries. But unless there is a specific ruling to the contrary by the Wage Stabilization Board and the Salary Stabilization Board, employees in this category will be considered as subject to wage and salary stabilization."

Salary Stabilization Board will begin its hearings next month.

Brit. Show Biz

Continued from page 1

it appears to be fulfilling adequately, was to boost the British way of life and, as a complementary adjunct, to provide a countrywide season of high grade drama and concert entertainments. The York cycle of mystery plays (staged at York Minster), the Regency Festival at Brighton, a Dickensian season at Rochester, the Glyndebourne Opera, and the Aldeburgh Music Festival, indicate the high tone of Festival entertainments. The re-enactment of Lady Godiva's celebrated ride through Coventry didn't, perhaps, aspire to the same cultural standard, but had the virtue of being a bit of hop showmanship which attracted 500,000 people to this much-blitzed city.

Telekinema Turnaway

A second and more detailed appraisal of the South Bank Exhibition more than confirms the original impression that the entire project was conceived with great skill, imagination and simplicity.

Ironically, the one part of the Exhibition for which an additional charge is made, is the only one that has had to turn away customers every day since opening. The Telekinema, with its unique program of bigscreen video, stereoscopic films (with the aid of polaroid glasses) and stereophonic sound, has had capacity houses at every performance. With accommodation limited to around 400 and with a duty-free admission of 2/6, it grosses regularly a steady $7,000 on a nine-a-day policy. It's the exhibitor's dream come true.

The Royal Festival Hall, which on Thursday (5) will be holding the first of its two jazz concerts, is also doing regular SRO trade. Its capacity is 2,300. Most days there are two shows with leading artists, booked under commercial managements, as guest soloists. Both the concert hall and the Telekinema are the permanent structures of the Exhibition. The latter will become a news theatre when the South Bank site is closed down.

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Inside Stuff—Pictures

Man bites dog. In its current bulletin, North Central Allied, Minneapolis, which ordinarily devotes most of its columns to scoldings of distributors, takes time out from attacks on trade practices to toss an "orchid" to Metro. It describes as "a fine approach" to the industry's current difficulties the recent statement of that company's sales head, W. F. Rodgers, instructing his sales force to go all out in helping problem theatres to stay open. Pointing out that the news is stale now, the bulletin says it's never too late to say a good word for those who deserve it.

Incidentally, distributors are called upon by North Central Allied in the bulletin to make more prints so that pictures will be available for more exhibitors at an earlier date. It asks for action to end "the so-called print shortage" which it describes as an industry "bugaboo."

Also, North Central says the territory's independent exhibitors owe it to themselves before they buy their next Republic picture "to ask yourself if you are not paying good money to build up a competitor." This alludes to Republic's decision to sell pix to TV. Trade here construes the "advice" as being as close to calling for a boycott of the product as the organization dares go under the law.

Metro's traditional pride in its roaring lion trademark was reflected in its unqualified denial last week of trade reports that a deal for sale of a group of its pix to United Artists was in prospect. "Distribution of all product produced at the M-G-M studios will be handled by the M-G-M distributing department in the same fashion as has been the custom with all M-G-M pictures ever since the beginning of the company," a press statement declared. While obviously there's no deal, there clearly had been indications of one earlier. UA sales veepee William J. Heineman and ad-pub chief Max E. Youngstein were at Culver City on June 24-25, and are known to have seen three pix at M-G-M lot. Since Youngstein and Heineman spent only two days on the Coast, the fact that they gave so much of that short period to viewing M-G product suggested they had more in mind than curiosity about another outfit's turnout. On the other hand, Metroites at the top echelon insisted there never was any actual talk of a product buy by UA. One exec told VARIETY, "We just showed them a few of our pictures, exactly as we would show them to you." William F. Rodgers, M-G's distribution topper, said that he had never heard of any deal.

20th-Fox recently registered with the Motion Picture Assn. of America the title "Knights of the Round Table"—which puts the studio ninth in line for use of the label. It appears to be one of those monikers that everyone cherishes but no one ever makes. It is exceeded in that category only by "The Master of Ballantrae," which Charles R. Rogers registered last week, putting him 10th in line. "The Master of Ballantrae" is a book by Robert Louis Stevenson, which every producer since D. W. Griffith apparently has thought about making, but which has never actually been filmed.

Variations on the "Knights of the Round Table" theme have been made, but that title or its allied "King Arthur and the Knights of the Round Table" has never been used. David O. Selznick has priority on it now, followed, in order, by RKO, Metro, Edward Small, Douglas Fairbanks, Edward Alperson, Walt Disney, Albert Lewin and now 20th. Priority on "Ballantrae" is held by Warners, followed by Metro, Milton Sperling, Paramount, Bing Crosby Productions, Film Group, Allied Artists, Selznick, Alperson and Rogers.

Desire of distribs to be assured a profit on their Broadway first-run engagements has led to more frequent deals in which the producer pays for none of the advertising. House assumes the entire expense, with the producer, as a result, accepting considerably lower percentage terms on his film.

This type deal has resulted from the fact that many Broadway first-runs resulted in a loss to the producer. Expenses of a pre-opening and first-week ad and publicity campaign became so high that the only possibility of a payoff was in a long run. With the shortening of engagements as result of lessened biz, that's too long a shot for many prods to chance. They also don't feel the urgency of establishing a film on Broadway for its effect on the rest of the country. Conclusion is that in most cases it's not worth taking a chance on losing coin on the New York opening for that purpose.

Doretta Morrow's film deal, for which she is taking a leave of absence from "King and I," at the St. James, N. Y., is for 10 weeks and carries no option for another picture. Pic, originally titled "The Big Cast," and now tentatively titled "Be My Love," will be in Technicolor, with Mario Lanza as star and Miss Morrow making her screen debut as femme lead.

Actress-singer, who left the Rodgers-Hammerstein musical after Saturday night's performance (30), planed to the Coast early next morning and reported at the studio Monday (2). She's due back in the legiter Sept. 10. Meanwhile, her understudy, Stephanie Augustine, is subbing in the featured role of the tragic Burmese slave girl, Tuptim.

B.o. strength abroad, as contrasted currently to U. S. grosses, has major distribs putting real pressure on their foreign reps to extract every possible dollar. Domestic distribution men have always eyed with envy their American colleagues stationed overseas, since managers in various countries almost invariably live extremely well on their U. S. dollars and are said to have had "a soft touch."

That day appears to be over now, however, and most of the foreign staffs are doing an unusual amount of hustling under pressure of homeoffices to let nothing get by them. With foreign income building and domestic curtailed, overseas reps are obviously providing an increasing ratio of Yank film earnings. Figure is now believed to be approaching 50%.

Merchandising tieup has been worked out by Wald-Krasna and RKO with Macy's department store, to display the honeymoon house from "Behave Yourself." W-K unit, which has "The Girl From Macy's" on its schedule as a Ginger Rogers starrer, is shipping the studio set and furnishings to Kansas City, where it will be rebuilt on the main floor of the firm's new store there. Several thousand copies of plans for the house will be distributed through stores and home service magazines while the house tours the country for stops at other Macy outlets. Deal was worked out with Robert Taplinger, former Hollywood publicity topper, who now reps Macy's.

Metro is experiencing plenty of casting trouble with "Scaramouche," slated for an early August. Janet Leigh is the latest addition to the cast, taking over the role originally assigned to Elizabeth Taylor, who goes to England for "Ivanhoe." Fernando Lamas is out of the cast, busy with six weeks of dance rehearsals with Lana Turner for "The Merry Widow." Stewart Granger, originally assigned as star, was later dropped. Ricardo Montalban was also assigned and dropped, but is currently discussed for the role. Meanwhile, Ava Gardner continues serenely as femme lead.

Communication Materials Center, a division of Columbia U. Press, will hold its second annual Educational Films Institute on five Tuesday afternoons during July and August at the McMillin Theatre, Columbia U., N. Y. In the course of the five preview sessions, shorts on science, mathematics, teacher education and psychology, among others, will be run off. Subscription fee of $2 permits attendance at all or any part of the 20-hour series.

Par Can't Wait, Cancels 2 Music Hall Bookings; Long Runs Cause Delay

Rather than face an interminable wait, Paramount has taken the unusual step of cancelling bookings on two of its pix at the much-sought-after Radio City Music Hall, N. Y. Films are George Stevens' "A Place in the Sun" and "Here Comes the Groom," new Bing Crosby-starrer.

Unexpectedly long run currently of "The Great Caruso" (M-G) gave Par its first headache, while anticipated healthy stays of three more pix before the Paramount pair's turn comes up dictated the withdrawal. On the Hall's slate next are "Show Boat" (M-G), "Capt. Horatio Hornblower" (WB) and "Streetcar Named Desire" (WB).

Par originally hoped to gain admittance for the first of its two in September. On the basis of the current outlook, it wouldn't be likely before sometime close to the beginning of the new year. Since terms of the M. H.'s deal always are that it must be the first house in the nation to play a pic, delay would mean Par must hold the two films on its shelf. Since it prefers to start coin rolling in on them, it is setting up arrangements for preems in other houses in New York. Theatre bookings are comparatively easy to obtain at the moment, so company is faced with no problem.

In contrast to the 6,000-seat Rockefeller operation, the sure-seater 561-capacity Sutton on the east side of Manhattan is likewise giving waiting distribs trouble via long runs. "Kon Tiki" (RKO-Lesser) is currently in its 13th week there and showing no signs of faltering. As a result, "The Medium" (Indie) run has been pushed off from spring to fall and J. Arthur Rank's "Browning Version" (U) has been kicked back indefinitely, being shedded to follow "The Medium."

'Caruso' Grosses

Continued from page 3

length of run, with 10 weeks ($1,906,000) in 1942.

Remarkable showing of "Caruso" at the Music Hall has been matched by its strength in many other bookings. At the Music Hall, Seattle, it played for 53 days, grossing $84,000. At the Boyd, Philly, it is now in its eighth week with little sign of slackening and has about $133,000 in the till.

It played 35 days at the State, St. Louis, plus a six-day moveover at the Orpheum for a total of $39,000. It's still running at the Adams, Detroit, where in 38 days it garnered $89,700. In Los Angeles it broke all records at the day-date State and Egyptian, with approximately $88,000 scooped up by each of the houses in 33 days and the run showing no sign of an end yet.

Other engagements, all now completed, include: Penn, Pittsburgh, five weeks plus three-week moveover at Ritz, $58,500; United Artists, Portland, Ore., five weeks, $34,500; Orpheum and State, Boston, four weeks, $101,000; Warfield, San Francisco, four weeks, $78,000; Towne, Milwaukee, four weeks, $40,000; Stillman, Cleveland, 25 days, $44,500, and Orpheum, Denver, four weeks, $54,700.

Metro is frankly as surprised as anyone else at the picture's unusual vitality. It is felt it definitely establishes Lanza as a top-ranking star. Aside from his personal draw, success of the pic is credited to its appeal to all shades of music lovers, from those who favor pops to those who go only for opera. It is also drawing a large Italian trade because of the combination of Lanza and Carus , both of whom sprang from Italian origin.

The more than $1,270,000 that "Caruso" is certain to take out of the Music Hall undoubtedly betters any previous record of any pic anywhere in modern film history, since there's no theatre currently in this country or abroad that equals the weekly draw of the 6,000-seat Rockefeller operation. Industry vets are not certain, however, that in an earlier day there weren't pictures that took more money out of a single house. "Birth of a Nation" is the prime possibility for the honor, with a two-year run on Broadway at roadshow prices.

Texas B.O. Drive

Continued from page 1

cleared through COMPO. To this, all parties agreed.

It was decided at Thursday's meeting, at which Col. Cole and O'Donnell outlined the plan, that each of the 60 film salesmen in Texas would visit 25 theatres, giving his exclusive time for two weeks starting Aug. 15, for the purpose of enlisting the cooperation of all exhibs in the state. A kickoff rally has been set for that date in Dallas, to be attended by circuit heads and their staffs, indie exhibs, N. Y. sales reps and company salesmen. Charles Carden, Interstate exec in Fort Worth, will serve as executive director of the drive, headquartering in Dallas.

One objective of the campaign will be to enlist as workers all of the 15,000 to 20,000 employees in the Texas film biz, plus their families, for a total of around 60,000 persons. Families will be given the pitch that they must plug the pic industry because their livelihood depends on it.

Dope Pic

Continued from page 3

mendous on Production Code Administrator Joseph Breen for a relaxation of the industry's self-regulatory injunction against any film touching on the drug traffic. Most industryites are well-pleased with the absolute ban on such pix, fearing otherwise that recent publicity would see a host of shoestringers swamping theatres with dope films.

Code is unswerving in its proscription against the subject. It simply states: "Neither the illegal drug traffic nor drug addiction must ever be presented."

That clause was reinserted only a few months ago after being out of the code since 1947. It was removed at that time at the request of Columbia and Harry Anslinger, head of the Federal Narcotics Bureau, to permit Sidney Buchman to make the Dick Powell-starrer, "To the Ends of the Earth."

During the time the ban was lifted, Universal also took advantage of it to make "Sleeping City," in which drugs played a part. The clause was reinserted with the approval of Anslinger when it became evident that no good could come of the relaxation.

Since adherence to the code is strictly voluntary by both producers and theatres, there's technically nothing to stop any non-signatory indie from producing a dope film. However, he would undoubtedly run into a combination of practical troubles. One would be official censorship in the states and cities which have censorship laws. The blue-pencillers frequently take their cues from the PCA. The other would be in finding sufficient houses to play the pic, although exhibs have been showing increasing indifference in recent years to whether or not a film has a PCA seal.

Sequel Revenue

Continued from page 1

man, first out in "Sitting Pretty" and now the subject of the majority of Clifton Webb starrers. Proof of the title power here is shown by studio's purchase of the legit hit, "The Silver Whistle," and subsequent assignment of Webb to the top role and a title change to "Mr. Belvedere Rings the Bell." Pic goes into release this September.

Pair at RKO are in the musketeer-badman vein. Studio's "Best of the Badmen" is now going into release as followup to two previous "Badmen" films which drew neat grosses, and the vaults hold "Sons of the Musketeers," Cornel Wilde-Maureen O'Hara costarrer in Technicolor, which deals with adventures of the offsprings of the original musketeer trio.

Columbia has "Sunny Side of the Street" as song-title pic followup to last year's "When You're Smiling"—both films pinpointing top number of musical specialty numbers. In addition, there's "Son of Dr. Jekyll" there to follow two Paramount and one Metro version of "Dr. Jekyll and Mr. Hyde."

Paramount, which inked George Pal to a producer pact following release of his "Destination Moon" (Eagle Lion's top-grossing pic for 1950), now has the followup—"When Worlds Collide"—completed and set for November release.

Biz Soaring In Texas—O'Donnell

Despite Texas plans for a fall "film jubilee" campaign to further hypo the b.o., pic biz in the Lone Star state is better than last year, Robert J. O'Donnell, Interstate Circuit topper, said in New York last week. He declared grosses were good and most houses were showing reasonable profits.

With only six stations scattered through the Lone Star's vast acreage, O'Donnell said television was making no noticeable dent in biz. Strong product coming up made him sanguine about the future, he added.

He accounted for the healthy state of theatre affairs via Texas' rapidly-growing population, good economic conditions brought about by high prices of cattle and crops, industrial development and the reactivation of Army camps. Some cities, such as San Antonio, O'Donnell pointed out, have as great a uniformed population now as at any time during the war.

Interstate exec also pointed to the tremendous increase in the number of theatres in Texas during the past five years. As a matter of fact, he said, the only fly in the stew was overbuilding of drive-ins, with Dallas having 16 of them and other towns almost equally an excess.

Owners' Biz Strong

On the subject of drive-ins, biz in the Dallas area is running 15% ahead of the same period last year, though there were only nine owners in 1950 against 16 currently in operation. Col H. A. Cole, board chairman of Allied Theatre Owners of Texas, said in N. Y. last week the biz hypo, in part, was due to a co-op ad project in which the 16 drive-in operators participate.

At a cost of $12,000, the open-air exhibs erected 98 billboards, using three-color 24-sheets, and prepared newspaper ad mats. Billboards plug no particular owner but merely urge the public to "go to a drive-in movie tonight." Ads play up "entertainment, family style." Newspaper mats are in two sizes, four columns by 14 inches for Sunday insertions and two columns by four inches for daily displays.

Cole said plan is being adopted by drive-ins in the Fort Worth area and that he had received requests for information on the setup from owner operators in various parts of the country, indicating that similar co-ops may be utilized nationally. The Dallas deal was promoted by Interstate circuit, Claude Ezell & Associates, Leon Drive-in Theatres and Weisenburg Theatres.

UA Billings

Continued from page 3

company had on its sked before the acquisition by UA means added difficulties.

Excessive Personnel

With respect to the increased and unanticipated expenses, among these is "excessive" personnel. This situation developed as numerous ELC employees were added to the UA payroll at the time of the takeover. Now that the personnel reorganization job has been completed, the distrib is finding instances of overlapping; that is, more than one person handling only one job.

It was stressed that dropping the unneeded help, as well as making other economic adjustments, does not constitute an economy push in the general industry sense.

Company execs are hopeful for a continued upswing in income as result of new and promising pix going into release. The record $315,000 was hit largely because of the volume of pix on hand. Actually, not too many of the releases, individually, were relatively strong at the b.o. Among those which have been scoring well are "Fabiola," "New Mexico" and "The Scarf."

Company will continue to have volume throughout the year. Additionally, UA is looking ahead to brisk business in the immediate future with Bob Roberts' "He Ran All the Way" and S. P. Eagle's "The Prowler," which now are swinging into release; the general release, beginning today (Wed.) of Stanley Kramer's "Cyrano de Bergerac," and others which are due in late summer and early fall.

Distrib Overhaul Near

Continued from page 3

physically handling prints. Each company—with the exception of United Artists—in each of the exchange cities maintains its own storage vaults, its own inspecting rooms and inspectors, and its own shippers and handlers. In addition, these are all maintained in the exchange, which is invariably in or near the center of town in a high-rent district. Aside from rent, it means high insurance costs.

Coming, certainly, in the opinion of many execs, is a single central agency to handle all these chores. It can store prints in a modern building on the far outskirts of town, and inspect and ship them at a fraction of the cost now to each company individually.

There is already such an outfit, National Film Distributors, an alliance of shipping agencies in each town. It handles UA prints and those of a number of small indies. Whether it gets the business in the future or a co-op is set up by the majors, such an outfit is seen certain to handle all prints.

That will mean that the most any distrib has to maintain in any city is a sales office. It can easily be a compact layout in an ordinary office building. The bookers will send by teletype or messenger their shipping instructions to the storage centre.

Size of the establishment in exchange cities is expected to be still further reduced by another economy. That is central billing. Instead of each exchange in each key city making up its own bills to exhibs, plus its own payrolls, keeping its own bank accounts and handling other such accounting chores, they will all be centralized in the homeoffice.

With this accounting work under one roof, distribs can put in high-powered, modern bookkeeping and billing machinery that will greatly reduce costs. Rapid air-mail service is said to completely eliminate the necessity in these modern times of localized billing and accounting.

Some of this advanced type of operation was pioneered by Eagle Lion under the direction of prexy William C. MacMillen. MacMillen was with Robert R. Young's railroad interests when given the job of running EL. Knowing nothing of the film biz and thus not hidebound by any tradition, he started applying railroad efficiency to reduce operating costs.

UA is most likely to be next to adopt further changes along this line in addition to being under the greatest pressure for economy of any major company. It's ruled by a handful of young execs, most of them relatively new to the business, and thus ready for experimentation. UA already uses the services of a central physical handling agency.

Revision of the distributing system is seen as part of a whole regearing of the industry to new conditions. Observers feel that despite the calamity-howling, any biz which sells more than 50,000,000 items a week—in this case tickets—is plenty healthy. It cannot operate, however, on a cost structure built on the sale of 75,000,000 or 80,000,000 items, and must find a method of regearing itself to the new level to remain on a firm base.

Picture costs have come down and are expected to come down farther if necessary. It thus becomes logical to make similar sweeping reductions in a distributing system that is taking about 25% out of every dollar earned by a producer.

ABC-UPT

Continued from page 1

redness of about $55,300,000. (UPT has borrowed $45,000,000 in the past couple of years to buy out the interests of its partners in numerous theatres.) In line with the overall debt reduction plan, $10,600,000 of the $55,300,000 total will be paid off this year.

There's an absence of downbeat comment on theatre business in the report to stockholders. Income has been off, it's conceded, but consumers' concentrating of buying of hard goods is slackening, and "it is our belief that theatres will continue to attract substantial audiences on a profitable basis."

Basic thought implied is that exhibition is capable of holding its own. Leonard Goldenson, UPT prexy, often has expressed confidence in theatres' future. Teaming with the TV operation stems from the belief ABC represents excellent investment possibilities.

Merger of ABC into UPT will be accomplished by conversion of the outstanding common stock of ABC into both preferred and common shares of the new company. Each share of ABC common will be exchanged for 36/100ths of a share of 5% preferred stock ($20 par value) and 15/38ths of common stock of the new company. This will require the issuance of 608,047 shares of the 5% preferred, plus 686,717 shares of the common.

Noble as Top Stockholder

In line with this, Edward J Noble, ABC's board chairman who controls 58% of the net's outstanding securities, with his family and the Edward J. Noble Foundation, will hold 347,640 shares of preferred and 383,350 shares of the common. Obviously, Noble, who'll have the post of finance committee chairman of the new corporation, also will be the top stockholder.

Directorate of the new outfit will be comprised of 18 members, including the 13 now on the UPT board and five from the ABC board. Mark Woods, ABC vice-chairman, announced on Friday (29) he's bowing out. He said he would enter the advertising agency field or might become a radio-TV consultant, following his return from a vacation in September.

As previously disclosed, Goldenson will become prexy of American Broadcasting-Paramount Theatres. Robert Kintner, present ABC president, remains as president of the broadcasting division of the new corporation. Robert H. O'Brien, UPT secretary-treasurer, becomes exec-v.p., of the ABC division, and Robert M. Weltman, UPT v.p., will serve as v.p. in charge of programming and talent for ABC. Nicholas Priaulx, ABC's v.p. and treasurer, will continue as treasurer of the

Disney Seeks Bunin Restrainer

Continued from page 4

he had placed "Alice" on his production sked, for release in 1950 or 1951. Bunin made his announcement on leasing "Alice" a year later, and completed the production in Paris in 1948, it was alleged.

Disney suit said that when Eagle Lion had the Bunin picture in 1950 it offered to sell distribution rights to Disney for only $16,000. Disney nixed the proposal.

In any event, Disney wants Bunin's puppet feature barred from exhibition for at least 18 months, as long as it bears the present title or any adaptation or modification. He also asked the court to permit distribution, after the initial 18-month period, only on condition that the defendants place upon the film and all advertising copy this identification: "A release of Souvaine Selective Films and produced in France by Lou Bunin Productions, Inc., having no connection with the Walt Disney production of the same title." Another condition was that Souvaine include in each exhibition contract a guarantee that the exhib will not advertise the Bunin pic unless the explanation is prominently displayed.

Cost $2,963,496

Disney states his production was completed in the spring of '51 at a total cost of $2,963,496. Release prints mean an outlay of $200,000. Disney says he has already made commitments for ads costing $600,000, and it's "anticipated" Disney and RKO jointly will incur additional ad expenses of $325,000.

Souvaine and Brandt are to show cause by July 10 why a temporary injunction should not be issued against the exhibition of the Bunin version of "Alice."

In an unqualified denial of the Walt Disney-RKO charges of unfair competition, William C. MacMillen, Jr., board chairman of Souvaine Selective, said the outfit will refuse to yield to the Disney demands on title change or release of Bunin's "Alice" at a later date.

He stated Souvaine is equally as anxious as Disney to have the two pix distinguished from each other. In line with this, he related that Souvaine's long-since prepared ad copy identified the puppet feature as a Lou Bunin production in type as large as the pic's title.

MacMillen said Souvaine is willing to do anything "reasonable" but this must be short of a title change or change in release time. "We have a fine picture and we understand Disney also has a fine one," he declared. "We shall let the public decide."

TOA Tax Fight

Continued from page 4

Harry Brandt, president of Independent Theatre Owners Assn., N. Y., despatched a letter last week to N. Y. Senators Herbert H. Lehman and Irving M. Ives, asking their aid in defeating the proposal when it reaches the Senate. Previously, Brandt had protested the bill to Rep. Wilbur Mills of the House Ways and Means Committee. Mills informed Brandt that nothing could be done about it in his committee but suggested that TOA, as well as other exhib groups throughout the nation, ask for a hearing before the Senate Finance Committee, which now is studying the tax bill. Allied States Assn. has been particularly active in putting pressure on Congress.

In his letter to Senators Lehman and Ives, Brandt said that this legislation, once passed, would be "an open invitation to unscrupulous promoters to tie themselves up with worthy charities at fat salaries which are not reflected in net earnings." Brandt added that at least 100 exhibs in ITOA, and probably more, would gladly volunteer to give up their theatres to worthy causes so that they might draw reasonable salaries. And, he continued, it could be done easily with the moneys that would be exempted from Federal admission taxation, which would be more than sufficient to pay the salaries and still permit net earnings to the charity.

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NBC Comics' Vidfilms

Continued from page 1

holidaina aspects are enough of a hurdle to create some caution.

Berle, Durante, Cantor, Martin & Lewis, Caesar-Coca, Benkhead, et al., are fundamentally TV and AM programs.

The prime objective is a triple-threat ballyhoo for the picture theatres, the talent and television. It would blend and wed the two media for mutual boxoffice or other benefits, bringing to non-TV audiences a sample of video's talent values, and attract into video-saturated sectors the "lost" audiences who may have gone overboard for TV favorites, at the expense of the boxoffice.

It is generally agreed that history will repeat itself once again in that in-person faves, even though seen gratis on TV, will do biz at the b.o., as has been the case with Hollywood and radio stars making personals.

The scope of these NBC-built shows for theatres in actuality may be circumscribed by any number of anticipated but not soluble factors until each proposition is tackled.

'Big Shorts'

There is the fundamental of how much story-line will be built to keep a Durante or a Berle program together; where does the sponsor come in, and to what degree will exhibs and audiences stand for sponsor-identification when an admission is charged; and to what degree might not these TV-generated variety programs evolve into "big shorts," i.e., a succession of highlight specialties.

There are also the factors about prior contractual commitments, as with Martin & Lewis with Hal Wallis. Or Max Liebman dickering his own Hollywood film deal (with Don Hartman at Paramount) for "Show of Shows" (Caesar-Coca). Or whether Helen Traubel. If NBC wanted to reprise her highlight with Jimmy Durante, might not have some exaggerated ideas of film salary, as against a one-shot TV guestor. Or where Metro figures, in that (1), Durante still has a one-a-year film commitment to the Culver City plant, and (2), producer Joe Pasternak at Metro likewise is mulling a Schnozzola-Traubel filmusical. And kindred other aspects.

Ike Levy's Folsom Meet On the Future of Vidpix

Just before Ike Levy, ex-Columbia Broadcasting System board member, sailed yesterday (Tues.) on the S. S. Independence for a European holiday and business trip, he had a long powwow with RCA prexy Frank M. Folsom. Levy, who with his brother, Dr. Leon Levy, is a co-founder of CBS and was the second largest individual stockholder in CBS, is bullish on the future of films in TV programming.

It is an opinion in which many in TV share. That includes RCA board chairman David Sarnoff and prexy Folsom. Just how soon and to what degree is as conjectural as almost every phase in so rapidly shifting and vibrant a new industry as is video.

But all are agreed that celluloid and TV must go steady to a great degree; certainly over 50%, and possibly up to 90% volume, considering the aggregate time-hours on a round-the-clock operation.

Despite the Hollywood stars' enthusiasm about the coaxial cable this winter permitting them to take up their old stands basking around Beverly Hills and Bel-Air pools, and sticking close to the Hillcrest and Lakewood country clubs, even some of those wonder if filming their TV shows isn't as inevitable as the tape-recording of AM. Idea is to permit editing, punching up of bits, scenes and comedy values, the best-profile-forward in the camera angles, etc.

But proponents of vidpix, such as Levy, who is board chairman of Official Films, look upon shorter featurettes as the best talent pool for television. With the acquisition of the Jerry Fairbanks studio in Hollywood; the engagement of MCA's ex-Billy Goodheart, Jr., as executive veepee (he was longtime sparkplug of the Music Corp. of America); and Sid Rogell as head of studio operations, OF has its sights on a vast TV market potential.

Levy is seeing vidpix producers in Italy, Austria, France, Czechoslovakia, Germany, France and England, building up OF's reservoir of talent. Official is primed as a huge vidpix distribution company.

Levy told Folsom that a conviction of how sharply has been his cleavage from CBS would be to sell NBC a flock of OF programs, as it has done already in the past.

Unloads More CBS

Levy disposed of his last 16,000 CBS shares; he had a block of 72,000 shares whose market value is in excess of $3,000,000. Levy stressed to Folsom that he was the one who influenced CBS' then president (now board chairman) William S. Paley to sell the CBS Artists Bureau (to MCA), because he felt that a network could do better buying talent from the outside.

Folsom recently bought 3,000 acres of Burbank land, back of the Warner Bros. studios, for just under $800,000. Right now it may remain an RCA investment for many years. Or it may become new NBC-TV studios. Or a film producing plant. (General Sarnoff always favored building any TV studios "from the ground up," because of the technical advances, instead of taking over any existing film studio).

The trade knowledge of the Burbank reality, coupled with the proposed NBC eliminations of the top NBC-TV stars and programs, inspired the concern on how big a prope was NBC's proposal for film production.

Amus. Taxes

Continued from page 4

duction of consumer durable goods, the increases in these taxes can be considered as especially appropriate sources for emergency revenue."

Snyder's reference was to the 10% manufacturers' excise on radio and TV sets and parts; House Ways and Means Committee flatly balked at upping this figure. Snyder urged a tax of 25% at the manufacturers' level. He would also increase the tax on phonograph records and musical instruments from 10% to 25% at the manufacturers' level. He estimated a 25% hike would yield $130,000,000 a year, instead of the present $100,000,000, despite decreased output.

Snyder opposed the House program to eliminate the excise tax on raw film, cameras and other photographic apparatus used by motion picture companies and theatres. The House voted to abolish the impost on the ground that the items were actually business equipment.

Snyder is also against the House-okayed exemptions from the general admissions tax. These include exemptions on tickets for non-profit operas and symphonies, for athletic contests by elementary and high schools, and affairs staged for the benefit of veterans' organizations, police and fire departments, as well as the proposal to levy an admissions tax only on actual admission charged, and not on passes.

Snyder, like commercial exhibitors, opposed the tax exemption for theatres owned cooperatively or by communities. The Treasury topper was also against the House provision to exempt food and drink sold in ballrooms and dancehalls from the 20% cabaret tax.

The House voted to up the tax on bowling and billiard establishments from $20 per year per alley and per table; Snyder wants to make it a stiff 20% of the gross take of such establishments.

Skiatron TV

Continued from page 3

the Government's defense production limitations.

Giving Par an extra sales point —which it has undoubtedly been subtly using to advantage—was the blowout of the tube in the RCA installation at the Tivoli, Chicago, during the fifth round of last week's Murphy-LaMotta bout. Result was a near-riot in the house. Meantime, the State-Lake in Chi, which has the Par system that provides a film of the event, took advantage of the Tivoli breakdown and 6f the large crowd that couldn't get in for the original telecast by showing the bout again later in the evening. Repeat performance drew another good-sized mob.

Despite RCA's hard luck at the Tivoli, the company got plenty of orders last week. Biggest was from Warner Bros., which was so happy with the experiment at its Stanley in Philly that it ordered 25 more sets. WB also has an RCA installation in its Warner on Broadway, which reopened with the new equipment last night (Tues.).

WB will be second only to United Paramount Theatres in the number of equipments. UPT has five houses presently with sets, all but one with the Par system, and has 20 RCA and two Par systems on order.

Among chains reportedly ordering installations during the past week was Malco in the Memphis area. M. A. Lightman, proxy of the circuit, has ordered his first set from RCA for installation in the Malco Theatre in Memphis.

Despite avid interest by theatremen, orders in some areas were being held up because the coaxial cable has not reached them. This applies in Texas, where Interstate topper Robert J. O'Donnell said last week his chain would hop on the bandwagon as soon as the cable arrives, permitting reception of the big shows now being fed to the closed theatre loop. Co-ax is expected to hit Texas about September, 1952.

Levey said that Skiatron's system, which has been dubbed "Thestrevision" in its registration papers, will be publicly demonstrated prior to hearings by the Federal Communications Commission Sept. 17 on allocation of theatre TV channels.

St. Loo Plans

St. Louis, July 3.

Motion picture theatres, including owners in the St. Louis area, are mulling plans for the inauguration of screen-size television broadcasts by next winter. Fanchon & Marco-St. Louis Amus. Co. is expected to start the TV programs in its Missouri Theatre in midtown. The Commonwealth Theatre Circuit's Uptown in Columbia, Mo., also is reported to be readying the house for TV shows.

Lightman Buys Theatre TV

Memphis, July 3.

M. A. Lightman, proxy of the Malco chain, has purchased a screen-sized television receiver from RCA for his Malco Theatre here. Installation will begin this week.

Battle of Alamo

Continued from page 3

where. Jones has enlisted the support of several fellow-Lone Star natives in Hollywood, Howard Hughes and latter's chief of staff, Noah Dietrich.

As a result of Jones' intervention, Dietrich has contacted Herbert J. Yates, Rep proxy. Wayne is now making a pic in Ireland and will be slugged with the squawks as soon as he returns. There can be no decision until then as to whether there's a chance he'll change his mind.

Actor-producer announced he'd use the Mexican locale because it resembled the Texas terrain, and the film could be made much more cheaply there than in the U. S.

Myers' TV Blast

Continued from page 3

more exclusive events, possibly the Kentucky Derby and the National Open Golf tournament, to make theatre TV pay, Myers wants to know what will be left for the home set owners, besides "Kukla, Fran and Ollie" and a few sponsored programs.

"It seems reasonable to suppose," he says, "that when they find that all the good things they were led to believe came with the set can only be seen at the theatre for a high admission price, they will squawk to the FCC.

"Whether that body, in its anxiety to build up television, will be deaf to the complaints of mere citizens and taxpayers—an unorganized and helpless group—remains to be seen. Nevertheless, it is an added element of uncertainty and one that must be taken into account in deciding to take the deep plunge into theatre television."

Exhibs Fight German Film Quota; 952G for U. S. Via Admissions Hike

Bonn, June 28.

The federal government last week presented to the Bundestag a draft law calling for establishment of a screen quota making it compulsory for exhibitors to play German films during 21 to 30 days each quarter. This would average at about 27%. After considerable criticism of the draft, the assembly referred it back to its committee for press, radio and films for further action.

The wrangle over the screen quota issue is highly significant concerning the free importation of pix to western Germany, and it is feared that failure to pass the screen quota law might produce sharp and restrictive government action against U. S. imports. Within the German industry, the exhibitors completely reversed their initial stand and declared open war against the screen quota. They argue that there are not enough new German pix to fill the quota, and so it would have to be filled with holdovers and or years-old releases.

Problem Involves U. S. Films

While this seems to be strictly a German problem, it inevitably involves U. S. films, because for practical purposes the screen quota assures free imports. Without such quota, the government may apply such restrictive measures against Yank imports as it wishes.

Meanwhile, an announcement by Theo Aulich, head of the top German industry association, Spitzenorganization der Filmwirtschaft (SPIO) revealed that the proposed "Filmgroschen" ("Film-dime") admission price hike would provide almost $1,000,000 additional money to Yank distribs in Germany. Plan, which is supported by all three branches of the industry and has also some government backing, envisages that $11,900,000 would be gained by the industry with the admish boost.

Of the total, 40% to 45% would go into a pool to finance production. Exhibs would get another 40% and distribs 15% to 20%. Latter would come to $1,785,000 to $2,380,000. Since Yank pix gross about 40% of the market, American distribs would get some $714,000 to $952,000 plus, per year.

Billy Bryant's Showboat Ties-In With Metro's Pic

St. Louis, July 3.

Billy Bryant, who just closed his travesty of "Hamlet (and Yeggs")" on the Goldenrod Showboat here, has worked out a neat tieup with Loew's State which presents Metro's "Showboat" July 16. The vet performer and State Theatre manager Russel A. Bovim laid out a campaign that tentatively calls for 10 autos, loaded with showboat actors dressed in Gay '90 costumes similar to that used in the film, to parade through the city's business section headed by brass band and a steam calliope.

Caravan will start from the Goldenrod Showboat at its river landing here and end in front of the State where the actors will do a short river prolog which Bryant will emcee prior to the picture's unreeling. It's been arranged for a local dignitary to present Capt. Bill Menke, owner-manager of the Goldenrod, with a trophy from Metro in honor of the occasion. Theatre marquee will play calliope transcriptions while the Goldenrod is already plastered with the film company's stills and posters plugging the pic's opening date.

Bryant, who's now rehearsing his own version of "Carmen" to replace "Hamlet," feels that the Metro "Showboat" tieup will benefit all concerned with the bally. Capt. Menke's Goldenrod and Bryant, et al stay here until Aug. 10 when they shove off to play a few fair dates for Jimmy Hetzer at Huntington, W. Va.

Greene-RKO

Continued from page 3

wholly named by Hughes. He has assembled a large group of Wall St. professionals, plus some out-of-towners. They claim to have enough stock to outvote Hughes.

Progress of the Greene negotiations have been slowed somewhat by other activities of their attorney, Isidor J. Kresel. He is presently defending Serge Rubinstein in a fraud action.

Greene, it is understood, would consider two members "reasonable" representation on the directorate were he assured of the independence of the other three. Hughes reportedly has offered him one place on the board.

Local 802 vs. Dope

Continued from page 1

stances, their profession as jazz musician was sufficient to keep them out of housing projects.

Movement leaders feel that unless the union forces a cleanup and expels the leading offenders, stigma on dance tooters will increase, and other discriminations are likely to be invoked by various other fields.

Group, so far, hasn't been able to get any immediate action pending study of the situation. Some members of the executive board feel that it would be unwise to institute a cleanup at this stage because it would pinpoint the situation and more union members would suffer.

It is pointed out that 802 as well as the International has authority to act. International's bylaws has a regulation stating that any member convicted of using or selling dope may be expelled. This has never been invoked, as far as is known, although there have been some prominent musicians mixed up in narcotic scandals.

The current probe into the dope traffic has highlighted musician addiction, although the extent of the traffic among tooters has been minimized by union leaders and band agency execs on the ground that an exceedingly small proportion of musicians are involved.

Proponents of the Local 802 movement declare that immediate union action is necessary because the few tend to cast a shadow on an entire industry.

June B. O.

Continued from page 4

tion were very spotty, to say the least.

There were encouraging signs in many new pictures just starting out as the month ended. "Little Big Horn" (Lip), "My Little Girl" (20th), "Teresa" (M-G), "Ace in Hole" (Par), "Excuse My Dust" (M-G), "The Prowler" (UA) and "Cavalry Scout" (Mono) appeared to be the most promising on the basis of showings to date. "Night Into Morning" (M-G) has been uneven thus far while "Young As Feel" (20th) has been a real disappointment. "Sirocco" (Col) also has not measured up in initial playdates. "He Ran All Way" (UA) started out nicely.

"Man from Planet X" (UA) collected some additional sizable rentals during the month. "M" (Col) varied mostly from mild to good. "In Navy Now" (20th) fared better than it had previously.

"Smuggler's Island" (U), which was among the top 12 in May, chipped in with some nice sessions last month. "I Was An American Spy" (Mono) accounted for some stout stanzas. "Samson & Delilah" (Par), runnerup in May, did not do so well in many additional pop-scale runs last month.

"Oliver Twist" (UA) was rated uneven, ranging from fine to fair. "Kon-Tiki" (RKO), though spotted in small arty houses for the most part, did remarkably strong trade for this type of picture. "Pullow the Sun" (20th), rated seventh in May, never got past runnerup rating, and then only once.

"Dear Brat" (Par) continued mild, as in the previous month, being the most disappointing film in this series. "Hard, Fast, Beautiful" (RKO) was mainly okay to fine on initial playdates. "Bullfighter and Lady" (Rep), runnerup in May, turned in engagements rated okay to big.

Clips From Film Row

NEW YORK

Jerome Brondfield, member of the RKO Pathe script staff for several years, upped to story editor. He'll have a key role in development of company's expanding activities, particularly in TV programming.

Byron Adams, formerly Charlotte branch manager of United Artists, named chief of distrib's Atlanta exchange, succeeding John Bachman, resigned. Harold Keeter takes over in Charlotte, moving up from a salesman's post.

PITTSBURGH

Robert W. Cannon, city manager of Shea theatres in Cambridge, O., transferred to the same post in Bradford, Pa., his home town, where he first worked for the Shea company as an usher. Frank King, field rep, will manage the Cambridge houses pending a permanent appointment.

George Tice, head of Columbia exchange, a grandpop for the first time with birth of a son to his daughter, Mrs. Dorothy Finn, who worked on Film Row before her marriage. Child's father, William D. Finn, formerly managed the Park Theatre at Homestead Park.

Ralph Buring new Paramount exploitation man in this area. Succeeds Mike Weiss, transferred to Washington, D. C.

Joe Kaliski, veteran film man who used to manage the old Selznick office here, recuperating after a major operation.

With Welden Waters' resigning from Cooperative Theatres to join Dipson circuit in Wheeling, W. Va., Bill Brooks is now general manager of the indie booking combine here and Bob Kimelman moved up into Brooks' old job of head booker.

Major Frank Anderson, former manager of the Franklin Film Exchange here, back in the U. S. after service in Korea. A veteran of World War II, he returned to the service again several years ago after entering film business.

LOS ANGELES

Single-bill trend for Hollywood and West End sectors gains three new theatres Friday (6) when the Chinese Fox-Wilshire and Loyola go solo. Move further divides L.A. territory into two camps, with downtown area predominantly twinbill. Only exception is Warners' Downtown, which single-features day-date with Hollywood and Wiltern. Along Hollywood Blvd., Egyptian and Paramount are also usually single-feature while Pantages is dual.

Cinema Theatre, 640-seat semi-art nabe in Hollywood, went into a first-run policy July 1 under a deal to screen Hallmark Films on an exclusive, extended-run showing.

Sam Decker and Ted Bolnick bought the El Miro in Santa Monica from B. J. Leavitt and will operate 887-seater as a first-run. Decker is a former Lippert franchise-holder here. Bolnick is a Minneapolis exhib formerly associated with Bennie Berger. Leavitt sold lease on the Santa Monica house to devote full time to his Arizona drive-ins.

David O. Selznick plans to reissue his 1937 Technicolor production of "Adventures of Tom Sawyer," probably through RKO.

Kroger Babb, Hall Productions prexy, planning to hold annual convention in Honolulu in December, with more than 300 members of field force flown down islands for the conclave.

Columbia took over U. S. distribution of "The Clouded Yellow," made in England with Jean Simmons and Trevor Howard in top spots. Same company re-issuing "A Song to Remember," first released in 1945, and "Start Cheering," a Jimmy Durante starrer made in 1938.

George A. Smith held a two-day meeting of six branch managers of Paramount's western division at the LA exchange to formulate plans for the "Salute to Al Schwalberg" sales campaign during July and August.

Favorite Films will re-issue "Wagon Wheels," a Randolph Scott co-starrer produced by Harold Hurley for Paramount release in 1934.

Fox-West Coast shutters three subsequent-run houses today (Tues.) as result of business drought. Circuit darkened Belmont last week, with Melrose, Monrovia, Maywood shuttering today. Total of F-WC houses closed in this territory is now 21. Melrose is 880-seat Hollywood nabe. Monrovia is 1,100-seater in Monrovia. Maywood is 644-seater in Maywood.

CHICAGO

J. J. O'Loughlin, Chicago United Artists district manager, ankled post last week and took off for Coast.

Harold Zeltner, prexy of central zone of Colosseum of Motion Picture salesman, last week denied outfit has affiliated with any national union, but confirmed fact that org has appointed committee to probe possible tie-in. Outfit, which has filed charges with National Labor Relations Board, seeks 40 percent salary increase and approximately $12.50 travel expenditures daily, from distribs.

Universal will launch its third world premiere this year in Chicago August 3, when "Little Egypt" kicks off at Chicago Theatre.

William Heineman, United Artists veepee, huddled with Chi branch chief Harry Goldman last week.

Esquire Theatre, northside art house, broke house record last week on first session of "Oliver Twist" with $14,000 gross.

Neighborhood Palace Theatre shuttered for summer.

Spyros Skouras in town over weekend for confab on Greek War Relief campaign.

BUFFALO

Buffalo experiencing unprecedented epidemic of theatre closings. Of the approximately 70 subsequent run houses here, 15 are closed either indefinitely or for two or three days midweek beginning this month and continuing until Labor Day. Number of shutterings this summer exceeds that of any summer in recent local history by more than 300%.

Century, indie downtown first-run, is the first local theatre to announce installation of theatre TV equipment. Project will be completed within four months, making the theatre the third upstate installation. At present there is one in Albany and another in Binghamton.

Lawrence M. Briggs, former assistant manager, upped to manager of Kenmore Theatre. House has announced its summer policy of closing Tuesdays, Wednesdays and Thursdays.

ST. LOUIS

Bloomer Bros., Belleville, Ill. took over lease of the Skyline, 400-car ozoner in Blytheville, Ark., from United Drive-In of Texas; will operate in conjunction with their two Belleville houses and another drive-in near there.

Carpenters' Union, of East St Louis plans to take over the Roxy, recently shuttered by former State Senator Louis Menges. May convert it into an office building.

Eddie Clark, Metropolis, Ill., theatre owner, is using the radio station in that town to bally his house. He gives his opinion of films and, through recordings, airs interviews with patrons.

Mrs. Anne Mae Williams took over the Conway in Conway, Mo.

Homer Mixey, St. Louis UA salesman, recently resigned, succeeded by Fred Lawrence, formerly Eagle Lion salesman from Memphis.

Jack Wright opened a theatre in Bandana, Ky.

Russell Armentrout, Louisiana, Mo., exhib, received green light from FCC for his new radio station in Taylorville, Ill.

Martin F. Davis, manager of Hi-Way Theatre, North St. Louis indie house, fined $168 in police court for six violations of anti-smoke ordinance. City smoke inspectors testified that on six occasions they observed dense smoke coming from the theatre smokestack. Davis said he would appeal.

Sparta Theatres, Inc., owned by the Turner-Farrar interests, Harrisburg, Ill., lighted its new Sparta, a 600-seater, Sparta, Ill., where it also owns and operates the Grand, a 550-seater.

Olin Foehner purchased the Clinton, a 250-seater, Beckemeyer, Ill., from Deame Ducomb but operated since Jan., 1951, by Henry Corein, Jr.

Roxy, Mounds, Ill., owned and operated by Herschel Eichhorn, celebrated its 20th anniversary last week.

MONTREAL

Because of poor reviews for Metro's "Great Caruso" by two English-speaking dailies and one weekend paper, Arthur Hirsch, prexy of Consolidated Theatres here in Montreal has ruled out special screenings for all local crix. As Consolidated deluxers preem on Friday reviewers spent all day Friday (29) covering new entries to make weekend editions.

Despite general panning, "Caruso" is presently breaking all house records at Loew's for regular price entries and more than 75,000 persons saw film in first week.

SAN ANTONIO

Billy Elder, treasurer at the Woodlawn Theatre, summer cruising in North Carolina with the Naval Reserves.

Richard Vaughn, assistant treasurer of the Majestic Theatre, now in the Army.

Justine Aronstein appointed assistant manager of the Prince Theatre here. His father is Lee Aronstein, manager of the local Palace Theatre.

Local indoor theatre operators mulling possibility of upping admission price for kids from nine cents to 20c. Nine cent price is good at any time except in case of special road or stage shows.

Drive-In Church

Minneapolis, July 3.

Now it's drive-in churches as well as movie theatres. The 7 Hi drive-in theatre has turned over its premises to Grace Presbyterian Church for summer Sunday morning "drive-in" church services.

In publicizing the services, the church points out that they're "particularly suitable for couples with small children and for elderly and disabled persons who find it difficult to climb church stairs." Services are non-denominational in character and last not more than 45 minutes.

In Texas, Too

Galena Park, Tex., July 3.

Calvin Mitchamore, owner manager of the Market Drive-In Theatre here, is making his ozoner available to the congregation of the Peace Lutheran Church for Sunday services. A special stage was constructed by Mitchamore from which services are conducted.

Idea was an outgrowth of Easter Sunrise services held at the theatre.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.

New York Theatres

RADIO CITY MUSIC HALL
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MARIO LANZA - ANN BLYTH
Dorothy KIRSTEN Jarmila NOVOTNA Blanche THEBOM
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

in Person
DEAN JERRY
MARTIN-LEWIS
Dear BRAT
PARAMOUNT

Picture Grosses

PITTSBURGH

(Continued from page 17)

"Fabiola" (UA) hit $8,000 on the nose.

Penn (Loew's) (3,300; 50-85) — "Strictly Dishonorable" (M-G). Crix divided on this one but all agreed that Ezio Pinza had something and there should be enough interest in him to account for $11,500 anyway. Last week, "Teresa" (M-G) did a little better than $10,000.

Stanley (WB) (3,800; 50-85) — "Best of Badmen" (RKO). Will have to hurry for $8,000, about the same as "Folsom Prison" (WB) last week.

Warner (WB) (2,000; 50-85) — "Night Into Morning" (M-G). Crix all gave this one a nice hand and for a pic with such a grim theme, it's doing okay in summertime. Heading for $6,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) fine $7,000.

'TERESA'-EWELL NICE $22,000 IN WASH.

Washington, July 3.

Customers seeking relief from the current siege of sticky weather here are giving downtown houses fair biz considering the season. "Teresa" is doing nicely at Capitol, with assist from critics. Keith's faring well with "Best of Bad Men," and Dupont is going great guns with "Brave Bulls." Elsewhere, things not so good.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)— "Teresa" (M-G) plus vaude. Nice $22,000, thanks to rave notices of film and Tom Ewell, comic, onstage. Last week, "No Questions Asked" (M-G) plus Jack Carson show, satisfactory $23,000.

Dupont (Lopert) (372; 50-85) — "Brave Bulls" (Col) (2d wk). Strong $4,500 after sensational $5,500. Good for two more weeks.

Keith's (RKO) (1,939; 44-80) — "Best of Bad Men" (RKO). Lively $9,000 including TV of Murphy-La Motta fight. Last week, "Hard, Fast, Beautiful" (RKO). Fair $7,500.

Metropolitan (Warner) (1,164; 44-74)—"Flying Missile" (Rep) and "Al Jennings of Oklahoma" (Rep). Average $5,000. Last week, "Oh, Susanna" (Rep) and "Belle Le Grand" (Rep). So-so $4,700.

Palace (Loew's) (2,370; 44-74) — "On Riviera" (20th) (2d wk). Okay $15,000 for six days after nifty $20,000 in first week.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (11th wk). Holding firm at $4,500. Good for six more weeks.

Warner (WB) (2,174; 44-74) — "Two of a Kind" (Col). Mild $10,000. Last week, "Folsom Prison" (WB), slim $9,600.

Trans-Lux (T-L) (654; 44-80) — "Fabiola" (UA) (4th wk - 5 days). Okay $3,000 after hefty $5,000 last week.

SEATTLE

(Continued from page 17)

Beasts" (Indie) and "Gypsy Fury" (Mono), good $8,900.

Fifth Avenue (Evergreen) (2,349; 65-90) — "You're in Navy" (20th) and "Her First Romance" (Col) (2d wk). Indicated slow $5,000, changing for holiday. Last week, nice $9,500.

Liberty (Hamrick) (1,650; 65-90) —"Excuse My Dust" (M-G) and "No Questions Asked" (M-G). Anticipated big $9,500. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), okay $7,200.

Music Box (Hamrick) (850; 65-90)—"Dancing Years" (Mono) and "While Sun Shines" (Mono). Paced at slow $2,800. Last week, 2d of "No Orchids" (Indie) and "Waterloo Road" (UA) (6 days) slipped to weak $2,800.

Music Hall (Hamrick) (2,200; 65-90)—"Teresa" (M-G) and "Prelude to Fame" (U). Likely weak $3,500. Last week, "Goodbye, My Fancy" (U) and "Long Dark Hall" (UA), good $8,600.

Orpheum (Hamrick) (2,600; 65-90) — "Strangers on Train" (WB) and "Son of Plains" (WB). Looks like $8,500. Last week, "Best of Bad Men" (Rep) and "Secrets of Monte Carlo" (Rep), nag $5,800.

Palomar (Sterling) (1,350; 50-$1) —"Fighting Coast Guard" (Rep) (2d run) but stage show, "Burlesque Blackouts of 1951," is the magnet. Anticipating $10,000, big. Last week, (40-70)—"Brave Bulls" (Col) and "Santa Fe" (Col) (2d runs), so-so $3,700.

Paramount (Evergreen) (3,039; 65-90)—"Ace in Hole" (Par) and "Circle of Danger" (UA). Paced at big $9,500. Last week, "Man Planet X" (UA) and "Big Gusher" (Col). No dice, weak at $5,100 for 9 days.

LOS ANGELES

(Continued from page 18)

$1.10)—"Prince Who Was Thief" (U) and "Father Takes Air" (Mono). Smart $27,000. Last week, "Apache Drums" (U) and "Hollywood Story" (U) (10 days), $30,300.

Four Star (UA) (900 70-90) — "Ace in Hole" (Par) (3d wk). Thin $3,500. Last week, $5,200.

Fine Arts (FWC) (677; 70-$1.00) —"Odette" (UA). Light $2,000. Last week, "Of Men and Music" (20th) (5th wk-6 days), $1,300.

Beverly Canon (ABC) (530-$1)— "Kon-Tiki" (RKO) (10th wk). Hefty $3,300. Last week, continued upward climb to $3,300.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (5th wk). Into fifth frame yesterday (2) after excellent $12,000 last week.

L'ville Sturdy; Okay 12G On Pinza-'Dishonorable,' 'Brat' 11G, 'Strangers' 6G

Louisville, July 3.

Nice selection of product this week on the main stem, which should reflect favorably at the wickets. Heavy rain Friday (29) night knocked off trade at the first-runs, but cooler temperatures Saturday-Sunday (30-1) will help 'em recoup, and current pace should be brisk. "Strictly Dishonorable" at the State is perky, as is "Dear Brat" at the Rialto. Veteran's of Foreign Wars parade Friday (29) was rained out, and downtown houses caught some of that trade, but take was still light.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Strangers on Train" (WB). This one well liked, indicated nice $6,000. Last week, "One Foot in Heaven" (WB) (reissue) brought out the church-going trade, and those who only patronize film houses once in a while. Result about same, $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Dear Brat" (Par) and "When I Grow Up" (EL). Natural for the femmes, pulling neat $11,000. Last week, "In Navy Now" (20th) and "Perfect Woman" (20th), mild $8,000.

State (Loew's) (3,000; 45-65)— "Strictly Dishonorable" (M-G) and "Operation X" (Col). Ezio Pinza on marquee has some draught, with okay $12,000 in offing. Last week, "Inside Straight" (M-G) and "Soldiers Three" (M-G), lightweight $7,500.

Strand (FA) (1,200; 45-56)— "Time Of Their Lives" (U) (reissue) and "Little Giant" (U). Couple of Abbott-Costello films finding a ready audience, heavy on kids, to indicate modest $4,000. Last week, "Man From Planet X" (UA) and "Skipalong Rosenbloom" (UA), about same.

Providence Below Par, 'Dishonorable' NG 8½G

Providence, July 3.

All stands are below average and planning holiday eve switch for better product. Loew's State tops poor b.o. lot with "Strictly Dishonorable."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"14 Hours" (20th) and "The Hoodlum" (UA). Mild $8,000. Last week "Best of Badmen" (RKO) and "Fighting Racketeers" (Indie), good $9,000.

Majestic (Fay) (2,200; 44-65)— "Half Angel" (20th) and "Kentucky Jubilee" (SG). Dying $3,500. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Katie Did It" (U), slow $6,000.

Metropolitan (Snider) (3,100; 44-65)—"Fabiola" (UA) and "Rookies on Parade" (Rep). So-so $6,500. Last week "Jungle Headhunters" (RKO) and "Stardust and Sweet Music" (Rep) (reissue), fair $5,500.

State (Loew) (3,200; 44-65)— "Strictly Dishonorable" (M-G) and "Skipalong Rosenbloom" (Col). Meek $8,500. Last week, "Night Into Morning" (M-G) and "Bullfighter and Lady" (Rep), poor $7,000 in five days.

Strand (Silverman) (2,200; 44-65) —"Take Care of My Little Girl" (20th) and "Blondie Has Servant Trouble" (Col). Opened Monday (2). Last week "M" (Col) and "China Corsair" (Col), poor $4,500.

CHICAGO

(Continued from page 17)

post" (Par) and "Texas Rangers" (Col) (2d wk), $11,000.

State-Lake (B&K) (2,700; 55-98) —"Fabiola" (UA) (2d wk). Steady $19,000, with large-screen boxing helping the gross. Last week, $30,500.

United Artists (B&K) (1,700; 55-98)—"Prowler" (UA) and "House on Telegraph Hill" (20th) (2d wk). Brisk $15,000. Last week, $18,000.

Woods (Essaness) (1,073; 98)— "Thing" (RKO) (4th wk). Hefty $17,000. Last week, $21,000.

World (Indie) (587; 80)—"Ballerina" (Indie) (3d wk). Nice $3,800. Last week, $4,000.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (11th wk). Fast $5,800. Last week, about same.

Drive-In at Moose Jaw

Moose Jaw, Sask.

New $100,000 drive-in here called the Golden West, opened by Famous Players Canadian Corp., Otis Bowes, manager of the Capitol, also manages the ozoner.

NBC-TV COMICS COAST-BOUND

Sarnoff Takes Up AM Cudgels

For a full year, radio had been taking it on the chin (last week marking the first anniversary of the initial push by the Assn. of National Advertisers to effect network rate cuts and establish a new low-cost pattern for AM in general). In the face of increasing evidence of radio's potency as the nation's No. 1 mass medium, with its ready access to 41,000,000 American homes (and 19,000,000 auto sets), there was a general acquiescence to advertiser pressures, culminating in the four networks lowering their rate structure, as of July 1.

Last week there were healthy signs of radio fighting back in earnest in a bid to reassert itself and hammer home the fact that, regardless of the inroads of TV in New York and other key cities, the AM medium as an advertising force remains second to none.

Gen. David Sarnoff, RCA board chairman, took up the cudgels on behalf of perpetuating a bigtime AM. It was Sarnoff personally who, reportedly vexed over last Wednesday's (27) installment of the Jack Gould series in the N. Y. Times extolling TV's impact, took a back page ad in the Times Friday (29) to clarify the picture. In refutation of Gould's New York-accented radio vs. TV figures, the ad projected network radio's impact as a "nationwide selling force reaching people inside and outside of television areas." The ad followed by a week CBS' full-page "Big Brother" spread in the N. Y. dailies which elicited considerable lay and trade comment.

Meanwhile the multiple-pronged assault against AM downbeaters extended into other sections of the country, where AM broadcasters reported top billings and audience to refute claims that TV is taking over.

NBC's rate cut ran into some unexpected affiliate opposition when, for the first time, stations refused point-blank to sign new affiliation contracts under the revised payment schedule. Basic affiliate outlets in Oklahoma City, Milwaukee and San Antonio were reported among those in "rebellion" over the network manifesto, on the basis that they're entitled to compensation commensurate with the audiences they deliver.

50% of ABC-TV Shows to Originate From Coast, Most of 'Em on Film

Hollywood, July 3.

Half of ABC television programming will emanate from Hollywood within a year, with 75% of those programs to be on film. That's the blueprint disclosed by ABC-UPT officials here on an inspection tour. It was also revealed that prexy Robert Kintner will choose a UPT exec to succeed Frank Samuels as head of Coast operation.

Ernest Felix is now acting in that capacity. It was pointed up that the appointee, who must be anonymous pending an FCC okay of the merger, was asked for by Kintner, and is not an arbitrary UPT selection. He's described as a seasoned showman in theatre business and well-fitted for the new post.

Film programming's high priority emphasized an immediate outlay of $100,000 to ready ABC's Television Center, plus current negotiations with top film actors and directors. IA-NABET jurisdictional battle now before the NLRB

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Wile to Montana To Lasso Dinah

Fred Wile, NBC-TV exec and ace sales sleuth, last week hopped to Montana, where Dinah Shore is currently vacationing, in a bid to finalize plans for the singer's TV debut with her own show, being projected for the fall.

While Miss Shore and NBC have an "understanding" as to contractual commitments, major bone of contention which has held up formalizing of the pact has been the frequency of show, and format.

Singer wants to do a 15-minute, cross-the-board program, similar to her CBS radio show the past season. On the other hand, NBC is shooting for a half-hour weekly showcase and vesting it with production trimmings.

CINCY'S PAUL DIXON SET FOR ABC-TV SHOW

On the heels of the flock of local disk jockeys being pacted for network radio and television shows, ABC-TV has signatured Paul Dixon, of Cincinnati, to a similar deal.

Dixon, one of Cincy's top drawing cards, will tee off in August with a two-night-a-week deejay show, using guest stars, etc.

Harpo's TV Coml's

Hollywood, July 3.

Harpo Marx makes his tele debut in September in a series of 52 commercials for Meyenberg's All-Pure Evaporated Milk.

Filmcraft Productions is producing for J. Walter Thompson agency.

CBS Now Sells Radio Show On Alternate Weeks

Chicago, July 3.

Something new in radio sales patterns has been negotiated by CBS with Mars-Candy. It involves sale of a show to a client who will pick up the tab on an alternate week basis only with the same show riding sustaining the other week. Alternate-week time buys in TV have become a commonplace, but for different reasons, largely because of costs entailed and the SRO situation on availabilities.

Mars Candy has bought the Art Linkletter "People Are Funny" show, which was cancelled on NBC recently by Raleigh cigarets. It goes into the Tuesday night at 8 period, starting Oct. 9, over a minimum full network of 125 stations. CBS has the right to sell the alternate week to another client, if one can be found, otherwise that segment goes on sustaining.

For CBS it means $250,000 in annual billings. Oddly enough, Linkletter is also doing an ABC-TV show on the same alternate-week schedule.

Leo Burnett is the agency on the CBS deal.

Terry-Thomas' $420 Take Highest British TV Fee

London, June 26.

Terry-Thomas has won his battle with the British Broadcasting Corp. His fortnightly TV "How Do You View" series, which terminated when the comedian went to America, is to be resumed Sept. 19. He is now back here.

It's claimed that under the new pact, Terry-Thomas will be the highest-paid British TV artist. He will be receiving a flat rate of $420 a show, against the $280 originally offered by the BBC.

CABLE WILL CUE SHIFT OF TALENT

By GEORGE ROSEN

Hollywood's bid for supremacy as television's No. 1 production center and originating point for top shows will be given its long sought-for impetus upon completion of the cable this fall, when NBC will move practically its whole stable of video comics to the Coast.

NBC has already completed the blueprint for the N. Y.-to-L. A. shift, and Sylvester L. (Pat) Weaver, the network's veepee in charge of television, has timetabled the transition for either September or October. Telephone company execs in charge of laying the cable and microwave relay which will permit the coast-to-coast link, have been noncommittal on any exact date or month, except to say it will be "before the end of the year." However, Weaver is confident the establishment of the comics in Hollywood will become a fait accompli by the time the '51-'52 season gets into full swing in October.

Blueprint calls for both the star-studded "Colgate Comedy Hour" and "All-Star Revue" roster of comedians to emanate their shows from Hollywood, with the El Capitan Theatre, ex-legit house currently undergoing extensive refurbishings as a video showcase, as the point of origination. Among the personalities who will be permanently berthed on the Coast are Eddie Cantor and Dean Martin & Jerry Lewis ("Comedy Hour"); and Jimmy Durante, Danny Thomas, Jack Carson and Ed Wynn (all of whom have been set with new contracts). In addition, Abbott & Costello, who are set for a series which will integrate film with live performances, Red Skelton and Bob Hope will originate from the Coast. So will Dinah Shore, who debuts in the fall.

N. Y. Still Strong

It doesn't necessarily mean a quietus on New York top comedy show originations, since such items as Milton Berle, the Sid Caesar-Imogene Coca "Show of Shows" display, Kate Smith, etc., will con-

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RCA ADDING 'WHITE GOODS' TO ITS LINE

Radio Corp. of America will expand into the "white goods" field in an important manner, by 1952, adding refrigerators, washing machines, stoves and kindred products, according to inside reports. This is viewed within top RCA echelon as a natural adjunct to the company's radio and television business, since so many RCA dealers handle kindred appliances.

RCA president Frank M. Folsom, who enjoys a national reputation as a merchandiser, is steeped in the department store tradition. This had attracted Sewell Avery's attention when Folsom was tapped for a Montgomery Ward veepee post, and in turn got him to RCA board chairman David Sarnoff's attention. The "white goods" auxiliary market is said to be a Folsom project as a merchandising cushion to counterbalance the seasonal trends of the musical-video line.

It is believed that RCA, in traditional manner, will start its line cold, possibly augmenting its expansion program by taking over existing plants, but focus its selling under the RCA label.

Folsom Due In Rome

Rome, July 3.

Frank M. Folsom, president of the Radio Corp. of America, is ex-

(Continued on page 40)

Webs, Exploring New Sales Patterns, May Invade Transcription Business In Direct Competition With Ziv, et al.

Sweating It Out

Bob Joseph, co-producer of the recent "King Lear" legiter on Broadway (he's the son of N. Y. City Controller Lazarus Joseph), has just been signed by NBC as a video producer. Pending a takeover of the production reins on a dramatic stanza, he's been put on "observation duty" for a month.

The "Lear" producer was assigned the past week to "observe" NBC's "Howdy Doody."

Colgate Axes NBC Day, Canova As AM Yields to Video

Radio again takes it on the chin at the expense of TV, with Colgate, one of the major bankrollers in broadcasting, serving notice on NBC that it is washing up on sponsorship of its brace of Saturday night shows—Dennis Day and Judy Canova. Move was not unexpected, in view of Colgate's previous lopoff, a few weeks back, of Bill Stern's NBC Friday night show. At that time the multi-million AN-TV bankroller held off on a final decision on the Day and Canova stanzas, with NBC clinging to a hope that the company might have a change of heart. Last week, however, Colgate finalized its '51-'52 plans and turned in its notice. Day and Canova wound up last Saturday (30), with Colgate cancelling out on both time and shows.

Three-way cancellation is one of the most drastic of the season and puts a sizable dent in NBC's annual radio billings, already hard hit by sponsor defections.

Move finds Colgate settling for its brace of CBS nighttime radio entries, "Our Miss Brooks" and "Mr. and Mrs. North," plus its cross-the-board CBS daytime "Strike It Rich" show.

Company, as with other major bankrollers, is putting its heavy ammunition into TV, having recently pacted for a 44-week pickup of the Sunday night NBC-TV "Colgate Comedy Hour." It has also purchased the Wednesday night at 9 period on CBS-TV for a show still to be selected.

COY SWORN IN FOR NEW 7-YEAR TERM

Washington, July 3.

FCC Chairman Wayne Coy was sworn in last week for a seven-year term on the Commission, beginning July 1. He took the oath in the presence of the full Commission and representatives of the various staff units. Oath was administered by Paney Wiltshire of the personnel division.

If Coy fills out his new term he will have served longer than any of his predecessors. He has now been chairman three and one-half years. The longest any chairman has served is five years. That record was held by James L. Fly.

WLIB's 38 Hours Wkly. Of Negro-Slanted Shows

Growth of Negro-slanted programs in the Gotham area is continuing with WLIB, N. Y., adding 8¾ hours to its schedule for a total of 38 hours weekly. New time devoted to Negro slanted airers will be cross-the-board from 8-9:15 p.m.

Indie currently airs shows for the Negro market daily from 7-10 a.m. and evenings from 7 8 p.m.

The networks, faced with tough inroads from the transcription companies, may themselves go into the plattered show operation in direct competition with the transcription boys. NBC, for one, is giving serious consideration to making some of its shows available to all comers as open-end local-sponsorship availabilities.

For some time the webs have been wrestling with multiple sales problems, in the wake of the AM network sponsor recession, and how to inject new and competitive sales concepts into their operation. They've become alarmed over the inroads made by such companies as Fred Ziv in latching on to pix personalities (such as Humphrey Bogart and Lauren Bacall) and spreading their transcribed shows over several hundred markets.

The webs, too, are equally disturbed over the increasing desire of affiliate stations to embrace such open-end transcribed properties for local sale and thus wipe out the sustaining segments emanating from the networks.

NBC reasons that for every Bogart-Bacall team in the Ziv stable it has 10 equally potent properties on its availability list, so why not adapt them to the new sales technique and give the transcription boys a run for their money?

Royal's Biog-Pic, Consultant Deals

Aug. 1 has been set as the sign-off date for John F. Royal as NBC veepee, with the vet network exec and showman reaching retirement age. Royal is going into the consultancy business, with NBC as his initial client. Understood, too, that he'll rep Emilio Azcarraga, Mexico's "Mr. Radio," with whom Royal in years past has had frequent business dealings as NBC's unofficial Latin-American envoy.

Royal is reported negotiating for the writing and sale of his biography as one of the keen showmen of the past 40 years (both as an NBC exec since 1930 and prior to that in his Keith-Albee managerial capacities). It will be called "The Royal Story." Deal also involves subsequent sale of the biog to films. It's reported that Albert D. Lasker (ex Lord & Thomas president) and legit producer John Golden, both friends of Royal, figure in the biog-pic transaction.

Flock of New Video Entries on Tap at ABC; Phil Silvers' Panel Show

ABC-TV has started kinescoping a number of television packages in preparation for a big fall programming splurge. Phil Silvers (who, incidentally, will substitute for Bert Parks on the web's "Stop the Music") will emcee a new panel show.

Two whodunits are in the works. "Police Story" will dramatize true yarns from police files, with a cop hero getting a prize each week. Chester Morris will be auditioned in "Rogue's Gallery," a video version of the show which the network currently co-ops on radio.

ABC-TV v.p. Alexander Stronach is also mulling a television of "Those We Love," soap opera on which he once worked in AM and using some of the original cast. He's also prepping an audition of a participationer starring comedienne-vocalist Mary McCarty.

AM SCRAMMING OF SOAPS, FOODS, DRUG 'MONOPOLIES' WORRYING VIDEO TOO

Fact that the major cancellations in radio are coming from the soap, food and drug combines, which for years have represented the major advertisers in the medium, is causing no little concern in both AM and TV circles.

For years the radio industry was the target of considerable criticism based primarily on the premise that the majority of the profits accruing to the networks stemmed from the bankrolls of such so-called vested interests as Procter & Gamble, Lever Bros., General Foods, Colgate and Sterling Drugs. Through the years there were loud lamentations that "there's no place in network radio for the little guy who is being squeezed out," coupled with the warning to the webs that "the day of reckoning would come" when the "big guys" would cancel out, leaving the network cupboard bare.

Strangely enough, the majority of network cancellations thus far have been coming from these self same major corporations, inflicting heavy billings losses on the webs.

The alarm in TV circles stems from the fact that they see "history repeating itself," with the Procter & Gambles, Lever Bros., Colgates, etc., moving into the newer medium and grabbing off the choice availabilities. It's argued that, like radio in its prime, TV is becoming too costly for any but the top level sponsors in the food, drug, soap, tobacco and automotive categories. And unless TV finds effective sales patterns which will invite others in and not be dependent on the same few bankrollers, a similar "day of reckoning" will come.

Tintair Cancels 'Maugham' Radio

Two weeks after he had served notice on CBS that he was cancelling out on the Sam Levenson show, Martin Strauss 2d, president of Bymart, Inc. (Tintair), this week informed the network that the Tintair-sponsored "Somerset Maugham Theatre" Saturday morning radio show would be dropped after the July 14 broadcast. While ostensibly the show is going off for the summer, its return in the fall was considered doubtful.

Tintair's AM-TV plans are currently up in the air. Company also sponsors "Somerset Maugham TV Theatre" on NBC, and was reported dickering for a segment of the Sid Caesar-Imogene Coca "Show of Shows." Instead it has bought into Kate Smith's daytime TV show.

HEARST BUYS 25% OF KING, SEATTLE

Seattle, July 3.

Hearst Radio, Inc., has bought a 25% stock interest in KING Broadcasting Co., owners and operators of KING-AM, FM and TV here, according to an announcement by Mrs. A. Scott Bullitt, president of the company.

Mrs. Bullitt said that the sale would not affect the operating policies, management or personnel of the stations, but that the move would open the way to a closer association of KING and the Post Intelligencer, local Hearst sheet, in bringing the public news and sports coverage.

Otto Brandt, former ABC-TV exec, is now v.p. and general manager of the King stations.

Jack Paige a V.P.

Salt Lake City, July 3.

Jack Paige, v.p. in charge of programs for KALL and the Inter-Mountain Network, has been upped to membership on the board of directors of the 27-station web.

Paige, who came here about two years ago from Mutual in New York, fills a vacancy created some time ago when Alvin G. Pack left Intermountain to set up his own agency.

Day Into Night

WNBT, N. Y., will take a full hour of class A evening time in August for a one-time stanza, "Daytime Showcase," which will comprise segments of all the NBC-TV key's morning and afternoon programs.

Purpose of the airer, according to general manager Ted Cott, is to give the large nighttime audience an idea of what is offered during the day. Additionally, the showcase will be promoted heavily to prospective clients and agencies, so that the latter can see the airers which are available for sponsorship. August timing is geared to kicking off the fall selling season.

TV Pic Producers Mull Censor Board

Hollywood, July 3.

Informal meeting to discuss plans for a Television Censorship Board—similar to Hays Office during earlier days of film industry—has brought a decision to meet next month to take definite action.

Group of top telefilm producers also discussed plans for organization of producers for purposes of bargaining with labor groups as a unit. Plan for Censorship Board is based on a desire to work out a voluntary plan rather than have some quickie producer come up with a vidpic with parent-teachers or some similar organization slapping down to give the entire industry a bad name.

Among those in attendance were Hal Roach, Sid Rogell repping Official Films; Karl Kramer, Isadore Lindenbaum, of Filmcraft Productions; Gil Ralston and Frank Wisbar, of "Fireside Theatre."

Radio, TV Shows Under New Congressional Fire As Harmful to Youth

Washington, July 3.

Radio and TV programs, under attack from several sources because of their alleged affect upon youth, came under the guns of Rep. E. C. Gathings (D., Ark.) in the House of Representatives last week.

"Many radio and television programs, as well as certain scurrilous books and comics," he said, "are corrupting the minds and morals of the American people. Especially is this true of the younger generation, upon whom we must rely for leadership in the days that lie ahead.

"The airwaves belong to the people. The listeners and viewers of radio and television programs have a right to expect, and should demand, decent and wholesome entertainment. In so many instances these programs and many publications have been unwholesome, undermining and most harmful in effect.

"Juvenile delinquency and disregard for laws has increased in this country because of the laxity in which these problems have been dealt with. Any type of presentation which would glamorize the lawbreaker in his activities is a great disservice to the young people of the nation and to all Americans as well."

Gertrude Berg Hopes To Entertain While Abroad

Gertrude Berg ("Molly Goldberg" of radio and TV) hopes to entertain Allied troops in England and France during her first-time-in-Europe vacation this summer. She sailed on the Queen Mary last Friday (29).

Being allergic to flying she probably won't be able to entertain in Germany unless she motors there in a Government jeep. She is accompanied by her husband, Charles Berg, a chemical engineer. They return to N. Y. early in August.

'Who's' Was

Sudden decision of General Foods to drop Phil Baker's "Who's Whose" after one telecast on CBS-TV, with John Daly's "It's News To Me" taking the slot Monday (2), is something unique in the trade.

Lester Lewis, indie packager, was called in to produce the show, the idea for it having come out of the Sanka agency, Young & Rubicam. Y&R brought in Baker as emcee for $1,000 a week and paid for an audition kinescope to work out bugs in the format. Agency reportedly kept changing the format practically until airtime.

Show got some strongly negative critical comment. Y&R is paying Baker off and is making a settlement with Lewis.

Jack Bertell, Baker's manager, announced that he felt the program wasn't for his client. He's talking to Y&R on a cross-the-board tele show for Baker.

The replacement, "News," is a Mark Goodson - Bill Todman production, with Daly presiding over a permanent panel comprising John Henry Faulk, Anna Lee, Quincy Howe and Robin Chandler.

Western Reserve In Anti-Education TV Channel Stand

Cleveland, July 3.

Western Reserve University's Radio-TV Council, in a resolution, has told the FCC that "the interests of education can best be served by cooperating with existing commercial TV stations." The Council is the University's policy-forming group in the radio-TV field.

In what is believed to be the first anti-education TV channel stand, the Council said that educational institutions stand to achieve more and at a minimum cost to the institution by working with and through commercial TV outlets. Recently, public school educators in Cleveland had suggested that public school and college officials pool that one channel in an effort to reduce TV costs in setting up and operating a station.

Commenting on the resolution, Barclay Leathem, head of WRU's department of dramatic arts, said:

"We felt that the university will do a better job and reach more people by concentrating on producing a limited number of excellent, professionally-done programs on a commercial station than by spreading itself thin trying to prepare an entire program."

Leathem maintained that commercial TV already has done an excellent job in helping the University present its programs and services to a growing audience.

It was pointed out that Reserve had done more than 100 TV shows, including a Cleveland College series, on WEWS and WXEL. At the same time, Reserve Sunday afternoon programs on WEWS will be

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'MUG' RICHARDSON'S TV SHOW SET IN D.C.

Washington, July 3.

Margaret (Mug) Richardson, former Girl Friday for Arthur Godfrey, is almost set to launch her own TV show here on WTOP-TV. She has chosen Gene Klavan, WTOP disk jockey comic, to team with her on a 15-minute once-a-week "Mug and Gene" stanza interviewing interesting personalities. An automobile sponsor is said to be lined up for the program, which is being geared for network possibilities.

Miss Richardson, former "Miss North Carolina" and a legendary figure in broadcasting, broke with Godfrey last year after being with him since 1934 when he started here on the old WJSV (now WTOP) in an early morning record-and-chatter broadcast. Although she has had a long experience on radio, she is new to TV.

'Where Are They Now?' Dept.

A couple of months back, a flock of TV talent looked headed for the bigtime in network programming via their participation in the Jerry Lester "Broadway Open House" NBC late-night show, practically all of them establishing themselves as personalities in their own right. What's happened to the individual components since the program's dissolution (in the wake of Anchor Hocking's failure to come to terms with Lester and subsequent cancellation) provides an interesting "then and now" commentary.

Ray Malone and Dagmar, the only two "holdovers," are currently showcased on Anchor Hocking's replacement program starring Jack Leonard.

The Meadowlarks, with a new femme member replacing Joan Loring, are doing the commercial on the DuMont "Cavalcade of Stars" show. (They've also played a one-week personal appearance at Virginia Beach.)

Miss Loring, quitting the Meadowlarks, is currently working as a singer on the CBS affiliate in Syracuse.

David Street is now in Cincinnati singing on a local video show, having since broken with Music Corp. of America when no new network commitments materialized.

Wayne Howell is currently doing a local disk jockey show on WNBC, N. Y.

Milton DeLugg is backgrounding the Doodles Weaver TV show with a small combo.

Lester himself is currently in Las Vegas. He's under contract to NBC, but they've yet to evolve a new program formula for him.

Freeze Lift Hearings Again Put Back; TV Allocation Plan Sifted at Hearing

Washington, July 3.

After hearing oral arguments on the legality of the TV allocation plan and the set-aside of channels for educational stations, FCC last week postponed its lift-the-freeze hearings another two weeks to consider what course it shall take. The hearings are now scheduled for July 23. They were previously postponed to give industry lawyers time to analyze the great volume of comments filed on the proposed allocations.

It's now considered highly probable that the hearings will not be held at all, regardless of the outcome of the legality question. Because of the months of testimony required to give everybody a hearing, the agency is exploring ways of ending the freeze in the shortest possible time. One way would be to have "paper hearings" in which additional evidence would be mailed in by parties questioning channel assignments in their communities.

Although the Commission is giving itself time to mull over the arguments made Thursday (28) on the legality question, it won't be surprising if proposals are submitted during this period to support the agency on the "paper hearings" idea. With anxiety mounting to get the freeze lifted, it's likely that the television broadcasters themselves will get behind the agency on the plan. If such an organization as NARTB takes the lead, others can be expected to follow.

Members of the Federal Communications Bar Assn. pleaded forcefully before the Commission to explore other methods of licensing TV stations than by its city-by-city assignment plan. They contended the agency has no authority to use such a system except as a guide and warned that some determined would-be broadcaster whose community is left out of the allocations might go to court and hold up all the assignments, thus further delaying the freeze-lifting.

It appeared unlikely, however, that the Commission will hold the allocation system illegal. While some of the arguments advanced by the FCBA seemed plausible, the

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Gallant Salant

Washington, July 3.

At oral arguments last week on the legality of the TV allocations and set-aside of educational stations, Richard Salant, counsel for CBS, was asked by FCC Commissioner Frieda Hennock whether his position in supporting the plan was not inconsistent with that of Dr. Frank Stanton, CBS prexy. (Stanton had opposed using VHF channels for educational purposes in Chicago, San Francisco and Detroit, where CBS is seeking stations).

"I hope not," replied Salant. "Miss Hennock, whenever there's any question of consistency between me and Dr. Stanton, Dr. Stanton prevails."

Salant said he thought some of the allocations are "unwise" but that it's important to distinguish between "what is legal and what we don't like."

D.C. Transit Strike Radio-TV Bonanza

Washington, July 3.

Washington radio and TV stations are doing bonanza business during the transit strike which began here Sunday (1), with department stores buying time to plug for telephone orders. But the downtown theatres are being hit hard, with receipts off about 50%.

Shopping programs on TV stations have been expanded and one radio outlet has arranged a co-operative store shopping show for soliciting telephone business. One outlet reported it sold three dozen spots to advertisers. Several television dealers, hit by the strike, bought radio time to offer transportation to customers interested in buying sets.

Stations are going all-out in helping to meet the emergency. WTOP's Allen Jeffries, disc jockey, turned his Sunday night show into an exchange service to accept and relay nearly 1,000 calls to persons offering and desiring rides to work. Station had nine lines operating to receive calls.

Stations WMAL, WRC, WWDC and WGAY, as well as others, put on special recorded messages

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GM's 'Silver Eagle' As 'Jack Armstrong' Sub

Chicago, July 3.

General Mills has purchased a James Jewell package to put in the Thursday segment left vacant by the summer layoff of "Jack Armstrong of the SBI." Summer replacement, going into the 6:30 to 7 p.m. (CDT) slot, hows this week from Chicago and is tagged the "Silver Eagle."

GM earlier bought Louis G. Cowan's "Mr. Mercury" for the Tuesday opening.

Knox-Reeves is the agency.

Shuberts' TV Deal With Coast Outfit

Hollywood, July 3.

Crossing the bridge from legit into television, Lee and J. J. Shubert have reached a working agreement with the Motion Picture Television Center, Hollywood, under which they will be eastern reps for MPTC, while the Hollywood telepix company may produce TV films for the eastern firm. The Shuberts have bought the old Fort Lee, N. J., film studios to form Fort Lee Television Co.

Prexy of MPTC is Bill Nortn, who is also exec veepee of Emerson Film, which makes both theatrical and telepix. Nelson Schrader, former motion picture topper, is in charge of the studios at Fort Lee. Shooting in the east will be confined largely to commercials.

INDUSTRY'S 'WATCH TOM O'NEIL'

NBC's 'Sight & Sound' Formula

After having it on the shelf for nearly a year, NBC is thinking seriously now of inaugurating its "sight and sound" program formula. Idea was initially advanced last September at the White Sulphur Springs convention of NBC, designed to permit the wholesale readaptation of television shows to radio through the simple expedient of taping the sound portions and editing them for AM. At the time of the convention, some of the affiliates balked at the idea and it was dropped.

However, in the attempts to achieve a low-cost program pattern for network radio attuned to its present economic straits, the "sight and sound" formula currently occupies a high place on the upcoming NBC program agenda.

Specifically, NBC feels that there's an abundance of good radio material to be salvaged from such TV shows as the Sid Caesar-Imogene Coca "Show of Shows," the Eddie Cantor-Martin & Lewis segments of "Colgate Comedy Hour"; the Jimmy Durante, Danny Thomas portions of "Four Star Revue," etc., all of which could be collated and interwoven for either half-hour or full-hour AM presentation.

Chi Alarmed Over Lack of Initiative In Taking Radio Out of Doldrums

By FARRELL DAVISSON

Chicago, July 3.

"What's become of showmanship on local radio?"

That's the query that's being asked more and more frequently by worried observers of the Windy City radio scene. With television in full swing here on the quartet of stations, tradesmen with a long-range interest in radio are perturbed over the seeming lack of imagination and enterprise evidenced at the AM plants faced with nip and tuck competition from the younger electronic medium.

The pronounced trend toward sticking to the "tried and true" rather than adventuring into new programming designs isn't confined to Chicago radio, it's pointed out, but it's believed to have reached its fullest development in this kingpin midwest market. With all too few exceptions, notably at WBBM, Chi CBS flag, which now and then demonstrates some willingness to explore new trails with its documentaries and house packages, station execs are content to stick with the needle and platter boys when they've got a time segment to fill.

The record jockeys have taken over to the extent that some of the local indie operations have been unkindly dubbed "record libraries with transmitter attached." It's recognized that disk programs must necessarily form the backbone of indie station fare because of their limited program budgets. However, it's pointed out that the practice carries over into the network and Class A stations as well, to the degree that the coverage area is literally smothered with record shows.

What's worrying those anxious to see radio maintain a meaningful role, both sales-wise and audience-wise, is that by this taking the easy way out in putting together another program will relegate such radio listening as there is to mere "passive" listening to the constant

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Lehn & Fink Into 'Show of Shows'

Lehn & Fink, on behalf of its Hinds, Honey and Almond Cream and Lysol Products, has bought a final half-hour segment of the NBC-TV "Show of Shows" on an every-other-week basis for the fall. That leaves the alternate half-hour open in achieving an SRO for the 90-minute Saturday night spread. (Web reports several prospective clients jockeying for the period.)

The 9 to 9:30 time has been bought by Camel cigarets. The 9:30 to 10 slot goes to three participating clients, Benrus, SOS and Scotch Tape. Lehn & Fink has taken the 10 to 10:30 stretch.

Initially Tintair (Bymart Corp.) was dickering for the alternate final half-hour but settled for a 15-minute segment of Kate Smith's daytime show. Time opened up when Hunt Foods cut down from five to three times a week.

Platter Imports

Chicago, July 3.

Chi AM programmers, handicapped by limited budgets, are even importing their platter-chatter shows.

NBC's WMAQ launched a three-hour transcriber Saturday (30), especially built for the Chi outlet by jock-interviewer Wayne Howell in New York. Show is cut the previous Wednesday in Gotham, with Howell chiming with a bevy of guests and introing the disks, which are woven into the show from the WMAQ studios. Session is aired from 1:30 to 4:30 p. m.

Fort Industry's 'Suspense' Tirade Cues 'Cleanup'

Toledo, July 3.

In the wake of protests by the three Fort Industry Co. television stations—WJBK, Detroit; WAGA, Atlanta; and WSPD, Toledo — to CBS regarding the violations of good taste in the "Suspense" television show, the stations are drawing up a code defining the standards which it will require for network shows, announced E. Y. Flanigan, general manager of WSPD-TV.

The three stations notified CBS that unless the programs ceased to show objectionable scenes, they would be removed from their schedules. "Suspense" is sponsored by Electric Auto-Lite Co., Toledo, and handled by Cecil and Presbrey agency. The TV stations specifically objected to the May 3 program, "The Call," which had a bedroom scene involving a young girl and a maniac, but also had earlier complained about "Dr. Jekyll and Mr. Hyde" and "Intolerance," also on the "Suspense" show.

CBS immediately notified the Fort Industry stations that the programs would be checked and watched carefully, and the stations thereupon reinstated the program.

"Every television station today realizes its responsibility to the

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CBS Tint Demonstrated In N.Y. Dep't Stores

CBS-TV yesterday (Tues.) began public demonstrations of its color system on sets installed in auditoriums at three New York department stores, Gimbel's, Abraham & Strauss (Brooklyn), and Gertz (Jamaica).

Over 1,500 persons saw the first morning's show. Response was described as enthusiastic, with managers of the stores saying they looked forward to a long run of the tint showcasing.

INJECTING NEW LIFE INTO MUTUAL

"Watch Tom O'Neil" appears to be a catchphrase that's been increasing in volume in recent weeks not only around Mutual network, where O'Neil today is topdog, but in industry circles in general. That the General Tire chieftain and head of the Yankee and Don Lee networks (major operational spokes in the Mutual wheel) envisions big things on the Mutual horizon, both in terms of AM and TV broadcasting, seems to be a foregone conclusion. Those close to the picture say the manner in which he's made his presence and influence known in the overall Mutual sphere portends an era in which the network will throw itself into the competitive race full steam ahead, and indicates a major MBS-ABC slugfest for supremacy.

Not for nothing, it's said, did O'Neil lay it on the line for the acquisition of KFI-TV on the Coast from Earle Anthony, which, together with his New England TV jackpot, make him a formidable operator. For this he has millions at his disposal, if he finds it necessary to shell it out. There's been talk, however, that he will float a stock issue to invite all comers.

On the AM front, O'Neil is equally determined to pattern Mutual to the new "radio economy," as a forceful and major entity. Current negotiations involving Music Corp. of America, which, if and when crystallized, will put at Mutual's disposal a flock of new shows and entailing a hefty chunk of coin, are reported to stem from O'Neil's direct move-in on the MCA deal. Latter project is being shrouded in secrecy but it's reported that, if it comes off, it will project a Mutual-MCA future relationship that would endow the network with a new-found prestige and distinction in the showmanship picture.

MBS' '14 of Nation' Pitch

Over 11,000,000 families—a quarter of the U. S. population—are reached by only one radio network is the theme of "Welcome to Home Town America," promotion book just released by Mutual.

Tome, die-cut in the form of a welcome mat, points up MBS' position as a chain which has 325 stations that are the only network voice in the town. A study made for the web by Crossley Research, involving 584,000 telephone coincidental interviews, showed that 55% of the listening in these "solo" markets was to Mutual, with 16% going to the next "outside" network station and indies getting 9%. It also showed that on these same markets, TV viewing is confined to less than one-tenth of a percentage point of all homes.

A follow-up study was made in one town, Wisconsin Rapids, Wis., with the survey covering a 25-mile radius. While the local MBS outlet got 82.1% of listening within the 10-mile radius, it got 37.8% in the 25-mile area. Nearest network station rival got 15.4%, indies got 30.5% and another outside Mutual station got 6.3%.

MARK WOODS RESIGNS; FALL PLANS NOT SET

Mark Woods, whose exit as vice-chairman of the ABC has been expected since the original announcement of the upcoming ABC merger with United Paramount Theatres, resigned effective as of last Saturday (30). Woods, who has been in broadcasting for 29 years, has no definite plans and will vacation until September. He tentatively plans entering the ad agency or radio and television brokerage and consulting fields in the fall.

Woods, who had been proxy of the web, was named vice-chairman in January, 1950, when Robert Kintner was upped from exec v.p. to the presidency. Executive veepeeship has been vacant since, but the post will be filled by Robert O'Brien of United Par when the merger deal is approved.

NBC's Toscy, CBS' Philharmonic May Be Off Airlanes This Fall

NBC Song Tributes

Meredith Wilson, musical director for NBC's "Big Show," last weekend delivered to the network his newest composition—a cloffed tribute to NBC's 29th anni, called "Three Chimes in Silver."

Network plans to give it an elaborate spread in the fall, in conjunction with some anniversary programs.

Composer-conductor Harry Sosnik also is author of an NBC "Silver Jubilee" theme song which will get beaucoup performances as part of the network's 25th anniversary festivities. Yet NBC shows like Cities Service, Firestone, et al., will be utilizing it. RCA Victor will dish it as a company ballyhoo. Dudley King, who is associated with Sosnik's musical activities, wrote the lyric.

The maestro is set to baton the Robert Q Lewis (CBS) and Kate Smith (NBC) shows next fall.

Bullish Billings For NBC-TV Cues Black Ink by Fall

NBC will move a black ink television operation by the time the fall schedule is in full swing, thus even bettering by two or three months the initial Jan. 1, '52, timetable on achieving a break-even point.

In sharp contrast to the bullish billings the video network will register for '51, NBC-TV last year took it on the chin for $8,500,000. Accounting for the swifter transition into a black ink era is the fact that 75% of the summer schedule is commercial, plus the SRO (at hiked rates) for the fall. In addition, savings have been effected via the new administrative blueprint calling for "less wastage."

The impending arrival of the profit era in network operations is quite apart from the "blue chips" returns stemming from the owned-and-operated stations. NBC execs have been committed to a hush-hush policy in revealing figures, but they have been described as "fabulous" and running into millions.

'Seven at Eleven' Troupe Does Double Duty Sans Rehearsal as Show Sub

NBC-TV's "Seven At Eleven" company of late-night performers found themselves doing double duty last week, when several of the cast took over the Mohawk show on last-minute notice and did the half-hour musical without even a camera rehearsal.

Roberta Quinlan, star of the Mohawk stanza, was forced out by illness only a few hours before show time. The "Seven At Eleven" cast was rehearsing for its own program when the sudden notice to step in came through. Cast then did its own show with only a half-hour lapse between programs.

Mogen David Buys 'Charlie'

Mogen David Wine has bought "Charlie Wild," to put into its previously purchased 11 to 11:30 Wednesday night slot on NBC-TV. Detective series, bankrolled last season on CBS-TV by Wildroot, op-ns on NBC Sept. 26.

Agency is Weiss & Geller.

The case of the networks vs. longhair music was seen moving into a climactic chapter this week, with increasing evidence that Arturo Toscanini as leader of the NBC Symphony Orchestra and CBS' New York Philharmonic-Symphony Concerts may be casualties when the '51-'52 broadcasting season opens.

Some members of the NBC ensemble say that Toscanini, now in Italy, won't be back in the fall, although the network has already publicized its next season's schedule under the maestro's batoning. They say that, with the recent death of Toscanini's wife, the 84-year-old conductor wants to remain in Italy. Meanwhile, it's understood that some of the key men in the orchestra have already exited or are planning to leave for new jobs.

NBC Symphony has been the network's No. 1 prestige builder. It has cost the web about $500,000 a year to sustain the organization, including the $96,000 paid the maestro for his series of 16 concerts.

CBS' Philharmonic has been involved in Local 802, AFM, emeria, ever since the web's decision last year to lop off the live broadcasts from Carnegie Hall, N. Y., in the long-established 3 to 4:30 p.m. Sunday period, and use a taped playback the following week in the 1 to 2:30 p.m. segment. The union, it's reported, is demanding that CBS restore the broadcasts on a live basis, and it's said that unless the network can maneuver the same playback formula as last season, it may lop it off altogether. There's been no decision as yet.

The Philharmonic-CBS tieup goes back about 15 years. For the past few years the network has been unable to find a sponsor for the series. Same situation has applied to NBC, although last season the web posted the Squibb people to a deal, cut short by Toscanini's knee ailment.

NBC-TV Goes Dark 11-12 P.M., 2 Nites

NBC-TV decided to call it quits on the two-nights-a-week (Monday-Wednesday) "Seven at Eleven" display, which folded after last Wednesday's (27) performance. Show alternated as a sustainer with the three-nights-a-week Anchor-Hocking program, and fact that the network was unable to invite sponsorship nibbles was the motivating factor in the lopoff.

Instead of substituting a replacement show, NBC decided to close down the cable at 11 p. m., returning the time to the affiliate stations for programming and local sales. Actually, "Seven at Eleven" was carried by only nine stations, as against the 27 tagging along for the Anchor-Hocking ride.

Producer Hal Friedman has been bringing in the brace of shows at a $4,000 weekly cost, with the program going on without even a camera rehearsal.

Whether or not NBC resumes 11 to midnight telecasting will depend on the fall sponsorship availabilities.

FTC SETS SEPT. MEET ON AM-TV PRACTICES

Washington, July 3.

Federal Trade Commission will hold a second session of a Trade Practice Conference for the radio and TV industry during the latter part of September, the agency announced yesterday (Mon.). Conference, called to formulate fair trade rules to protect the public against misrepresentation in sale of sets, will consider a staff draft of proposed rules which will be circulated to the industry prior to its meeting.

The rules will apply to television for the first time

Pabst to Dangle Top Coin For Louis-Charles Bout on 'Home TV'

Chicago, July 2.

Bankrollers of boxing telecasts on commercial television are indicating their willingness to go to the mat with the theatre TV group in vying for video rights to the upcoming Ezzard Charles-Joe Louis heavyweight championship fight.

The Pabst Sales Co., which grabbed off the radio-TV coverage of most of the major International Boxing Club bouts last season, is still definitely in the pug picture and has hinted that it'll go at least as high as $125,000 for a two-ply pickup of the championship fight tentatively scheduled for late in September.

Now that the flticuff combine has excited the theatre interests by feeding film houses exclusive beamings of two major bouts, with another slated for next week, bidding for the Charles-Louis go is expected to hit new highs. The lineup will pit the theatre TV group against regular home teevee with Pabst or Gillette, another heavy sports bankroller, putting up the coin for the network bids.

Despite the highly successful theatre-vision tieups on the Louis-Lee Savold and the Bob Murphy-Jake LaMotta bouts, the would-be commercial sponsors are pretty hopeful about landing the rights to the September contest. They point out that the IBC garnered only about $21,000 from the nine theatres carrying the Louis-Savold fight and unless the theatre TV spread is greatly expanded, the revenue forthcoming from the filmery boxoffice won't be much bigger for the Charles-Louis card. Slowness of delivery of additional theatre TV units is expected to forestall any sizeable expansion of the big-screen circuit by that date.

Another factor likely to figure in the bidding for the heavyweight contest is that Pabst has already expressed its willingness to blackout AM-TV coverage of the fight in Pittsburgh if that city is the scene of the bout as appears probable now. Pittsburgh is Charles' hometown and the IBC is giving thought to holding the fight there.

Also the brewery has another pact with IBC for weekly fights this coming fall and winter and the contract specifically states that the bankroller with be offered some of the top calibre contests for its Wednesday night CBS AM-TV spread.

However, the sports video bankrollers readily admit that the emergence of theatre TV into the bidding picture may eventually force them out of the competition for top events. They see the IBC in a smart move feeding fights to the film houses this summer for what amounts to a token fee. Big-screen series of bouts will be a definite hype to the installation of theatre tele projectors and will serve to hasten the day the theatre men can enter the sports marts with bigger budgets than those available to the network advertisers.

Pegeen Fitzgerald's Severe Burns From Over-Sunlamp 'Tan'

Pegeen (Mrs. Ed) Fitzgerald, who suffered severe burns from falling asleep under a sunlamp at her 5th Ave. (N. Y.) apartment a week ago Monday night (25), was saved from critical results at Lenox Hill Hospital because of that institution's recent development and experimentation with atomic bomb burns and radiation. The Mr. and Mrs. radio-TV chatterer in effect became a guinea pig case-history for the new compression bandaging and other improvements at the hospital.

Fatigued from a series of strenuous weekend parties at the Fitzgeralds' summer home on Hay Island, Conn., Mrs. Fitzgerald—a confirmed sundodger—tackled the sunlamp for two reasons. One was a toner-upper before going to see the Joe E. Brown legit musical, "Courtin' Time" (at the star's personal invitation), and (2), to test a new suntan product for which the ad agency made exaggerated claims that "you can't burn through this." On a whim she decided to experiment.

Only the accidental kicking-out

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Garrigus to CBS

Boston, July 3.

Fred Garrigus, for the past 13 years Director of Public Affairs for WEEI, Hub's CBS outlet, has resigned to accept a post with the Educational Division of TV in CBS' Public Affairs Dept., in New York. New assignment began yesterday (2).

In other recent personnel changes at WEEI, Emmett Heerdt formerly account exec with Radio Sales, N. Y., has replaced Guy Cunningham as sales manager, the latter joining Radio Sales in New York, and John J. Murray, formerly assistant to general manager, has been upped to director of operations for the station.

Boggs Shifts In Don Lee Revamp

Hollywood, July 3.

Willet Brown, Don Lee proxy, has moved up Ward Ingram as executive veepee. His former post of sales chief goes to Norman Boggs, executive v.p. of WMCA, N. Y. Brown also announced election of William Pabst, manager of KFRC, Lee-owned station in Frisco, to the board of Thomas Lee Enterprises.

Shift was made by Brown because of increased responsibilities due to expanded operations of the regional and recent acquisition of KFI-TV, putting the Lee skein back in television after pioneering the country's first station.

Fleischl Vice Boggs at WMCA

With Norman Boggs leaving WMCA, N. Y., to become v.p. in charge of sales for Don Lee network, Mort Fleischl, local sales chief of the indie, has been named acting executive veepee by proxy Nathan Straus.

Boggs came to WMCA early in 1949 as sales v.p., in a reorganization of the indie blueprinted by Ralph Atlass, midwest station operator. In November of '49 he was upped to the exec v.p. post.

Since Boggs was president-elect of the N. Y. Radio Executives Club, his going to the Coast will leave the REC without a proxy. Club's officers will meet shortly to determine procedure, with the possibility that veepee-elect C. H. Cottington, v.p. of Erwin-Wasey, station rep outfit, may take over the group's presidential reins.

CROSBY 'CRY OF CITY' ROLLS SANS SPONSOR

Bing Crosby Enterprises is starting production on a vidpic series, "Cry of the City," sans a sponsor. United Television Programs, its distributing organization, will line up regional and local bankrollers.

"Cry" was near the inking stage for Grove Laboratories to back it on 11 ABC-TV outlets, but the deal fell through at the last minute. Basil Grillo, BCE production head, will start to lens the series July 17 at RKO-Pathe studios in Culver City. It will be written, produced and directed by Bernard Girard, who did the pilot film. Films have been budgeted at $16,000 apiece. Harve Foster will be production manager.

New program will be Crosby's first vidpic job since "Fireside Theatre" for Procter & Gamble. UTP proxy Gerald King decided to get the pix into the can for fall programming rather than wait any longer for a national bankroller.

Franken Joins Lewis

Lester Lewis, indie radio and television packer, is expanding his organization. Jerry Franken, former VARIETY mugg and N. Y. Times and PM staffer, is leaving his post as radio editor of Billboard after 10 years to join the outfit as a sales exec.

Lewis is shifting operations from his downtown headquarters to an office in the midtown area on Monday (9).

Sutphin Ankles ABC in Chi

Chicago, July 3.

ABC's central division, which has suffered some restlessness in the ranks as a result of the uncertainties pending finalization of the merger with United Paramount Theatres, is slated to lose another key man. Carl Sutphin, who scored with some of the major AM and TV sales racked up by the Chi ABC operation last year, leaves the network next week to join the Chi BBD&O office.

Transfer Bid To Richards' Widow To Tip FCC Stand

Washington, July 3.

Applications for the transfer of the G. A. Richards stations (KMPC in Los Angeles, WJR in Detroit and WGAR in Cleveland) to the late broadcaster's widow, Mrs. Francis S. Richards, executrix of his estate, were filed last week with the FCC.

Action on these applications will determine whether the Commission dismiss the news-slanting case and renews the licenses of the stations or requires the hearing examiner, James D. Cunningham, to issue a decision based on the testimony in the case. Cunningham recently filed an initial decision ordering the proceedings dismissed in view of Richards' death but FCC general counsel Benedict P. Cottone has challenged Cunningham's authority to drop the case and has asked the Commission to set aside his ruling.

Hugh Fulton, counsel for Richards, petitioned the Commission only last Tuesday (26) to restore the licenses to regular status to make possible "orderly administration of the estate." He said "it is necessary and just" that this be done to give the beneficiaries under Richards' will a free hand.

Fulton advised the agency that under the terms of the will, Mrs. Richards is authorized to dispose of any of the property and business left by Richards. Fulton said the period of the administration of the estate may be as long as three years and that it would be "an injustice and hardship" to continue the licenses under temporary status.

Cottone has contended that Richards' death does not free Cunningham from procedural requirements to issue "findings and conclusions" on whether Richards was qualified to be a licensee. In taking issue with Cunningham's position that the case is "moot" because of Richards' death, Cottone pointed to testimony given during the hearings by John Patt, proxy of the stations, that no changes in policy were anticipated in the future.

Dudley, CBS Sign Deal For Tint Fashion Series

Hollywood, July 3.

Dudley Television Corp. has inked a deal with CBS for a series of 13 five-minute fashion vidpix in color. Don McNamara, firm's exec veepee, returned from N. Y. after setting the deal, to work out tieup with California apparel creators.

Proxy Carl Dudley meanwhile returned from Texas where he shot color telepix of an armored division prepping for a European trek. Film is part of American Assn. of Railroads series, each of which is budgeted at between $12,000 and $15,000. Firm also is using DuPont color for its "This World Is Ours" series.

Allen to Get Nod As FCC's Chief Engineer

Washington, July 3.

Edward W. Allen, Jr., chief of the Technical Research Division of the FCC, will become the agency's new Chief Engineer when he returns later this month from Europe, where he is attending an international conference on technical radio and TV problems. Allen will succeed Curtis B. Plummer, who was recently named chief of the new Broadcast Bureau.

Allen, 48, played an active part in the FCC color television proceedings. He has been with the Commission since 1935.

'Garroway's' Lower TV Cost-Per-Set Than Competing 'Celebrity': Videodex

(Sixth in a series comparing qualitative rating aspects of top television programs broadcast directly opposite each other and so competing directly for the same audience. Data is compiled by Videodex, indie rating service. This week compares NBC's "Garroway at Large" and CBS' "Celebrity Time." Next will deal with Gillette's fights (NBC) and DuMont's "Cavalcade of Stars.")

Congoleum - Nairn apparently had a good buy in NBC-TV's "Garroway at Large" show this season, as compared with "Celebrity Time," sponsored directly opposite on the CBS video web by Goodrich. According to statistics compiled by Videodex, the Garroway show, playing in 37 markets, had a cost-per-thousand viewers of $1.56 (exclusive of time charges), while it cost Goodrich $1.67 to reach 1,000 viewers with "Celebrity."

(Congoleum has checked out of the Garroway series reportedly because NBC has upped the talent and production package cost to $18,500 for next season. Show has since been picked up by Armour Meat, which plans to air it for the 1951-52 season in the Wednesday night at 10:30 period. New Red Skelton show, to be sponsored by Procter & Gamble, moves into the Garroway time on NBC Sunday nights at 10 next fall.)

Videodex shows that the Garroway program, reaching 6,434,400 viewers, had an average network rating of 20.2, as compared to the 19.6 gained by "Celebrity Time" with 3,104,400 viewers. Fact that the latter program carried a talent and production nut of only $8,500, however, as against the $10,000 for Garroway this season, brings its cost-per-thousand total down to a comparable range. Both programs play to an average 2.3 viewers per set.

Since both bankrollers were pitching directly to adults with commercials for their products, Videodex reveals that the two programs both achieved that purpose. Thus, the Garroway audience was composed of 43% men and 46% women (rest are teenagers and children under 12), while "Celebrity" played to 39% men and 50%

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WFAA's 29th Anni

Dallas, July 3.

WFAA observed its 29th anniversary last Tuesday (29) as the oldest clear channel radio station in the southwest. Event was highlighted by several special programs, the playing of "The Anniversary Waltz" and special announcements throughout the day.

Programs during the anniversary celebration highlighted some of the events of last year including "Mrs. Tucker's Smiles" program passing the 3,000 broadcast mark, "Mirandy" celebrating its 2,500th program and the character of Willie Betts played by Ben McClesky turning 30 years old.

46G to Ewing In N.O. Station Snarl

New Orleans, July 3.

Presley J. Ewing, former general manager of WJBW here, Friday (29) was awarded judgment for $46,750.68 against Charles C. Carlson, by the Louisiana Supreme Court. The award was on the basis of a contract between Ewing and Carlson, then owner of the station.

The high court affirmed and amended a decree by Civil Judge Walter B. Hamlin where Ewing was awarded judgment in the sum of $23,079.68. The judgment grew out of a suit for breach of an employment contract.

Under date of Dec. 15, 1943, the opinion by Associate Justice Harold A. Moise said, the two entered into a contract by the terms of which Carlson, as owner of the station, engaged Ewing as general manager for a period of five years, with monthly compensation at the rate of one-third of the net receipts of the station.

After repeated conflicts and continuing friction, the opinion pointed out, "the relationship between Ewing and Carlson degenerated to the breaking point and Ewing notified Carlson that he would be compelled to leave the station unless the latter's interference in Ewing's managerial activities ceased."

Failing to receive a satisfactory answer to his written demand for cooperation, Ewing left the station and Carlton instituted proceedings to have the contract annulled. Two years and seven months of the contract remained when Ewing left the station, records showed.

PHILLY INDEPENDENCE ANNI AM-TV HOOPLA

Philadelphia, July 3.

Local TV and radio stations are giving heavy coverage to the four-day celebration marking the 175th anniversary of the signing of the Declaration of Independence.

WPTZ led off the air-coverage with a telecast of services in Old Christ Church, Sunday morning which ran from 10:45 to approximately noon. The church was the place of worship of George Washington and other American founding fathers.

WCAU broadcast a discussion panel (Sun., 1:30 p.m.) with Sen. James H. Duff (Rep., Pa.); former Sen. Francis J. Myers and General Frank Holley, on the "Meaning of the Declaration of Independence in Terms of Today's Problems." All three Philadelphia stations telecast a Franklin Field Youth Rally featuring sports events, film and TV stars, Mon., 2 to 5 p.m.; and the Freedom Parade, Tues., 4 to 5 p.m. A re-enacting of the signing of the Declaration of Independence was televised Tues., 8-8:30 p.m., by all three stations.

Ken-L Agency Switch

Chicago, July 3.

Quaker Oats shifts its Ken-L-Products advertising from Ruthrauff & Ryan to Needham, Louis & Brorby, effective Sept. 1. The Quaker division bankrolls NBC-TV's Sunday afternoon "Zoo Parade," which resumes Aug. 26 after an eight-week hiatus.

Account had been with R&R for the past 11 years.

Soviet Radio, TV Accent Moppet-Slanted Shows To Champ Commie Cause

Washington, July 3.

Children's programs form an important part of the radio fare even in Soviet Russia, according to "USSR," semi-monthly slick paper propaganda mag issued by the Soviet Embassy here.

Article declares in part: "It would be difficult to enumerate all the Moscow programs regularly broadcast for young people. The men who head the great construction works of Communism now in progress in the USSR come to the microphone to speak to audiences made up of millions of children. Members of the Academy of Sciences describe achievements in Soviet science and tell of the legacies of the great Russian scientists, Ivan Pavlov and Ivan Michurin.

"Famous Soviet actors and singers, and children themselves — young naturalists, leaders of Young Pioneer Groups—all contribute to the children's programs. Radio plays are broadcast, and there are dramatizations of Russian and Western classics and works by Soviet authors, in which well known actors from the Moscow Art Theatre, The Bolshoi Opera House, and the Maly Theatre take part.

"Every Sunday from Moscow and Leningrad there are special television broadcasts for children in which they are introduced to their favorite actors and actresses, writers and athletes."

Comment about the TV programs adds a drop more information to the little actually known about video in the Soviet Union. The Russians are already claiming that they invented TV, that they are now busy inventing color TV and that they long ago invented radio. Presumably such propaganda is fed to the children as well as their parents in the Soviet Union.

TELEVISION'S REISSUE BONANZA

'The War That Was Stopped by Radio'

The Korean fighting may go down in the books as "the war that was stopped by radio." It was on a UN Radio show that Soviet United Nations delegate Jacob Malik first made the peace overture, and it was by radio that the U. S. field commander, General Ridgway, made the offer for a cease-fire meeting on a hospital ship. In turn, the Communists' reply was also learned through a broadcast.

Situation is precedent-setting, in that the usual manner of calling off a war is by sending a truce-party through the lines with a white flag or by using neutral diplomatic channels. In this case, however, each side took it for granted that the other would be monitoring its radio broadcasts.

Malik's speech on June 23 was part of a UN Radio series, "The Price of Peace," which is heard in the U. S. via CBS, in Canada via the CBC and in most other English-speaking countries. Show, originally called "Memo From Lake Success," recently was retitled "On the Record." For the past 14 weeks it has been beaming major policy statements by the delegates, India's Rau, Philippines' Romulo, America's Austin, Britain's Jebb, etc. Malik was 13th in the series.

Malik first made his recording for the UN airer in English and then made another tape in Russian. As with the other speakers, portions of the speech were filmed for TV and newsreel use.

Lots of FM Sets in Cities Without Stations; Vice Versa in FM Towns

Washington, July 3.

Broadcasters came away amazed but encouraged after a meeting here last week with a committee of manufacturers on the question of supply of FM sets. What amazed the broadcasters was an inventory survey offered by the manufacturers to show there are plenty of sets (188,000) available. But it also showed that in 15 markets with no FM stations there is a considerable supply of FM sets in the hands of distributors.

The survey was presented by the Radio-Television Manufacturers Assn. at a meeting of its FM policy committee with the NARTB and the recently-formed FM "Action" Committee. The broadcasters were led by NARTB prexy Harold E. Fellows, Chairman Ben Strouse of the NARTB FM Committee, and Chairman Morris S. Novik of the "action" committee. The manufacturers were led by RTMA prexy Glen McDaniel, RTMA board chairman Robert C. Sprague, and Chairman John W. Craig of the RTMA FM Policy Committee.

One broadcaster who attended the meeting expressed surprise that more than 600 FM sets were shown in distributors' stocks in Honolulu, although there are no FM stations in the whole of Hawaii. He noted that nearly 1,700 FM sets were shown in Spokane, Wash., which serves an area with no FM stations. Several hundred sets were also shown in Butte, Mont., although there are no FM outlets in the state.

In Indianapolis, he pointed out, the RTMA survey showed 2,800 FM sets, although there are no FM stations in the metropolitan area.

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Trouble in Spades

Minneapolis, July 3.

Fred Erdman, a farmer, got confused and plowed up 15,000 feet of underground wiring of the new Sparta, Wis., radio station, WKLJ.

As a result, an elaborate civic program to launch the new station had to be called off and rescheduled.

The station acquired the property involved from Erdman and it was all a mistake that he plowed it up. The rewiring started immediately.

Transit Radio To Fight 'Bad Press'

Cincinnati, July 3.

Directors of Transit Radio, Inc., in session here last week, planned to pursue "every possible effort to obtain affirmative legal sanction" for its activities and those of affiliated FM stations in servicing of news and music programs to streetcars and buses. Board's action was previously announced after an adverse decision by the Court of Appeals in Washington, D. C.

Hulbert Taft Jr., board chairman, announced that steps are being taken to counteract "publicity which failed to give the whole truth of Transit Radio and created false impressions through half-truths and omissions."

Sitting in with him were R. C. Crisler, president, William M. O'Neil, head of W.&W, Inc., Cleveland; Ben Strouse, president, Washington Transit Radio and general manager of WWDC, Washington, and C. L. Thomas, general manager of KXOX, St. Louis.

'Navy Network's' 1800 Stations To Hypo Enlistments

Hollywood, July 3.

U. S. Navy is building what is probably the largest network in history—a hand-picked web of 1,800 stations which will beam the Navy's "Adventure Is Your Heritage" series to hypo recruiting. Attempt is being made to reach rural as well as urban communities, virtually blanketing the nation with the recorded series starring top showbiz names.

First 26 programs in the series have been completed at Universal Recorders under the supervision of the Navy's radio-teevee director William Bailey. Stars provided by Irving Lande of the Hollywood Coordinating Committee worked gratis but AFRANS were paid scale.

Entire series was directed by Frank Dannig from scripts by Robert Libott and Frank Burt. Stars on the various programs included Dennis O'Keefe, Ann Blyth, Jeff Chandler, John Lund, Dean Jagger, Robert Ryan, Brod Crawford.

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LEVY SELLS REMAINING BLOCK OF CBS STOCK

Isaac D. Levy, who with his brother, Dr. Leon Levy, were former owners of WCAU in Philadelphia and major CBS stockholders, last week disposed of his remaining block of 18,000 Columbia shares.

Altogether Levy held 73,000 shares, of which 60,000 were in his own name and 13,000 in trust for his children. A few weeks ago he had disposed of all but the 18,000 shares which he sold last week. He also resigned from the CBS board.

As one of the co-owners of Official Films, which is going into TV pix production, Levy is devoting his full time to the project.

BIG COIN IN REUSE OF FILMED SHOWS

By BERT BRILLER

Television has entered the "reissue phase" of its development, with the reuse of previously screened properties bringing in a healthy amount of coin.

The bonanza is accruing to most fields of video programming—from reshowing of dramatic stanza kinescopes (as on Kellogg's "Tom Corbett, Space Cadet") to repeating fight kines (as on Pabst's "Blue Ribbon Classics"), from reenactment of live dramatic vehicles (as on "Westinghouse Summer Theatre") to second and third runs of vidpix (Crosby Enterprises "Fireside Theatre").

Case in point is "Candid Camera," one hankrolled for 65 weeks by Philip Morris on CBS-TV, which Allen A. Funt is now syndicating regionally. Sponsored in a little more than 26 markets by local advertisers, the rerun is now earning Funt about what he made for the original cycle on the network. "Camera" hockers include Pfeiffer Beer, which has 12 cities in the Great Lakes area, Crown Drug, which has the Pittsburgh territory, and six other advertisers with one or more outlets.

In areas where the original "Camera" hadn't been screened, programs are made up of all-film versions of the first web shows. In markets where the program had played, new cycle consists of a combination of the better old material plus newly-filmed sequences. Show can be hand-tailored for each client, avoiding an "out-of-the-can" quality. For some hankrollers candid commercials are being supplied. Other package owners may seek to tap this source of income by getting dough for reissues of their properties.

Feeling among some agency execs is that TV can now afford to bring back previously telecast material. They cite the great growth in audience, with millions of new viewers to whom old shows are fresh. That's indicated also by the climbing fees for old film features. It's also pointed out that merely switching the time segment or network can get a new group of viewers for a show.

Some items get set-owner requests for a reprise, such as the repeatedly shown "Mr. Mergenthwerker's "Lobbies." An added advantage in doing an old property is that the show is a known quantity—"Screwball," done last week on "Westinghouse Summer Theatre," had been presented several

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CBS COLOR SET FOR COAST PREEM OCT. 15

Hollywood, July 3.

CBS will start televising in color commercially here by Oct. 15. This is nearest estimate by network execs both here and in N. Y. Equipment is on order and should be installed and operating by that date.

"Slave" sets, which attach to the present black-and-white receivers for their power, will be marketed here by Sept. 1, as will adapters and converters. Auxiliary set will cost around $200, with adapters (to receive color in black-and-white) priced at around $40, and converters (to receive color) costing around $75. Understood these are rolling off assembly lines in the east, with the Coast market to get its share of the output to give CBS color national scope.

ABC's Capsule Sale

North American Van Lines has bought a five-minute show, "Jay Stewart's Fan Mail," on ABC's full radio network. It starts Friday (6) in the 4-4:05 p.m. slot, and will be heard locally on WJZ, N. Y. at 4:30 p.m.

Contract for 13 weeks was placed via Joseph Castor agency.

Madden's 'Leftover' Data From TV Hofstra Study Champs AM's Cause

"Radio is still a surging, vital force—even in TV homes" is the ammunition provided to the AM industry by Ed Madden, NBC-TV veepee. It's a switch for a video exec to tout the radio medium, but Madden, analyzing the results of the Hofstra College study, comes up with data that shows radio is still hearty and is "a better advertising buy than magazines and/or newspapers."

Madden points out that because of the Hofstra study's wealth of info on TV's impact, some of its significant radio data has been overlooked. He stresses that the belief that when TV moves into a home it chokes off AM listening is untrue.

In TV homes video was viewed 136 minutes per day. Radio, however, got 61 minutes a day, beating newspapers with 47 minutes, and magazines with 11 minutes. Thus, in TV homes, radio does better than newspapers and mags combined.

The figures, recorded at a time when TV had a total of 51% of homes in the New York market, when projected to all homes (both TV and non-TV) show radio leading all media with 90 minutes per day; TV with 73 minutes; newspapers with 49 minutes and magazines with 13 minutes. Projected to the 4,000,000 family heads in the New York area, radio gets a total of 6,000,000 man-hours of listening daily.

In other terms, the average adult spends 23% more time listening than viewing, 94% more time listening than reading the newspapers and does as much listening in one day as magazine reading over the course of an entire week.

The average housewife (counting both TV and non-TV homes) in the N. Y. area spends an even greater amount of time listening. She devotes 106 minutes daily to radio, compared with 77 minutes for TV, 40 minutes for newspapers and 13 minutes for mags.

Even the TV housewife is still very much a member of the AM audience. She averages 78 minutes of listening a day, compared with 37 minutes for newspapers and 11 minutes on magazines.

Madden points up that the data is for N. Y., with its big tele penetration and where newspaper and mag circulation is disproportionately high. It adds up, NBC exec says, to proof that radio and tele are the "ideal media combination for the national advertiser."

Afraid of 'Love?'

Switch in sponsors on the CBS Thursday night audience-pulling "FBI In Peace and War" radio program, with Wildroot taking over the segment cancelled by Procter & Gamble, has brought to light one of those "how-far-can-you-go?" squawks attending the show.

Shortly before P & G checked out, CBS received an indignant beef from a listener wanting to know what Soviet-inspired music was doing on, of all things, an FBI program.

Checkup revealed that program uses as its them. Serge Prokofieff's "Love of Three Oranges," which is orchestrated to give it some menacing overtones in keeping with the show's format.

P & G says that's not the reason it cancelled.

Packagers Gripe In Webs' 'Freeze' Of Kine Facilities

Independent packagers in video are complaining that the networks aren't willing to rent them facilities to kinescope their programs. Packagers feel the result of this policy is to shut off development of new show ideas and to keep creative activity under web control.

For their part, the nets explain that they are too strapped by shortages of facilities and technicians to rent them to outside persons. It's only in a few rare cases where a network is so sold on a show, and has optioned it, that the chain is willing to make a test kine—and in these instances the web will pick up the tab for the audition itself. In some other cases where a client has virtually signed for the airer, the agency can get a network to make a kine on an outside package.

The indie producers are also griping because showcase programs, with a different series given a one-shot tryout each week, have disappeared from the schedules. This kind of series gave the packagers a chance to get a kine recording to peddle after their stanza was beamed.

Network that works most closely with the indie packagers, the latter say, is ABC-TV, followed by DuMont. NBC-TV is less open for outside ideas, while CBS-TV seems to be most interested in its own house packages, it's reported.

Some packagers are willing to invest their own coin to obtain a kine on an airer they control.

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QUAKER OATS, KELLOGG EXPAND MUTUAL COIN

Couple of Mutual bankrollers are expanding their expenditures on the web. Quaker Oats, which started "Challenge of the Yukon" on Sunday (1) at 6-6:30 p.m., has dropped plans to air a Saturday afternoon edition and instead is adding Tuesday and Thursday editions at 5-5:30, with the network thus benefiting by an extra half-hour weekly.

"Wild Bill Hickok," which Kellogg's had planned to expand at the start of next year, goes from a small coast-to-coast net to the full web on July 29. Show, aired Sundays at 7-7:25 p.m., is handled via Leo Burnett agency.

On Monday (2) Blatz beer started sponsorship of "Mutual Newsreel," cross-the-board at 7:45 p.m. Agency is Weintraub, which earlier this year set a heavy schedule of newscasts for another client, B. T. Babbitt.

CBS' '1 Big Family' Bid to Employees

CBS, whose white-collarites two months ago turned down a unionization bid from the Newspaper Guild of New York by a small margin, is forming an employee-management committee. Move is interpreted by some office workers as designed to forestall further union organization among staffers at the chain's Gotham headquarters.

Memo sent to office personnel last week by veepee Lawrence W. Lowman said a plan has been devised to "discuss ways in which CBS can be made an even better place to work, bluntly face up to grievances and problems and see what can be done about them." Plan envisages a committee of 11 employees, elected by all the workers in the "labor grade structure" (that is, those whose jobs are classified) to meet regularly with management reps.

Composition of the committee will consist of one delegate apiece from service-maintenance, typing and machine operators, professional, supervisory, and administrative workers at 485 and 501 Madison Ave., and two apiece

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AMERICAN INVENTORY
With Charles Kettering, Judge Samuel Leibowitz, Mrs. Gertrude Grover, Jackie Robinson, Gladys Swarthout; Ray Morgan, narrator; Norman Clother orch
Producer: William Hodapp
Director: Charles Christiansen
Writer: Wade Arnold
30 Mins.: Sun., 5 p.m.
Sustaining
NBC-TV, from New York

"American Inventory" is billed as an experiment in adult education, undertaken jointly by NBC-TV and the Alfred P. Sloan Foundation, to survey economic and social problems in the U. S. today and outline solutions where possible.

Initialer on Sunday (1) didn't get into the sphere of problems, however, and instead was an "American Testament," statements of faith by several citizens, suitable for a pre-Independence Day airer. This resulted in a somewhat talky entry that was on the formal side. Singer Gladys Swarthout served as femcee, introing the various guests and winding up with a so-so tune written by producer William Hodapp, "Come On and Sing, America."

First guest was Charles Kettering, research v.p. for General Motors, who spoke of the U. S. A.'s disproportionately large amount of telephones, autos, radios, etc., compared to other countries, explaining that America's plenty was due to freedom of invention, freedom of competition and mass production. Mrs. Gertrude Grover, Ithaca, N. Y., broadcaster, described a cross-country trek in which she discovered the meaning of America for her. In one of the best segments, the Brooklyn Dodgers' Jackie Robinson told of his experiences as the first Negro ballplayer in the majors and said that more opportunities are opening up for every American. Judge Samuel Leibowitz compared American courts with a Communist court where the tribunal consisted of three workers. Show also underlined the anti-Communist theme with clips of Stalin, the Red Army and Robert Vogeler after his release.

Film clips were used to a considerable degree. These, however, weren't edited too well and the fact that the music wasn't paced to the shots impaired their impact.

Show got across some of the patriotic mood it strove for, but was a bit too ponderous to be fully successful. Bril.

LUCIA FERA
Producer-director: Ivor McLaren
10 Mins.: Mon.-thru-Fri., 11:30 p.m.
Sustaining
WENR-TV, Chicago

Viewers peering at Channel 7 for the preem (27) of Lucia Fera's show must have felt something like peeping Toms. Hush-hush venture marks the regular video debut of Miss Fera, who operates in the stripper circuit as Dardy Orlando (Mrs. Harold Minsky). Although Miss Fera didn't, of course, go into any peeling routines on the TV show, the whole thing had obvious boudoir overtones that spelled sex. In essentials, it's a video version of radio's "Lonesome Gal," with the implications of a "private rendezvous" with milady getting even a thicker treatment on the visual medium.

Show takes viewers into what is supposed to be Miss Fera's apartment, where the blonde looker plays hostess in a highly intimate fashion to the males in the audience. She carries on a one-way conversation with a male "guest," spins a couple of records, does a brief "interpretive" dance, sings a ditty while reclining coyly on her chaise lounge, and then ends the session entering what obviously is her bedroom.

Miss Fera carried out her assignment in smooth-as-silk fashion. She's attractive, was nicely garbed in a frothy gown and handled her friendly - to - all - the - lonely-males - in - the - world patter with just the right touch of suggestiveness. Show was effectively produced with some neat camera action.

But its purpose, at least from the first segment, remains a mystery. It obviously has no appeal for the distaff audience and seems too cloying for all but most naive male. And it certainly can't be referred to by the television industry as an answer to the charges of questionable taste. Dave.

WABD's Wrestling Sponsor

Boyle-Midway, Inc., has started bankrolling the Monday night Columbia Park pro wrestling matches over WABD, N. Y., with Dennis James.

Product is Autobrite car polish. Agency is W. Earl Bothwell.

Color TV Review

THE WORLD IS YOURS
With Ivan Sanderson, Patty Painter; guests
Producer: Sanderson
Director: Frances Buss
30 Mins.: Mon.-Fri., 4:30 p.m.
Sustaining
WCBS-TV, New York

One of the first two regularly scheduled colorcasts, "The World Is Yours" proved a disappointment on the edition caught Thursday (28). Show dealt with pottery and had as guests Dr. Junius Bird, of the anthropological department of the American Museum of Natural History, and James Crumrine, instructor at the Greenwich House Pottery.

Sanderson took as his starting point a small vase he had found on the Mediterranean island of Miletus, gabbed about the nature of early artifacts with Patty Painter and related the pottery specimens to an anthropological timechart. Sanderson spieled glibly and knowingly with the experts, but the basic material lacked broad appeal.

Of course, the general public isn't viewing this tint series, so that its lack of entertainment values won't hurt its rating. But it would seem that if CBS is to drum up interest in chromatic video, it should beam something which black-and-white setowners wouldn't want to miss.

Undoubtedly the airer will provide scope for the web's personnel to get their feet wet in this new medium and serve as a relatively inexpensive showcase of tint-teevee. On the latter score, some of the program's ingredients (such as the timechart) exhibited color's ability to present graphic material in a manner more vivid and understandable than monochrome. Technically, the stanza was handled well and produced smoothly, and the hues seemed faithfully reproduced, including the delicate flesh tones. But CBS should offer fare that would be worth watching even without the novelty of color, and that would more pointedly display color's power to do what black-and-white can't achieve. Bril.

SPORTS-SOFTBALL
With George Mooney
Producer-director: Tim Kiley
90 Mins.: Sat., 7 p.m.
NAT BURING CO.
WMCT, Memphis

Stymied in its long efforts to put the convincer on local baseball execs to televise a portion of their home sked, WMCT turned its attention to focusing cameras on Memphis semi-pro softball games here every Saturday night. Sports package was engineered by the station, with sponsor (Nat Buring Co.) to carry 15 games during balance of the local softball campaign.

George Mooney, w.k. Memphis sportscaster, made his local TV bow here Saturday (23) by handling the play-by-play account in fine style. Although Mooney, who heretofore had blurbed AM games, injected some of his rapid-fire radio delivery in early innings, he displayed a good video pattern for the balance of the contest. He also pepped up the tempo of the game for mid-South viewers by bringing various local softball stars before WMCT cameras during progress of the game. This proved to be a solid hit with viewers and was well handled by the new WMCT sportscaster.

In addition to airing the contest, Mooney also gave the commercials a better-than-par treatment. Wilson Northcross, of the WMCT staff, also handled several film commercials, which were fed from downtown studios during ball game. Matt.

Ben Franklin Quartet On 'American Portraits'

"American Portraits," new eight-week historical series, will replace "Cavalcade of America" on NBC Tuesday nights, starting July 10. Dee Engelbach will produce and direct, with George H. Faulkner scripting. Milton Katims will conduct a 25-pie orch, with Allan Shulman composing the background music.

First show, based on Benjamin Franklin, will have an unusual twist. Shulman (whose regular chores include being cellist with the NBC Symphony Orchestra) has unearthed a string quartet that Franklin composed. He'll use this music, weaving it into program. Future airers will center around Thomas Jefferson, John Adams, etc.

PANTOMIME QUIZ
With Mike Stokey, emcee; Jackie Coogan, Adele Jergens, Hans Conreid, Fred Clark, George O'Brien, George Macready, Virginia Field, Beverly Tyler, Sandra Spence; Ed Reimers, announcer
Director: Philippe de Lacy
30 Mins.: Mon., 8 p.m.
LEVER BROS.
CBS-TV, from Hollywood (Kinescope)
(J. Walter Thompson)

Mike Stokey's "Pantomime Quiz" is another of those video charade games. However, with four regulars and four guests selected from among Hollywood thespers it has the lure of some film names. Additionally, the quotations the players have to act out were fairly cute on the preem Monday (2) and the performers were adept at communicating without words. There was also some amusing banter among the various participants.

Formatwise, "Pantomime" adheres to the norm—with a mystery voice and printed card letting the home viewer in on the quote being enacted. Also standard was eliminating the mystery voice for one segment so the setowners could play along without the answer.

Stokey keeps things rolling smoothly, giving each of the panelites—Jackie Coogan, Adele Jergens, Hans Conreid and Fred Clark, for the regulars, and Beverly Tyler, George O'Brien, George Macready and Virginia Field, for the guests—plugs for their upcoming pix.

Kinescope was somewhat choppily edited, which destroyed the sense of being present. Commercially, linkup with Hollywood stars continues the Lux copy theme, and one plug had Stokey quiz Miss Jergens on the soap. Bril.

CHILDREN'S THEATRE
With Frank O'Leary, Johnny Lane
Producer: Bill Robb
Director: Bill Micheals
90 Mins.: Mon.-thru-Fri., 5 p.m. CST
Participating
KEYL, San Antonio

KEYL has neatly woven together a series of children's programs into a package that is highly entertaining for the small fry as well as their parents. The first half hour takes place in the studio and features folk singer Johnny Lane and Frank O'Leary. Thereafter, Lane is seen with his guitar and his studio guests, singing a few songs and making the introductions to the following program.

Lane has a pleasing personality and a way with the kids, who continue to sit through his entire 90 minutes. He has them on his knee and around his shoulders as well as all grouped around him. They even join in with him in some of his songs. There is also a birthday salute to the small fry in the audience, with their pictures thrown on the screen for everyone to see.

O'Leary, known as "Uncle Frank" on the series, was formerly with Walt Disney and tells a children's story, some of them his own, and at the same time illustrates them on a drawing board. This last segues into a film cartoon. Lane is also heard in songs woven into the story. It's all solid showmanship.

Throughout the remainder of the period, KEYL shows "Captain Video" for General Foods, and "Time For Beany," by film. Andy.

PARS, BIRDIES AND EAGLES
With Jimmie Hines, Johnnie Revolta, Bruce Roberts
Producer: Jules Powsner
Director: Jim Holmes
30 Mins.: Tues., 7:30 p.m.
QUALITY GROUP
WBKB, Chicago
(Leufmon)

Tailor-made for the golf course-owning bankrollers, this show looks likely to pay off stout dividends. Session, featuring golf pros Jimmie Hines and Johnnie Revolta, is built around a good idea and is vested with well-rounded production values which should pack considerable appeal for the tee-up and swing set. Not the least important element is Bruce Roberts' smooth hosting which keeps the show together.

Since, at least on frame watched (19), the two pros work most of the segment, it's fortunate they're nearly as handy with the chatter as they are with the putter. With Roberts feeding them questions sent in by viewers, duo take turns demonstrating proper stance, swing and other link mechanics, plus the proper explanations. Idea came off nicely videowise.

Somewhat less adept were the contributions by the show's two sponsors. They ran through an exposition of various golfing rules, aided by diagrams, which came off okay but they bogged down in pitching the attractions of their three semi-public courses. Dave.

Foreign TV Review

L'AVANT PREMIERE
(The Pre-Premier)
With Patricia Newby, Rosella Hightower, Gerard Philipe, Jean Rigaux, George Ulmer, guests
Director: Hubert Knapp
Writer-producer: Pierre Grunenwald
90 Mins., Mon., 9:30 p.m.
TV, Paris

First big video show on state subsidized network, this one suffers from poor planning, hasty rehearsals and general lack of pacing. Show, previously a leading radio program, gives a look-see into coming events both in show business, fashion world and cultural life. It was loaded with talent, but most of them were wasted in stock interviews read from scripts.

Done on a shoestring budget of $600 with one-day rehearsal it was catastrophic in the technical department. Changeovers were slow with actors caught gawking until they got their cues. Interviewer would sometimes get before camera for blotouts. Camera movements were shaky and the mike went dead at times.

Slow acts were loaded into the first part of show and lack of variety made for heavy going. Pace picked up with Rosella Hightower giving a ballet solo, some classy models strutting beachware, a scene from a new Louis Jouvet production, a flamenco by the Latin American Ballet and a number by the most promising TV personality over here, George Ulmer.

Using only two outmoded cameras, show did not have a fine visual pacing and rhythm, with most of the work unimaginatively lensed head-on, with cuts giving the effects of irritable dissolves.

Gallic video has a long way to go in ironing out its technical kinks. Mosk.

RECITAL HALL
With Gyorgy Sandor
Producer: Herbert Grumman
Director: Kirk Browning
Writer: Jack Wilson
30 Mins.: Sun., 8:30 p.m.
Sustaining
NBC, from N. Y.

In "Recital Hall," NBC is attempting to emulate the austere atmosphere of the staid concert stages. A soloist of consequence performs on the platform, takes his bow and returns to the instrument. The camera approaches the subject very timidly in order not to detract from the music. In all, about five angles were used and they were spaced sufficiently apart so that the change of viewpoint wouldn't jar the viewer.

"Concert Hall" is a prestige show for the minority that patronize New York's Carnegie Hall and similar events and it's designed strictly for them. At that it's difficult to recreate the concert aura in the living room on a hot summer evening. A half-hour of soloing by any personality doesn't loom as hot-week television fodder, despite the noble interest.

Initial recital was by Gyorgy Sandor, first-rate pianist with a fluid technique and one who has an excellent sense of interpretation of the ivory classics. Major work was Chopin's "Ballade," delivered with the necessary lightness and melodic line. Sandor, generally, presented a well-balanced program that illustrated his skill at the 88s and he provided some delightful aural entertainment.

"Recital Hall" prospectus calls for appearances by baritone William Warfield, cellist Leonard Rose and violinist Ruggiero Ricci among others. Jose.

SUMMER TV SHOWCASE
With Garry Stevens, The Quintet, Others
Director: Bill Mulvey
25 Mins.: Mon.-thru-Fri., 6:30 p.m.
Participating
WRGB-TV, Schenectady

Lighter-budgeted summer edition of the standard "TV Showcase" unfolds moderate entertainment with an impromptu touch. Garry Stevens, former band singer, doubles as emcee. Three of the regular house unit, pianist Ray Bureaki, guitarist Bill Bandes and vibraharpist Chauncey Mix team with bass Milt Brady, saxophonist Johnny Pallevo and drummer Gordie Randall (non-playing leader from September to June). Guest vocalists are included.

Stevens sings ballads well, and plays snatches of trumpet on the new show. Shirley Sandra, from "Teen Age Barn," guested twice. Members of the band are introduced, for recaps and solos. Between each number is a commercial, live or filmed. Jacs.

UNITED—OR NOT?
With John MacVane, moderator
Director: Emery Kelen
30 Mins.: Mon., 9 p.m.
Sustaining
ABC-TV, from N. Y.

This series of news conferences with leading United Nations delegates is one of the top informational shows on the airlanes. A highlight of ABC's radio schedule since its debut last year, this show is now being simulcast over TV with even greater impact. It's a hardhitting and stimulating informational session conducted on the highest possible adult level with the visualization of the personalities adding an important dimension of interest to the intellectual counterplay. In this case, no tricky camera shots are needed to justify a straight gab session being presented over TV.

Presented by ABC's public affairs division in cooperation with the UN radio division, the show puts the top UN figures on the spot in freewheeling interviews with correspondents from all points on the globe. The value of this show is that it precludes any dodging or double-talking of the issues by the diplomats since under pressure of the persistent and skillful questioning by the newspapermen.

On the TV preem (2), Sir Gladwyn Jebb, British delegate to the UN, faced the press. One of the most adept debaters at the UN, Jebb acquitted himself brilliantly before the TV cameras. He delineated the British position on Korea, Hong Kong, Formosa, Iran, the cold war and other key international topics with perfect lucidity. Jebb countered the pessimistic outlook of several of the correspondents while avoiding oversimplified solutions. At all times, moreover, he answered the queries pointedly and frankly, but not saying more than he had to.

John MacVane handles the moderator chores in straightforward manner in giving each correspondent a turn in the interrogation. Session originates from the Security Council table at the UN building in Flushing, N. Y. Herm.

KEYL KITCHEN NOTES
With Ramona and Spence Lloyd
Producer-director: Harriette C. Robb
45 Mins.: Mon.-Wed.-Fri., 4 p.m.
Participating
KEYL, San Antonio

San Antonio's pioneer cooking school is being telecast three times weekly from the studios of KEYL, and as the name implies, is devoted to easing the burden of the local housewives through timely kitchen hints and recipes.

The series is slanted to the average housewife, and possibly the man who is home, who is interested in saving money and time in the kitchen. Hints are featured on how to serve leftovers, cooking for small and large groups, planning the market list and efficient arrangement and stocking of the kitchen itself.

Ramona and Spence Lloyd, husband and wife team, each has a B. S. degree in home economics, and handle the show in effortless, easy style. Both are capable teachers and explain thoroughly how the meals are prepared. Miss Spence writes out the recipe on a drawing board while husband makes all the preparations. He also does all the mixing of the foods, proving that even the men can cook and prepare the easy recipes.

Daily marketing problems are also discussed, as well as the preparation of seasonable foods. The audience participates by sending in household hints, questions on home economics and recipes.

Show moves along at a slow pace in some spots, as though things had not been thoroughly planned out. Telecast takes place in a kitchen set which is adequate for the type presentation. Show is otherwise ably produced.

Official Mulls Purchase Of General Service Studios

Hollywood, July 3.

General Service Studios, currently tied up in bankruptcy, may be the new home of the Official Films — Jerry Fairbanks vidpic firm. Fairbanks and veepee Sid Rogell have started negotiations for purchase of the lot for the activities of their television company.

Studio, owned by the Nasser Bros., was tossed into receivership last year by the Bank of America. Dennis Brink, referee-in-bankruptcy, has authorized negotiations for a long lease or outright sale, depending on approval by the court. Another hearing is slated for Aug. 2.

TV'S TOP TUNES
With Peggy Lee, Mel Torme, Fontane Sisters, Mitchell Ayres' Orch; Nelson Case, announcer
Producer: Lee Cooley
Director: Anthony Farrar
15 Mins.: Mon.-Wed.-Fri., 7:45 p.m.
LIGGETT & MYERS
CBS-TV, from N. Y.

(Cunningham & Walsh)

It ought to be a pleasant summer with pint-sized, luscious Peggy Lee sharing the three-a-week tube with collar-pitched Mel Torme, who undoubtedly has his coterie of fans. Judged by the preem (2), "TV's Top Tunes" is misnomered, but it isn't important. The important news is that Miss Lee, after a number of recent guest shots where she displayed sterling qualities in the vocal and selling departments, finally has a co-starring spot, and it's been long in coming. The gal can't reach for the notes up in the ozone, but for a pop chirp she's as good as they're made, with a personality that suits the medium to a TV (T for taste, V for vivacious).

Miss Lee opened the quarter with her Spanish-styled "It Never Happened To Me," chanted gracefully while seated at a school desk. Torme's solo entry was "County Fair," a novelty which had him in a vintage brass bed and gaudy pyjams acting out some of the score, with visual effect further heightened by the Fog's use of a strawhat to simulate a ferris wheel; if anything, there was too much production, but he managed to override it.

Fontane Sisters (3) got after-middle spot with nice standard harmony on "Wang Wang Blues," gals being introed by Miss Lee, Torme and Miss Lee then coupled on the slow, sentimental "When We're Alone" for the finish, decored on a rooftop. Camera gave them good closeups and varied angles to add fluidity to the tune's spatlish albeit smoot arrangement. Backing by the Mitchell Ayres' orch was top-drawer. Nelson Case was on for two plugs and there was a Stork Club tag-on for Fatimas, which backs ST on Tuesdays-Thursdays in same slotting.

Show fills the Perry Como "Supper Club" segments for summer, but it should spring Miss Lee into the TV bigtime.

KNOW YOUR SAN ANTONIO
With Leo Hamilton, Mrs. Elisabeth Graham, Stanley Banks, Sr., Claude Antol, Jim Shelton
Producer-director: Bill Robb
30 Min.; Tues., 7 p.m. (CST)
Sustaining
KEYL, San Antonio

The San Antonio Chamber of Commerce, realizing that people should know more about their home town, has inaugurated a question and answer program featuring interesting and unusual facts about this scenic and historic city. It should prove interesting to newcomers as well as local tourists who come in during the season.

Viewers send in questions on any subject pertaining to the city, which is billed as "America's Fastest Growing Major City," and a panel of local authorities choose five questions which they answer and discuss. Each week a guest will appear to answer some specific question as the major question of the week.

The three permanent members of the panel include Stanley Banks, Sr., local attorney, who has done much research in the legend and history of Texas pioneers and Western cattle brands; Mrs. Elizabeth Graham, custodian of the Spanish Governor's palace, who has taken an active part in the historical work here, and Claude Antol, head of a local advertising firm, who is actively interested in the background of the city.

Guest panelist on this opus was Miss Lou Hamilton, director of the city Recreation Department, who was heard in the program presented for the recreation of the city through its parks, swimming pools and recreational centers.

Jim Shelton acts as moderator and keeps the thoughts of the group channeled into the question at hand. In many cases, these discussions prove very interesting to even the oldest citizen as the group brings in some new informations they have uncovered.

Viewers are given free tickets to the Gray Line Sightseeing Tours of the city if their questions are used.

Actual photos and other evidence are brought into the studio to substantiate the answer to some question which may be posed on the panel. Program moves along at a fairly smooth and easy pace, despite the vast amount of talking done on the show. When it comes to the state of Texas, its resources and people, Texans just don't talk that way, they brag about it!

Andy.

GENERAL ELECTRIC GUEST HOUSE
With Oscar Levant, emcee; Binnie Barnes, Whitney Bolton, Don Ettlinger, Herman Levin, Cornelia Otis Skinner, Dean Murphy, Jay Marshall, Isabel Bigley, Betty Luster and Jack Stanton; Bob Hite, announcer; John Gart, music
Producer: Frank Telford
Director: Preston Wood
60 Mins.; Sun., 9 p.m.
GENERAL ELECTRIC
CBS-TV, from New York

(Young & Rubicam)

"General Electric Guest House," summer sub for the bankroller's "Fred Waring Show," got off to an erratic start on Sunday (1) but the airer has good marquee values and audience-billing potentials.

Format blends panel quiz and variety elements. The preem opened slowly with emcee-pianist Oscar Levant introing the panelists (those who make the best showing are called back to defend their title for the next week); actress Binnie Barnes, legit producer Herman Levin, Morning Telegraph syndicated critic Whitney Bolton and writer Don Ettlinger. Then performer-guests come on to present questions with a show biz background for the panel to tackle. After they pose their puzzlers, the performers do a straight bit.

Kicking it off were terpers Betty Luster and Jack Stanton, who did some choreographic charades of stage murders for the board to identify. These were nicely danced and made provocative questions. Duo followed with some neat hoofing to "Anything Goes."

Comic-magico-ventrilo Jay Marshall put over his queries in the form of a dialog with a painted hand-puppet and went into his amusing turn with steel rings. Singer Isabel Bigley was so-so registering as too intense and pussy for the TV medium, with her questions in vocal form. Mimic Dean Murphy did well with his carbons of celebs serving as basis for the posers. And Cornelia Otis Skinner was rock with her characterization of a Southern belle Juliet and her enactment of a woman getting the news that her husband has been killed. Latter was a tour de force, in which the audience was informed after the bit that her lines had consisted solely of the French alphabet.

Bulk of the questions sustained interest, and the guest lineup was good. However, production was ragged. There was no overall shot of the panel—which made for sloppy camerawork as the members tossed the conversational ball around. Levant seemed to lose control of the situation, at times going overboard on personal references, reading not only questions but also introductions, hazy about just which question came next and not too certain about how consistently he should stick to his bad boy act. Another directorial weakness was inept handling of the off-camera audience, whose applause and laughter was improperly cued.

Nevertheless, with tightening up this can make an interesting stanza, which perhaps might be more manageable in a 30-minute slot.

Bril.

MUSIC IN VELVET
With Bill Snary, June Browne, Rex Maupin orch
Producer-director: Grover Allen
30 Mins.: Sun., 6:30 p.m. CDT
Sustaining
ABC, from Chicago

This summer fill-in is a mildly pleasant hot weather musical confection that's just a little too syrupy to ever get out of the replacement class with its present formula. Session is a half-hour of uninterrupted music with the format as used on the initialer (1) too static for good visualization.

Layout had singers Bill Snary and June Browne stepping onto the well-dressed set for their turns with the balance of the show taken over by Rex Maupin and the Chi ABC band. Tunes are introed by title superimposition on the harpist, a device that's soon dulled by repetition.

Show gets by chiefly on the strength of Snary's warbling and the tooting of the Maupin crew. But both they and guest Miss Browne would have impressed better with a more varied choice of ditties. All the tunes were in the ultra-schmaltzy vein with little change of pace.

Snary scored with a neat job on "I Apologize" and Miss Browne offered a pleasant "The Night Has a Thousand Eyes."

Lensing was slightly unsure at times with some awkward camera adjustments.

Dave.

Tele Follow-Up

NBC's "Seven at Eleven" two-nights-a-week video frolic, which has been alternating with Anchor Hocking's "Broadway Open House," went off the TV boards last week, after a five-week run, with the network deciding to shutter the cable at 11 p.m. Unusual aspect is that this low-budgeted, late-night stanza, on the basis of the final brace of displays, had been developing into a superior form of easygoing, off-the-cuff entertainment, with Sid Gould's comicalities, George De Witt's vocalizing and emceeing, and the dancing of Eric Victor and Dorothy Keller, in particular, outstanding among the show's components.

Producer Hal Friedman has been bringing in these Monday-Wednesday presentations on a total weekly nut of $4,000, without even camera rehearsal, with surprising results. Somewhere along the line NBC-TV has a potentially promising showcase built around the youthful talent display, in many respects more sock than the higher-budgeted Anchor Hocking stanzas. They rate better treatment.

Donald Richards (ex-Jack Carter show), has taken over the Thursday night segment of the Anchor Hocking-sponsored presentations as emcee, singer and general factotum. Unfortunately, his preem was marred by some sorry material, although he's glib and natural and does okay on the vocalistics.

Helen Hayes, as mystery celebrity on "What's My Line?," proved a heart-tug topper when emcee John Daly presented her with $1,000 for the Mary MacArthur Memorial Fund, which is named after her late 18-year-old daughter. Quincy Howe, new guest panelist, proved as sharp as regulars Arlene Francis and Hal Block. . . CBS prexy Frank Stanton is easily the most videogenic exec in the biz, as evidenced by his past week's prolific appearances on the Arthur Godfrey and Faye Emerson ("Wonderful Town") shows, to express appreciation for their stints on the CBS colorvision "Premiere".

William Gargan bowed out of NBC's "Martin Kane" series Thursday (28) in a sleuth stanza that scored all the way in script, thesping and directorial departments. Session was hypoed by stellar supporting cast headed by such "Kane" reliables as Una O'Connor, Nydia Westman, Florence Robinson and Halliwell Hobbes.

Gargan, in the title role, ambled through the yarn with the ease and assurance that has made him one of video's top private eyes. Plot line in this session brought Gargan into a decrepit home inhabited by three weird sisters to uncover the murderer of their kindly old attorney (Hobbes). Case, at first, seemed clear cut as the eldest sister, Miss O'Connor, pinned the fatal knifing on her mentally unbalanced younger sister played by Miss Robinson. Gargan, however, neatly wrapped up mystery by proving that it was the eldest sister who was the homicidal maniac.

Story was well conceived and was plussed by expert thesping by the aforementioned as well as Nydia Westman, who played the other weird sister. Producer-director Frank Burns kept the session moving at a clickо pace and sustained eerie quality of the yarn in some expertly directed scenes featuring the off-balanced femmes.

Screen acter Lloyd Nolan replaces Gargan next season.

Ted Steele continued to dish out a pleasant potpourri of music, song, patter and sports news on his WPIX afternooner Friday (29). Steele is an amiable chap who knows how to win a viewer and even his commercial spiels, which came up too frequently, were easy to take.

Stanza's intimate and gay mood was held throughout by Steele and his aides. His vocalising on "Heart of My Heart" and "My Darlin', My Darlin'" was okay but he's at his best just talking to the folks and holding the show's pace. Molly Lyons sang "Put Your Arms Around Me Honey" and "January, February, March" nicely. Gal, however, would do better if she kept mugging to a minimum. Cliff Martin was effective on a western tune as was Pepe Costa on a Latino number. Phil Quirk, who will fill vacationing Sonny Colleio's spot until July 6, did a fine job on "Whispering." Quirk's good set of pipes and youthful appearance should get him a steady video niche. Kevin Kennedy handled the late sports news in a pair of neatly paced segments and Jerry Jerome's orch kept the merry mood throughout.

SONGS FOR SALE
With Steve Allen, emcee; Ray Bloch Orch, guests
Director: Bob Bleyer
Producer: Al Span
60 Mins.; Sat., 10 p.m.
Participating
CBS-TV, from N. Y.

Moving into a new CBS time spot as a simulcast AM and TV show with Steve Allen as the new emcee, "Songs For Sale" rates as one of the stronger variety sessions on the airlanes. The amateur and semi-pro songwriting competition, with the best entry selected by a rotating panel of music biz authorities, serves as an excellent peg for Allen's ad lib comedy and neatly-staged song-and-dance numbers. The show, however, doesn't go overboard on new songs with about half the production routines based on standards and current hits.

As new emcee in place of Jan Murray, Allen is the pivot of the show. Young comic displays an ingratiating manner and a good stock of gags in handling the interviews with the aspiring songsmiths. On the preem show (30), Allen worked smoothly for the most part, only occasionally stretching for laughs with some zany antics. The relative importance of AM and TV audiences in CBS thinking is indicated by this show's tendency to hang up radio dialers with lots of sight gags which Allen has to explain away to the non-viewers.

Show has evolved a workable format with four songwriters appearing on each session. The calibre of the tunes is remarkably good with the clefting efforts getting a break in their first class showcasing by Ray Bloch's orch and top guest vocalists. Opening show split the vocal assignments between Peggy Lee and Johnny Desmond with several numbers getting fine hoofing backgrounds by a ballet team. In addition to the new tunes, Miss Lee and Desmond also delivered a brace of their recent disk hits.

Initial panel of judges, consisting of Mitch Miller, of Columbia Records; bandleader Duke Ellington and songwriter Jule Styne, gave acknowledgeable comments on each entry without being harshly critical. Indicative of the current trend in Tin Pan Alley, a quasi-folk tune was selected as the best tune. Winner gets $100 in cash and publication of his tune by a Broadcast Music, Inc., firm. Runners-up get $50 consolation prizes.

Herm.

THE NEWS & YOU
With Leo W. O'Brien
15 Mins., Sat., 1:30 p.m.
WESTINGHOUSE DEALERS
WRBG-TV, Schenectady

Leo W. O'Brien, head of the International News Service Albany bureau and winner of two national awards for news interpretation on programs over WPTR, makes a video debut here on the block formerly occupied by Schenectady City Councilman Sam Stratton (recalled to the Navy). Show has new sponsors, four area Westinghouse dealers. O'Brien registered well on the premiere, despite minor fluffing and slight uneasiness. Saying twice he was not an "expert" on international affairs but a "ringside reporter for 29 years," O'Brien spoke articulately and surely about the Korean war, the European picture and the inflationary threat—after a lead-in on Albany as the "prepping school of politics . . . Roosevelt, Hopkins, Cardozo."

Having worked on the air with only rough notes, he never was at loss for words. Delivery, however, impressed as a shade too emphatic for the intimate television medium. O'Brien should ease it and intimatize himself with viewers. Advertising gets out of hand. Three dealer indentifications are supplemented by two filmed plugs by the photogenic Betty Furness, and a brief ticketing by a staffer. One identification should be dropped.

Jaco.

BEST FOOD FORWARD
With Bonnie Ross
15 Mins.; Mon.-Wed.-Fri., 1:15 p.m.
Participating
WRGB-TV, Schenectady

Youthful home economist has developed a tight cooking-and-commercial format since she debuted as sustaining "Masked Maid" on a five-minute spot six months ago. Products of three sponsors, Borden's Milk, Nestle's Cookie Mix, and Dwyer's Waffles, were made part of a meal which Bonnie Ross prepared on last block viewed. She turned out a series of taste-tempting dishes, to which the cameras did justice. The Chinese motif was included.

Miss Ross demonstrates a variety of menus, the handling of which by housewives would not seem too difficult. She both knows and can teach her field, and integrates the commercials with surprising skill for a newcomer.

Jaco.

AMOS 'N' ANDY SHOW
With Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, others
Writers: Joseph Connolly, Robert Mosher, Robert Ross
Producers: Freeman Gosden, Charles Correll
Director: Charles Barton
30 Mins.; Thurs., 8:30 p.m.
BLATZ BEER
CBS-TV, from Hollywood (film)

(Weintraub)

"Amos 'n' Andy," one of radio's oldest and most successful entries, "went" TV last Thursday (28) on the CBS video lanes with Blatz Beer, a Schenley subsidiary, picking up the sponsorship tab. Befitting the occasion, the client, who is plunking down $40,000 a week for the filmed series, pre-balloted the premiere with an unprecedented $250,000 promotion campaign designed to establish A & A's secure place in the TV programming sweepstakes.

With Freeman Gosden and Charles Correll, the original "Amos 'n' Andy" through the radio years, forsaking their acting roles on the video version to assume the role of producers, the event was noteworthy from one other standpoint. It marked the initial attempt to vest big-league network commercial TV programming with Negroes. It's unfortunate that the circumstances under which the obligation was fulfilled had such dubious overtones.

That the "Amos 'n' Andy" TV show preemed in a cloud of sensitivities wasn't particularly surprising. Only a few hours before the initial TV screening, the New York branches of the National Assn. for the Advancement of Colored People levelled a blast at the Schenley outfit, claiming that the perpetuation of stereotyped characterizations was anything but beneficial to the Negro people, and hinted at a widespread boycott of the sponsor's products unless it terminated the series.

Granted that, for nearly a quarter of a century, the A & A radio series had entrenched itself as a part of the American scene; and that, in fact, a good segment of the nation's population had set its timepieces by the program's familiar sign-on in the days when it was America's No. 1 cross-the-board entertainment at 7 p.m. Granted, too that, in adapting the series for TV screening, all the productional accoutrements were topflight. Granted, too, that in the selection of Tim Moore as the Kingfish and Spencer Williams as the Andy, Gosden and Correll used admirable judgment, for here were the perfect visualizations of what the listener for years had conjured.

The fact remains that Gosden and Correll might have used their talents in projecting their Amos and Andy characters as warmer and more sympathetic people. The exaggerations were too pronounced. To the inevitable criticism that, without the stereotyped portrayals, it would no longer be "Amos 'n' Andy" as typified in the American mind over the years, it needn't necessarily apply. The Kingfish could be lovable in his endless blunders, he could be funny in his obvious gaucheries, without pinpointing his weaknesses in a deprecating manner.

The initial episode, built around the Kingfish's erroneous draft notice and subsequent faking of a hitch in the Army, was handled patronizingly (as was, to an even greater extent, the substitute episode shown to the press the week previous and which was fed simultaneously last Thursday to the non-interconnected TV stations.) It's regrettable that the friends and neighbors in their TV visualizations, were stereotypes, as unreal as the molasses-tempoed janitor who is a throwback to the Stepin Fetchit era in films. It's rather obvious that stereotypes don't make real characters for the creation of solid, enjoyable situation comedy.

Andy (played by Spencer Williams) is subordinate to the Kingfish and was projected less objectionably. As the Kingfish's wife, Sapphire, Ernestine Wade wasn't too happy a choice in casting. Alvin Childress plays the Amos role, but was only on for a few seconds.

From a technical standpoint, Charles Barton's direction was all that could be desired, for that matter the professional aspects of the production were evident throughout.

Considering that this is the first major use of Negroes in commercial broadcasting, the responsibility was twofold: (1) not to offend the sensibilities of a large segment of the U. S. population; (2) and to present them honestly without caricaturing weaknesses that are inherent in any human, regardless of race or color.

Rose

MARTIN KANE, PRIVATE EYE
With Lloyd Nolan, Betty Lou Gerson, Wally Maher, Charles Seel, Paul McVey, Bea Benadaret
Producer: Buzzy Coughlin
Director-Writer: Ted Bediger
30 Mins.; Sun., 4:30 p.m.
UNITED STATES TOBACCO CO.
NBC, from N. Y.

"Martin Kane, Private Eye" moved onto NBC's air from its longtime Mutual niche Sunday (1), giving net more late afternoon Sabbath ammunition to feed its adventure-mystery dialers. "Kane" had been shedded for the 5-5:30 slot, but this went to "The Whisperer," which preemed same day. The 4 p.m. preceder is held down by another evergreen, "The Saint," and hence the web is off on an 85-minute meller kick on pop's day off.

Accepting 4:30 as post time for the half-hour rassle-dazzlers, the stackup finds WOR - Mutual counter-attacking with "Under Arrest," "The Shadow" and "True Detective Mysteries" while the guns of the other webs are trained on non-bloody diversissements. The whodunits and their ilk are thus under the sole custody of NBC and Mutual in the pre-evening Sunday sweepstakes.

There's nothing special about "Kane" in its transplanted atmosphere. It's still a safe and sane show commercially, and Lloyd Nolan, with a big film rep as a solver that overshadowed William Gargan's when latter created the role on AM-TV, essayed it handily. He'll take over Gargan's TV'er in August, with Gargan off on his own "Private Eye" for MCA next fall.

All the usual stock characters were tossed into a conventional plot. Kane was called in to find out what goes when a member of an old Scottish family was found dead in a castle moved from the old country to the Hudson River palisades. Explanation is that a 300-year-old "curse" is the cause. After one more death occurred, Kane nabbed the culprit, a smooth-talking aunt who is after the inheritance. She used secret cubicles to suffocate her victims. She herself fell to her death on the rocks. It was all very pat, and calculated to sell tobacco and cigs. A good deal of it was in the standard slick narrative (by Kane), relieved by the usual dialog, the usual pin-point organ music, and the usual deviations to cast suspicion on everyone involved in the script. Nolan moved nicely over the easy journey and the others were routine in a routine whodunit. Nolan's and script's best line: "A passageway as black as a Communist's future." Walter Kinsella still presides in the plug department as Happy McMahon, also on TV. Announcements are by Fred Uttal.

FREEDOM UNDER GOD
With James Stewart, Bing Crosby, Lionel Barrymore, Gloria Swanson, Gen. Matthew B. Ridgway, others
30 Mins.: Sun. (1), 9:30 p.m.
Sustaining
CBS, from Hollywood

CBS' salute to the 175th anniversary of the signing of the Declaration of Independence was a star studded one shot that lacked spark and punch despite high powered cast and lofty aims. The program was presented in cooperation with the Committee to Proclaim Liberty in an attempt to revive the custom of observing July 4 as a day of prayer, churchgoing and rededication to the principles of freedom.

Stanza was slow paced and overload of speeches dissipated any showmanship values the program may have had. Emcee James Stewart projected the necessary sincerity but could never get the show off the ground. Bing Crosby, sans song and usual gaiety, asked that the July 4 celebrations should include solemn prayers as well as firecrackers and roast chicken. Lionel Barrymore wasted effect of the preamble to the Declaration of Independence in a speedy, unemotional recitation. A chorale number entitled, "Heritage," was overlong and pretentious.

Session lifted a bit in the latter half when Gloria Swanson introed Mme. Oksana Kasenkina, the femme who leaped through a window to freedom at N. Y.'s Russian Embassy a few years ago. Mme. Kasenkina, who recently became an American citizen, spoke briefly and dramatically of the necessity to protect freedom and fight its usurpers. Show's highpoint came in address from Tokyo by Gen. Matthew B. Ridgway, United Nations commander in Korea. His speech was stirring and effective all the way.

Program was transcribed.

NOW HEAR THIS
With Arnold Robertson, Jack Grimes, George Petrie, Don Briggs, Vinton Hayworth, Maurice Tarplin, Mason Adams, Frank Behrens; Jack Costello, announcer
Producers: Chick Vincent, Si Levine
Writer-director: Dave Harmon
30 Mins.; Sun., 5:30 p.m.
NAVY RECRUITING
NBC, from N. Y.

New dramatic series to aid Navy recruiting, based on true experiences of the Navy, should prove quite an attractive package, if Sunday's (1) opener is any criterion. Done in narration-dramatization form, sequence told the yarn of a small company of 45 GI's pinned down in a pocket on Korea, caught between two Red divisions, with the enemy pincer closing in on them. The Army couldn't get to their aid, and the Navy was called on for help.

A cruiser's job was to get in close enough to shore (a pigeon for enemy planes), and fire four miles, over a couple of hills, to hit one little ridge where the Reds pinned down our boys with artillery fire. There was no map to guide the Navy, only their radar. If one Navy shell dropped 100 yards wide, it would kill our GI's. But the Navy cleaned out the enemy ridge, enabling the 45 GI's to make for the shore and be picked up by the ship.

Told in colloquial, brisk dialog, the yarn proved continuously interesting, warming and even inspiring. The narration parts were a little loquacious and long, but the dramatized sections were swift and lean, with the action crisp and vivid. As the yarn switched back and forth from shore to cruiser, from the pinned-down GI's in their foxholes to the anxious gunners and seamen on board ship, there emanated a rich friendly feeling for the griping, loyal Army men and their sweating seaman rescuers.

Writing, acting and direction were everyday-style, a little sentimental, but always convincing and real. It made quite a brave show, in all respects. *Bron.*

ROBERT Q.'S WAXWORKS
With Robert Q. Lewis
45 Mins.: Mon.-Fri., 7 p.m.
Sustaining
CBS, from New York

After five years, Robert Q. Lewis is back spinning disks—doing an eight-week stint cross-the-board as summer replacement for "Beulah," Jack Smith and Bob Crosby. Lewis, who does "Show Goes On" on CBS-TV, was picked for the deejay chore after Barry Gray, originally scheduled for the strip, was nixed by CBS as "too controversial."

Lewis, who started as a platter jockey on WNEW, N. Y., exhibited savvy in the medium on the kick-off show Monday (2). There was nothing standout in his handling (he had the cliche ribbing of the "ugly" engineer), but he showed a warm personality and selection of tunes was good. He opened with a pair of sock oldies, Benny Goodman's "Don't Be That Way" (1938) and Glenn Miller's "Moonlight Serenade" (1939), both solid items. In this segment he made a bit of an editorial pitch for the big band, called for listeners to support aggregations on tour, and asked for letters on up-and-coming young orchs.

Second quarter hour was a "collector's corner," which included Grace Moore's "One Night of Love," the Bebe Daniels-Skeets Gallagher-Ben Lyon "Hollywood Holiday," Fanny Brice's "My Man," and Willie Howard's "My Mother's Eyes," with its carbons of Jolson, Jessel and Cantor—all noteworthy antiques.

Final third included a recorded phone interview with Patti Page in Tulsa, who reported on her wedding as lead-in to her waxing of "Tennessee Waltz." Technically the tete-a-tete could have been improved by having Lewis' side of the conversation recorded without a phone filter. There was also a taped greeting from Frankie Laine in Atlantic City. That could have been hyped by recording it in bands to get a q-and-a effect as some jocks have done.

Basic question, of course, is how the listeners are going to take a network disk show in cream evening time, and the ratings should tell an interesting story. Stanza has a cute theme, by the Tex Beneke organization. However, breaking the show in three sections with the theme played for each, slowed the pace. While affiliates may be joining the web or dropping out at each quarter hour a less obtrusive transition should be evolved. *Brit.*

BOB & RAY SHOW
With Bob Elliot, Ray Goulding, others
Director: Ken MacGregor
Writer: Art Henley
15 Mins.: Mon.-thru-Fri., 5:45 p.m.
NBC, from New York

NBC has come up with the brightest pair of young comics to hit the webs in some time. With most of the new comics aiming their sights and formats at video, Bob Elliot and Ray Goulding are radio styled zanies who score with their satiric and nonsense patter. The boys were brought in from a local Boston station (WHDH) to fill the spot vacated by "Front Page Farrell"—and if the initialer (2) was any indication, they are here to stay.

Bob & Ray raced through their opener in top comedic form. Sketch spoofing soap opera, in which they played the guy and gal parts, was satire at its best. An interview with a lion wrestler was reminiscent of Henry Morgan's earlier interviews but also netted plenty of yocks. A brief respite from their zanyisms was offered by an instrumental trio, comprised of Paul Taubman, organ; Sanford Gold, piano; Johnny Smith, guitar, which socked across a lively number.

Ken MacGregor's direction kept stanza moving at clicko pace.

VOICE OF THE TERKEL
With Studs Terkel
Director: Harold Taylor
30 Mins.; Sun., 12 (Noon)
WENR, Chicago

Studs Terkel's "Voice of the Terkel" pumps a pleasing offbeat note into the nearly stagnant veins of Windy City disk sessions with this half-hour roundup of gab and ventures into the sidereals of diskery. Preem show (1) should have rung the gong for dialers with a yen for the unadulterated folk ditties. But, wisely, the program wasn't tailored just for the cultists. Selections ranged from Mahalia Jackson and Josef Marais to Jo Stafford and Bing Crosby with a brief oldie featuring Julia Sanderson and Frank Crumit.

Terkel supplied an easy-to-take commentary which backgrounded the various disks for added interest. Spinner managed to impress with his knowledge of the folk category without sounding pompous or slickly erudite. Recent upsurge in popularity in the McCoy folk music as turned out by the Weavers, et al, should assure a loyal and growing audience for this airer. *Dave.*

Radio Follow-Up

Barry Gray has been running to form as a first-time-over European tourist by possibly overdoing his travelog experiences, especially to hepsters who realize that his findings might be suspect of immaturity. Phil Foster humorously took the WMCA midnight spieler apart on the European thing, but made it funny and, to Gray's credit, was permitted to have his say. Best entry was the Jack Carter rib on Gray on the latter's first time back. Both the comedian and the commentator did the European junket together, with their femmes, and Carter's kidding-on-the-square closeup of Barry Gray, Compleat Tourist, was a funny routine. For the most part, however, audience interest indicates Gray's foreign jaunt has good appeal and, per usual, his authoritative manner, despite its sometimes difficult positiveness, makes his stint good post-midnight fare. Gray, of course, now has stiffer competition in Jack Eigen in the hard-by Hutton's (opposition joint to Chandler's, from where Gray originates). Eigen has leavened his stuff with more showmanship that the predecessor Ben Kalmus (the Elsie Dinsmore of midnight disk jocks), blending the savvy of his longtime stint at the Copacabana with his ensuing WMGM and Eigen's Lounge interviews, show biz chatter, and the like. In a measure it's something of a comeback for Eigen whose venture into bonifacing (with outside backing, of course) was not economically boffo. As for the insomniacs who like their music straight, sans opinion, pontificating and punditing, or footnote platter-chattering, Art Ford's "milkman's matinee" grind into the a.m., over WNEW, is still the best straight musical listening. During Gray's three-week European quickie, which listens like a breathless Baedeker, three Broadway columnists—Danton Walker, Hy Gardner and Nick Kenny—substituted at a reported $750-a-week for the grind. They, too, attracted a lot of show biz guests, as is to be expected from a Broadway columnist, and in a large sense acquitted themselves well. Apparently it was it? too much for Walker who heads for a European, recuperative trip end-July.

THE WHISPERER
With Carleton Young, Betty Moran, Earl Lee, Bill Conrad, Tony Benetti, Janet Scott, Betty Lou Gerson, Paul Frees; Don Richles, Announcer.
Producer-director: Bill Karn
Writer: Jonathan Twiss
25 Mins.; Sun., 5 p.m.
NBC, from Hollywood

New mystery series, judged by Sunday's (1) opener, is a glib, fastmoving melo, moving swiftly enough so that the hearer forgets how stock and contrived it is. As such, it's an entertaining segment, suitable for a lazy summer Sunday spot. It combines smooth dialog and characterization with a lot of action and shooting. Situations, characters and speech may sound a little familiar, and the action itself seems somewhat far-fetched. But it holds one's interest.

Series revolves around a character who isn't sufficiently clearly explained—a lawyer who once had a throat impediment and whispered, and at that time served as front for a crime syndicate. Now apparently on the law's side, with an operation having cleared up his throat affliction, he still contacts the mob with his whisper-voice, getting their instructions, while at the same time setting out to contravene them. There were a few other such far-fetched situations all through the opening segment.

Action Sunday concerned the syndicate's attempt to buy out a grocery chain, to use as respectable front for their activities; the syndicate's attempt to murder the owners who wouldn't sell, and the Whisperer's moves to balk the group. The stock romantic element was there too, in the lawyer's gal, who tagged along. But it was all passable. *Bron.*

GOING NOWHERE
With Bill Cullen
Producer: Dick Pack
Writer: Cullen
30 Mins.; Mon.-thru-Fri., 12 noon
Sustaining
WNEW, N. Y.

Bill Cullen, who's been giving away merchandise on several network shows with his quizmastering of "Winner Take All," "Strike It Rich" and "Quick as a Flash," has gotten himself into a spot where he can shine without the aid of giveaways. He's designed an enchanting half-hour with this disk-jockey stanza.

Cullen has gotten together a delightful line of chatter, most of it inconsequential, but amusing. He discourses on a variety of subjects, some in a zany vein, others in a manner to provide mild chuckles, and a lot of it designed to produce, as Joe E. Lewis puts it, intellectual nods and heavy breathing.

Newest addition to deejay ranks gets his subject matter out of the dailies or books. He spent a deal of time discussing the recommendation of one diet expert who prescribed a drink having only two calories per half-cup. He let his imagination run loose on that subject and came up with a comparatively high number of laughs.

His disks are well selected, most of them being in a smooth idiom in keeping with the character of the show. Of course, there were variations with such numbers as "Come on a My House." But the music is incidental to his chatter, which is easy to take at all times. *Jose.*

LONE JOURNEY
With Staats Cotsworth, Olive Deering, Cameron Andrews, Fran Carlin, Genelle Gibbs; Charles Woods, announcer
Producer: John Gibbs
Director: Bill Hamilton
Writer: Peter Michael
15 Mins., Mon.-thru-Fri., 11:45 a.m.
Sustaining
ABC, from New York

This soaper will be a fair entry in ABC's revamped morning lineup once the wrinkles are ironed out. Script got off to a slow start on preem (2) and steady flow of plot line was hindered by constant interruptions by the narrator who set scenes and introed the characters.

Series will unfold tale of "Wolfe Bennett," a Chicago business man, who left his urban way of life for a ranch in Montana. His difficulties, arising from the switch, will keynote the series. These "Lone Journey" stanzas will continue along the same lines as an earlier series (of the same name), which had a five-year daytime run.

Peter Michael's scripting was first-rate while the theesping was tops. Initialer introduced Staats Cotsworth, Olive Deering, Cameron Andrews, Fran Carlin and Genelle Gibbs. Minerva Pious, Tom Hoier and Marylin Monk are slated for future assignments. Charles Woods' narrating was ok.y.

A LIFE IN YOUR HANDS
With Lee Bowman, Carleton Kaddell, Cherita Bauer, Larry Haines, William Lally, Sidney Paul, Wendell Holmes
Producer: Jack Simpson
Director: Russ Young
30 Mins.; Fri., 8 p.m.
H. J. HEINZ
ABC, from Chicago
(Maron)

"A Life In Your Hands," back on for another summer replacement run, indicated on the initial frame (29) that it'll rate as acceptable fare for the whodunit addicts but lacks sufficient originality to make much of a dent beyond this listening circle.

Series single claim to uniqueness is its twist which seeks to point up the possibility that the listener, in the course of his daily activities, may become involved in a homicidal situation in which his testimony decides the defendant's fate. Idea should make for some audience identification but on this stanza the assembly-line script took off the edge.

This time again it's a case of a wealthy old duffer getting erased for his dough with the immediate finger pointing to his nurse and her boy friend. Following the ironclad script rule that the first accused party never really does the job, it turns out that the old man's grandson did the dirty work. Guilt is shifted to the real killer through the testimony presented by a neighboring apartment dweller, the bystander left holding "a life in his hands."

Most of the yarn it told via flashbacks from the nurse's trial. Cross-examination by Jonathan Kegg, ubiquitous "amicus curiae" played this season by Lee Bowman, unravels the case.

Although the story is paper-thin, the dialog is fairly crisp and given a professionally competent handling by the cast, and narrator Carleton Kaddell. *Dave.*

MEET MILLIE
With Audrey Totter, Bill Tracy, Earl Ross, others; Irving Miller Orch; announcer, Bob Le Mond
Writer - Producer - Director: Frank Galen
30 Mins.: Mon., 9:30 p.m.
Sustaining
CBS, from Hollywood

As a summer replacement for "Lux Radio Theatre," CBS has whipped up an eight-week comedy series with film actress Audrey Totter starred as that "great American institution known as somebody's secretary." Tagged "Meet Millie," the half-hour, Hollywood-originated dramatic session got away to a fair start Monday (2).

There's nothing particularly original or genuinely mirth provoking in the script handed Miss Totter. But its stereotyped gags and situations no doubt will suffice as hot weather fare provided listeners aren't looking for something too clever or subtle. Show's humor is best illustrated by this excerpt from the preem: "Do you know how to run a PBX?" Millie: "No, I've never flown a plane."

Miss Totter's interpretation of the secretary role was in the familiar vein of a gum-chewing steno, not too bright and with a broad Brooklyn accent. In light of her more serious roles on the screen, it's an amusing change of pace. Other characters in the Frank Galen production include the boss, played by Earl Ross; a shipping clerk, portrayed by Bill Tracy; an unscrupulous competitor and the boss' son. They lent good support. *Gelb.*

Half of ABC-TV

Continued from page 31

is all that is holding up an early start. If IA loses, contracts will be made with indie producers to bring in own crews. ABC plans, however, to create own production units, ink directors and players whose names would be important to programs they turn out. Present plans are for five pic producing units, each to be permanently headed by director of known pic business repute. Five are already selected, with talks now going on with Kintner, "Sandy" Stronach, of ABC, and Leonard Goldenson and Robert O'Brien of UPT. Other directors will also be hired to be sent to N. Y. to work "live" shows to get feel of the new medium.

There'll be constant movement of directors so they'll become familiar with both live and film television. Purchase of Eagle Building near San Francisco Civic Center indicate that the Bay City will come within the sphere of Coast production activities. It is five stories and will be converted to radio-video, ready for combined operation by April.

Chi Alarmed Over Lack of Initiative

Continued from page 38

stream of recorded music, introed by the same voices. And what's worrying the spot and program bankrollers is just how effectively their plugs go over with these "passive" dialers.

Claim Initiative Lacking

Even within the limited range of platter stanzas there's a marked lack of initiative in developing new formats and personalities, which only adds to the overall impact of sameness. As far as the gabbers are concerned, it's the old "how thin can you slice it?" routine. Those with a good following are given more and more air time until it's felt their worth is being impaired.

Then there's those disk herders who carry choice accounts around in their hip pockets. Some of the better entrenched freelancers have practically taken over the sales and programming chores at a few of the stations with the "private" accounts they carry with them.

This situation is pointed up by a VARIETY survey which encountered some resistance from program chiefs, gabbers and agencies reluctant to spell out the extensive air time occupied by the busier personalities.

Probable the hardest working and most ubiquitous on the Windy City channels is Marty Hogan. On a typical week he's heard on 137 different AM shows, totaling 36 hours. Hogan latched onto the American Vitamin Assocs. operation when it hit town last spring, and is currently aired on the 93 quarter-hour shows the pill pusher is bankrolling on four Chi stations. He cuts the commercials and drug store "salutes" for the 45 quarter-hour record shows heard weekly on WAAF, the 24 weekly segments on WCFL and WJJD for AVA.

With the AVA frames and the Robert Hall and Michigan Finance shows he spiels on WCFL, he's heard on 50 different stanzas, totaling 10½ hours weekly on the labor-owned indie. On WJJD he handles six shows per week for Robert Hall, besides the AVA stint, for 7½ hours. He works a two and a half-hour week on WIND, with a Hall strip and a Berghoff beer series.

Most of the Hogan AM activity is either taped or transcribed since his television work adds up to a big chunk each week. He appears on practically all of the numerous vitamin-sponsored shows on WGN-TV, including the live plugs on the practically daily baseball telecasts on that station. On the days there's no games, he works a halfhour film show on WGN-TV. In the evenings, Hogan either emcees or introduces the plugs on four of the six half-hour weekly segments AVA has on the same station. His television day winds with a five-times weekly quarter-hour show on WBKB, bankrolled by Robert Hall.

Miller's 46 Shows

Howard Miller is another hard-working freelancer who can be heard on 46 different shows each week for a total airtime of 11 hours. Secret of Miller's durability is said to be his usually constant sold-out status on his platter offerings. He's SRO on the 34 shows he does on WIND and likewise for the 12 stints he works on WCFL. Here again, it's the case of many of the shows being a two-ply recorded session, with gabber transcribing the disk segments in advance.

Then there are those disk jocks who dress their sessions with individuality and showmanship and who have, apparently, built up loyal and extensive followings. Many of these are undergoing the saturation treatment, which has given rise to the fear that they may dissipate their appeal by too frequent application.

Typical case is Norman Ross, bellwether of WNBQ's limited stable of platter pushers. It's apparently a matter of giving "Uncle Normie" the task whenever there's an open segment to fill. This popular gabber is currently slotted from 7 to 7:55 a.m., and 8:50 to 8:40 a.m. daily except Sunday and 12:05 noon to 1 p.m. Monday through Friday on the NBC Chi station. And he recently took on the 6:15 to 6:45 a.m. segment on Tuesday, Thursday and Saturday.

Ditto treatment has been afforded WJJD's Ernie Simon, who the past season has been emceeing a 7 to 10 a.m. six times weekly show for a total of 18 hours. Another beaver is Bill Evans, who works the 7 to 8 a.m. shift, Monday through Saturday, on WGN and then hurries over to WCFL for an hour and a half daily stint in the 8:30 to 10 a.m. slot.

Even WBBM, which prides itself on its showmanship, evidences examples of sticking with the cure thing. Newscaster John Harrington, one of the most widely listened-to newsmen in town, works 29 shows for seven and three-quarter hours weekly.

WXEL's 500G Expansion

Cleveland, July 3.

WXEL has announced a $500,000 construction program for additional facilities at the station's studio-transmitter building at Pleasant Valley.

In announcing the program, station manager Franklin Snyder said WXEL would also establish branch offices for the station's sales and program department in the downtown Cleveland area. Present studios, at the transmitter, are more than 12 miles from the Public Square.

Construction completion is expected in October to mark the second anniversary of the station.

Brewing Corp. Buys Cleve. Browns Gridcasts

Cleveland, July 3.

Brewing Corp. of America (Carlings) has purchased both broadcasting and television rights of the Cleveland Browns of National Professional Football League with Bob Neal doing the simulcast.

WERE will do the radio; WXEL the television coverage. Plans for the season include WERE's feeding all Browns' contests, seven home and six out-of-town contests, over an extended state hookup. As yet no one has been named to work with Neal on color, commercials, etc.

East Ohio Gas held option on renewal of radio rights, but, according to Neal, Browns wanted one sponsor and when East Ohio felt gas and beer didn't mix, Gas Co. dropped in favor of suds.

UJA's 'Tent City' for TV

"Tent City," dramatic-documentary film lensed in Israel for the United Jewish Appeal fund drive, is being released to television stations across the country.

It gets its New York preem on WJZ-TV Sunday (8wt 9 p.m. Film, which runs 35 minutes, tells the story of immigrants in the new state through the experiences of two boys and their families.

Lots of FM Sets

Continued from page 38

Even allowing for supplying dealers in those FM markets in the district, he noted that this supply compared with only 1,226 sets in the District of Columbia, where there are 13 FM stations.

While a portion of the sets are believed to be combination AM-FM-TV-phonograph models and some are sold to distributors along with other appliances, several broadcasters attending the meeting felt this maldistribution of sets indicated an apathy on the part of the manufacturing industry toward FM.

But there were several encouraging signs. Representatives of RCA and Crosley confirmed they are developing new receivers with greater freedom of oscillator radiation and that they have "good-size" schedules for fall production. General Electric also reported plans for expanded FM schedules.

It was also reported that the manufacturers openly admitted that the slump in TV sales has become so serious that they will need goods to sell. This may well result in greater attention to FM and "substantially more" production, it appeared.

Further encouragement was seen in agreement on a plan for channeling supplies of sets into shortage areas, with broadcasters to report to NARTB, NARTB to report to RTMA, and RTMA to pass on the information to its member factories weekly.

The trade associations also decided to form a joint committee to explore feasibility of a cooperative effort to promote FM through transcriptions by "name" personalities for use by AM and FM stations.

Arthur Murray TV Show In Switch to WNBT

Arthur Murray dance studios' television show, previously on ABC-TV and before that on DuMont, moves over to WNBT, N. Y. Aiver, which will be high-budgeted ($7,000-$10,000) for a local series, will be beamed on Mondays from 10-10:30 p. m., starting July 9.

Mrs. Arthur Murray will continue as femcee. However, the Murrays have turned over production chores on the stanza to the WNBT staff, with Allan Hendley as producer.

Houston—Terry Lee, assistant manager of KPHC-TV, is resigning his post effective Aug. 1 to join Young & Rubicam in Chicago as a radio and TV supervisor for the agency.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

University of Michigan (B.A.)
Two years, U. S. Navy
Three years, General Electric Company
Five years, WWJ-TV, Detroit
Free & Peters (Detroit Office) since February, 1951

6 ft. 3, he's all TV—

KEITH T. McKENNEY!

When Keith McKenney decided to "get in on the ground floor of television", he really went all out—spent three years as camera man, stage manager, program supervisor, production manager and script-writer, and then added three more years in television sales, before joining F & P. Today, Keith obviously qualifies as a true Television Specialist, and is anxious and ready to serve you.

"Serving you" is the main reason our TV department has grown so tremendously in the past few years, even though these years have of course been ones of enormous growth for television in general. New men, new accounts, new highs in billing—they're all a reflection of F & P's basic philosophy that our biggest job is to help you get the greatest possible value for your TV dollars.

We think a visit with any one of our "Colonels" will convince you that we really work at that job—and that we do it *well*, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT WOC-TV* (Central Broadcasting Co.—WHO-WOC)
FORT WORTH-DALLAS WBAP-TV* (STAR-TELEGRAM)
LOUISVILLE WAVE-TV* (WAVE, Inc.)
MIAMI WTVJ (Wometco Theatres)
MINNEAPOLIS-ST. PAUL WTCN-TV (DISPATCH-PIONEER PRESS)
NEW YORK WPIX (THE NEWS)
ST. LOUIS KSD-TV* (POST-DISPATCH)
SAN FRANCISCO KRON-TV* (THE CHRONICLE)

*Primary NBC Affiliates

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

From the Production Centres

IN NEW YORK CITY . . .

Emerson Foote, former president of Foote, Cone & Belding, named chairman of the New York sponsoring committee of the Menninger Foundation and a member of the Foundation's board of governors . . . **Helen Jill Fletcher**, writer of children's books, doing "Magic Play" house" show on WKIP, the ABC affiliate in Poughkeepsie.

Mutual brass on Monday (2) lunched eastern sales manager **Jack Overall** on his 20th anni in radio and 16 years with the web . . . **Mrs. George M. Cohan**, wife of the late star, makes her radio debut on interview with CBS' **Robert Q. Lewis** today (Wed.) . . . **Tony Wilson**, "Aunt Jenny" director, off to Coast for vacation and visit with his parents; he's son of Metro producer **Carey Wilson** . . . **Father Patrick Peyton**, producer of "Family Theatre," has his new tome, "The Ear of God," off the Doubleday presses shortly . . . **The Alois Havrillas** (he's WNJR announcer) and daughter **Constance** (of Comptop agency), on two-week Nantucket vacation . . . CBS producer **Irving Mansfield** roughing it upstate New York.

. . . **Ron Cochran** subbing for **Lowell Thomas**, who left Friday (29) on eight-week vacation . . . **M. S. Novik**, in Washington last week, trekked to Coast and returns to Gotham today (Wed.) . . . **Al Helfer** and **Mel Allen** will do play-by-play for "All-Star Game" over Mutual July 10 . . . **Hana Strauss** has penned a tune, "The Jack Eigen Rhumba," for the WMGM deejay . . . **Buddy Rogers** left Saturday (30) for a month in Europe . . . **John W. Doscher**, ex-WOR, joins ABC spot sales . . . **Jane Christopher** (she's assistant to Galen Drake) has tagged her new son James . . . WOR flack **Bob Blake** planed over weekend to London for three-week hiatus . . .

R. D. Wilbur, maestro of the WINS orch, has clefted a tune, "Seersucker Serenade," inspired by a stroll up Madison Ave . . . **Lily Sapova Blake** resigning from WNYC to have a baby . . . **Arthur Hanna** to direct CBS' "This Is Nora Drake," vice **Charles Irving**, who resigned to spend more time with his new TV production outfit . . . **Ray Allen** and **Sidney Resnick**, who worked on the **Jan Murray** "Songs for Sale," have been retained by CBS for the "SFS" series with **Steve Allen** . . . Nestle Co. has appointed Sherman & Marquette to handle the Nescafe account, with Nestea, Nestle's bouillion cubes and Maggi products serviced by Needham & Grohman . . . **Seymour Siegel**, WNYC station manager, sailed last Friday (29) for six-week vacation in Italy. He'll spend most of the time in Naples, but will visit Switzerland for a couple of days too . . . **Leigh Smith**, formerly of INS, has joined **Al Durante's** radio-TV flackery at J. Walter Thompson.

IN HOLLYWOOD . . .

Helen Mack will be too occupied with other directing chores, radio and TV, so she withdrew from "Richard Diamond, Private Detective," and the assignment passed to **Nat Wolff**, who will also hold the reins on "Halls of Ivy" . . . **Sid Strotz** became a grandpappy. His son, Don, pappied a male in Pittsburgh . . . **Len White**, who has flacked in the major pic studios, has been brought into the Thompson agency of **Cornwell Jackson** as buyer of talent and story properties for "Lux Radio Theatre." He replaces **Bill Johnson**, who held the job for a year . . . **Bob McAndrews**, exec secretary of Southern California Broadcasters Ass'n, moved up as prez of Hollywood Ad Club . . . AFRA femmes are beating their gums over the sour deal they've been getting from the networks. Most of the summer house shows are action exhibits, which give the males a 10 to 1 advantage over the distaffers. If you're not the mail type you're out of luck, they bleat . . . **Rita La Roy** has asked ABC to change the title of its **George Fenneman** paneler, "Perfect Husband." She auditioned a show for the net called "Model Husband" two years ago and feels that the new program would be damaging to the sales potential of her own creation . . . **Bernie Tabakin** departed MCA where he handled the radio and TV list . . . Trade is buzzing about a top announcer, who recently blew his job to sell stocks and bonds. He just couldn't get rid of the obsession that while on the air he would utter a profane word and be disgraced in his profession.

IN CHICAGO . . .

Jack Callaghan bowed Monday (2) as the commercial spieler on the General Foods segment of the ABC "Breakfast Club" strip . . . **Norman Hirsch** ankles the Robert Kahn agency to enter the radio-TV department at Weiss & Geller . . . Chi AFRA's campaign to boost its Sick and Benefit Fund features a softball game July 14 between radio-TV personalities and the Little Leaguers comprised of youngsters from nine to 12 years old . . . Pic player **Ann Blyth** in town to appear on new religious airer on WCFL . . . **Claude Kirchner** and **Mary Hartline** are being considered for a AM disk jockey show to be aired from an as yet unpicked nitery . . . Sportscaster **Bob Elson** upped to full commander rank in the Navy Reserves . . . **Bob Guilbert**, J. Walter Thompson radio staffer, off to Nashville to scan JWT properties there . . . **William Klein**, prexy of United Broadcasting Co., handed an honorary Doctor of Fine Arts degree from the Boguslawsky College of Music . . . **Lee Hart** of Broadcast Advertising Bureau's New York office arrived in Chi last week to open a BAB office at 612 N. Michigan ave. . . . **Nina Foch** guests on ABC's "Junior Circus" Saturday (7) . . . NBC's "Quiz Kids" entered its 12 year on the air Sunday (1) . . . **Howard Dorsey** preemed his 1 to 6 a.m. disk session last week on WGN . . . WBBM's educational director **Dorothy Miller** putting the finishing touches to a series dealing with the activities of the FBI which debuts shortly. Chi FBI chief **George McSwain** will appear on the series . . . WGN, in cooperation with the Chicago Motor Club, is again airing Fourth of July traffic bulletins . . . **John Favia**, ABC tubthumper, vacationing. Ditto **Sam Cowling**, ABC "Breakfast Club" comic . . . Hotpoint is bankrolling quarter-hour news strip featuring WBBM news director **Julian Bentley**.

Garroway

Continued from page 34

women. Garroway had a cost-per-thousand men of $3.57 and cost-per-thousand women of $3.33, while Goodrich paid $4.25 to reach 1,000 men and $3.27 to reach 1,000 women.

Qualitative aspects of the two audiences, according to Videodex, were also favorable to both sponsors. Thus, Congoleum, selling its floor-coverings and Congo-Walt, would seek a married audience and statistics show that 94.5% of its audience is married. Goodrich is only a fraction behind, playing to an audience comprising 94.2% married people. In addition, with both seeking to reach the mass middle income group, Videodex shows 51.4% of the Garroway audience in the $4,000-$6,999 annual income category, as compared with 46.3% for "Celebrity." Also of interest, in view of the fact that both sponsors sell products for the home, is that 59.6% of Garroway's audience own their homes, while 61.1% of the "Celebrity" audience own theirs.

Garroway show, generally considered the prime exponent of the so-called Chicago school of TV production, had a slight edge in audience reaction to the two shows. On Garroway, 53% of the audience term the program excellent, 39% call it good and 6% deem it fair. For "Celebrity," 41% think the show is excellent, 49% call it good and 9% call it fair. Garerway also had an edge in audience reaction to the commercials, with 50% terming them interesting, 43% neutral and 2% finding them irritating, while 42% of the "Celebrity" audience think the plugs are interesting, 52% are neutral and 2% term them irritating.

RCA White Goods

Continued from page 34

pected here by G. A. (Joe) Biondo, head of Cine-Onda, local reps for all RCA products. Folsom is slated to survey the Italian and contiguous market some time in September, possibly staying over on this side for a month or longer, with an eye to setting up Italy as a merchandising spoke for markets in the Middle East, North Africa, Egypt, Israel, Turkey and Greece. The currency exchanges makes Italy a natural hub for this neck of the world. France, like Great Britain, comes under a separate international setup.

Navy Network

Continued from page 30

George O'Brien, Richard Conte, Macdonald Carey, Yvonne DeCarlo, Audrey Totter, Scott Brady, Joan Evans, Frank Lovejoy, J. Carroll Naish, Richard Denning, Robert Stack, Robert Preston, Preston Foster, Coleen Gray, Michael O'Shea, Bill Goodwin, Wayne Morris and Jeffrey Lynn.

Final show in the series was "Life Line," starring Claire Trevor, a dramatization of Commander Mary Sproul's dash from San Francisco to Korea in 42 hours with whole blood for the front lines.

D. C. Transit Strike

Continued from page 34

supplied by the D. C. traffic department acquainting motorists with parking relaxations during the strike, which permitted angle parking across trolley tracks in downtown streets.

Station WWDC-FM continued its transit radio operations, notifying advertisers they would not be charged and that they would be given the benefits of the home audience as a bonus. Ben Strouse, WWDC manager, said the TR programming has attracted a loyal audience and that he didn't want to deny it accustomed programs by duplicating the AM format.

Pegeen Fitzgerald

Continued from page 34

of the plug, through a loose coupling, saved her from possible fatal results. As it is, she knows she tuned in on Gabriel Heatter and he was still on for a minute or so after the clatter of the loose plug startled her out of the almost-quarter hour nap.

Hospitalized for over a week, Mrs. Fitzgerald will be unable to resume with her husband on the WJZ-TV series for another two weeks, or more. Any strong studio lamps are tabu. She returned to the AM series yesterday (Tues.) morning.

At first some grafting on her chin and one left cheek spot was suspected as almost inevitable, but that's now unnecessary, largely credited to the Lenox Hill Hosp's new techniques in "Navy bandaging." A portion of her body may be more severely burnt, but that will not be determined until after she ceases her twice-daily hospital treatments, although she was discharged formally from the hospital.

Paradoxically, after the sunlamp over-exposure, smelling the artificial ozone, she felt "toned up," but at the theatre she went from the chills to fever. The neighborhood druggist urged her to "go to Lenox Hill for at least more expert treatment," but at the clinic—this was now near-midnight Monday night—they wouldn't let her go home, and insisted on bedding her.

Guesters are pinch-hitting for Mrs. Fitzgerald on the TV show as they did on both the AM and the video programs all of last week. Duo's executive secretary Gloria McGrath was one of the more prolific stand-ins during this hiatus.

American Chicle Buys Spots on 'Pyramid Plan'

American Chicle has bought a participation in ABC's "Pyramid Plan" in a saturation drive for its Clorettes, chewing-gum bad breath remover. Outfit will get one one-minute spot on "Step the Music," "Fat Man" and "The Sheriff."

Deal is for eight weeks and starts Sunday (8), just one week after Procter & Gamble bows out of "Pyramid." Agency is Dancer-Fitzgerald-Sample.

Freeze Lift

Continued from page 30

majority of the Commission seemed to share the view advanced by proponents of the FCBA position, including a number of FCBA members, that the case against legality rests on a narrow reading of the Communications Act.

In fact, FCC Chairman Wayne Coy and Comr. Edward Webster were so impressed by the fact that so many FCBA members supported the allocation plan that they put William A. Porter, prexy of FCBA, on the carpet to defend the propriety of his organization's action in bringing the question before the Commission.

Supporting the Commission on both the allocations and the set-aside was a lineup which included Richard Salant, counsel for CBS; Telford Taylor and Seymour Krieger, representing the Joint Committee on Educational Television; James A. McKenna, Jr., counsel for ABC; Gustav Margraf, for NBC; Henry Fischer, counsel for the New York State Board of Regents; George O. Button, counsel for WGAL-TV in Lancaster, Pa., WDEL-TV in Wilmington, Del., WBRC-TV in Birmingham, Ala., and various applicants; Vernon L. Wilkinson, for various stations; Abe Stein, for Sarkes Tarzian (WTTV) in Bloomington, Ind.; Ernest W. Jennes, for Lowell Institute in Boston; Maurice Barnes, for Michigan State College, and FCC general counsel Benedict P. Cottone.

Attacking the allocation plan or the educational set-aside were, besides Porter, Theodore Pierson, representing WTTM in Trenton, N. J., and various applicants; Paul Spearman, for various stations; Robert M. Booth, Jr., counsel for WKMH in Dearborn, Mich.; Thad H. Brown, Jr., director of the TV branch of NARTB; E. D. Johnson, representing Du Mont; Thomas W. Wilson, representing various stations; and Arthur W. Scharfeld, for several applicants.

Some of the lawyers argued only against the legality of the educational set-aside, taking the position that the Commission has a right to assign certain channels to an educational service but cannot spot particular cities for such stations. Others contended the agency cannot reserve channels for a service unless the demand is established.

Profitable TV Audience
exclusive with
WGAL-TV
Channel 4
LANCASTER, PENNA.
NBC TV AFFILIATE
Clair R. McCollough, Pres. A STEINMAN STATION
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

560's the Rave Wave
On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,982,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL

Inside Stuff—Radio

Point is being raised whether these days in radio, when broadcasters are working with a lot of participating bankrollers, sponsors can be as finicky as they were when they spent big coin and controlled a whole package.

Last week, a few days before American Tobacco's new five-minute news strip started on Mutual Monday (2), BBD&O agency had to scurry to find an announcer to replace Arthur Van Horn, who had been shedded for the assignment. Client first insisted that Van Horn, who broadcasts on WJZ, N. Y., and ABC as "Dean Cameron," bar any laxative accounts on that show. Horn, who had a drug sponsor hooked for WJZ, got the latter to agree to plug products other than his laxative.

Then Lucky Strike asked for a guarantee that ABC would turn down any other cigarets on the Cameron stanza. ABC replied it was open for Luckies to buy time on its show, but otherwise it wouldn't nix other tobacco biz. As a result, Van Horn didn't get the Mutual show and Les Higbey from Washington will be used instead.

First of four weekly broadcasts dramatizing civil defense workers and equipment in action will be beamed on Wednesday (11) at 11:30 p.m., on the N. Y. State Civil Defense Network's "Plan for Survival" series. Documentaries, including tape-recorded segments, will kick off with reports on the "Operation Niagara" and "Operation Rescue" tests.

Col. Lawrence Wilkinson, state civil defense director, said that the initial program on the 138-station hookup will include actual sounds of the equipment and personnel mobilized in the recent tests, which included trainees battering through walls, tunneling under rubble, etc.

Producer-director for the series will be James Fleming, NBC commentator and editor of the "Voices and Events" airer. Series will include voices of kids from Hiroshima, President Truman, Gov. Dewey, Col. Wilkinson and Winston Churchill.

Annual WCCO show in Minneapolis Auditorium July 21 in connection with Aquatennial, summer mardi gras, will include Dennis Morgan, Ken Murray, Laurie Anders, the Chordettes and Bob De Haven, the last-named a Minneapolis radio personality. Show again will be emceed by Cedric Adams, top local radio personality and Minneapolis Star columnist.

Previous WCCO-Aquatennial shows have been headlined by Bob Hope and Arthur Godfrey. On one of them both Hope and Godfrey appeared. Admission is charged to shows and they've attracted capacity crowds although broadcast—in part on national CBS hookup.

Armed Forces Radio Service has signed Monica Lewis for a pair of quarter-hour shows weekly for beaming on 60 overseas stations. Tagged "Personal Album," shows will consist of informal chatter, answering servicemen's letters and requests. Initial platter will be recorded July 18 with Tom Smith producing in a deal arranged by AFRS, Hollywood Coordinating Committee and Miss Lewis' studio, Metro. Similar series during World War 2 starred Dinah Shore, Ginny Simms, Jo Stafford and others on an alternating basis.

WOV, N. Y. bilingual indie, has come up with a twist on the telephone giveaway airer. Outlet is beaming a nightly program, backed by De Nobili cigars, on which the prizes are paid in Italian lire to needy persons or charitable organizations in Italy. Local winner, however, also gets a Heibrue watch. One listener's correct answer won 70,000 lire for a beneficiary in Italy.

Those called have the choice of gabbing with the announcer in either English or Italian, whichever language they prefer.

Snow Crop Buys Into Sat. Nite 'All-Star Revue'

Snow Crop, which had dropped out of NBC-TV's "Saturday Night Revue" because of food stores being closed on Sundays, is coming back this fall to the web—again in a Saturday evening slot.

Frozen food outfit is buying into "All-Star Revue," the NBC stanza which will have three rotating sponsors on Saturdays, 8-9 p.m. "All-Star" is now two-thirds sold. Pet Milk, which had been one of the rotating bankrollers when the airer was titled "Four-Star Revue" and skedded on Wednesdays, is moving over with the stanza as the second backer.

Still Plenty Bugs In Empire State Antenna; All Stations Get Grimes

Reception of the signal from WNBT, N. Y., since the NBC-TV key began transmitting from the new antenna on the Empire State Building, reportedly has worsened in part of Gotham's midtown center although the overall reception in the coverage area has improved.

NBC engineers are working on improving reception in these areas, where, of course, there are a goodly number of agencies, clients, VIPs, etc. It's hoped that they can make some corrections by August.

Engineers comment that no one antenna site will be 100% perfect and that there's always bound to be some trouble spots. They say that undoubtedly there has been an improvement in reception in many midtown bluildings, although the change in others may have been for the worse. In the latter case, it's natural for the setowners to squawk.

All the stations get gripes from some viewers. WJZ-TV, it's known, has established a special department to fix VIPs' sets, and generally it has to improve the signal on several channels in addition to its own.

IBEW's Knuckles Rapped by NLRB For Taking Swipe at WBTV Shows

Washington, July 3.

In the first case of its kind, the National Labor Relations Board last week ruled against a union for attempting to force concessions from a video station by circulating handbills attacking the programs as second-rate.

In upholding the right of WBT in Charlotte, N. C., to dismiss nine technicians who distributed the circulars, the Board, by a 3-1 vote, held that the tactics of the union (International Brotherhood of Electrical Workers) in failing to disclose its purpose to the public "were hardly less 'indefensible' than acts of physical sabotage."

The handbills, the Board said, did not bear the union's name but were signed simply "WBT Technicians."

While it is proper for employees to exhort consumers to boycott their employer unless he changes his labor policy, the majority ruled, it is a different thing to appeal to the public "that the employer ought to be boycotted because he offered a shoddy product to the consuming public—not because he was 'unfair' to the employees who worked on that product."

The handbills were distributed widely through Charlotte last summer shortly after WBTV got into operation. The distribution, in busses, barber shops, restaurants and at the union's picket line at the station, said the Board, "occasioned widespread comment in the community and caused respondent (WBT) to apprehend a loss of advertising revenue due to dissatisfaction with its television broadcasting service."

Murdock's Stance

In dissenting with the majority, board member Abe Murdock took the position there was nothing unlawful in the union's activity. The employees, he said, "did no more than to point out to the public what in large measure it already knew—that the employer's TV programs consisted largely of canned film and varying degrees of antiquity with no live local talent as in other cities.

"True, the handbill might be embarrassing to the respondent and might require it to explain its inability to present better programs or even provoke a decision to purchase equipment to televise some live local sporting events, etc.

"But is the right to engage in concerted activities to be made so ephemeral as to be forfeited simply because the activities are embarrassing to the employer?"

The handbill, headed "Is Charlotte a Second-Class City?" asked its readers: "Did you know what all the programs presented over WBTV are on film and may be from one day to five years old? . . . Why doesn't the Jefferson Standard Broadcasting Co. purchase the needed equipment to bring you the same type of programs enjoyed by other leading American cities. Could it be that they consider Charlotte a second-class community and only entitled to the pictures now being presented to them?"

Munson Realigns NBC-TV Production Services

Lyman Munson, NBC-TV director of tele operations, has realigned the web's television production services reporting to Fred Shawn. Production services department has been divided into two sections, both under Shawn: production operations, of which James Kovach has been named manager, and staging services, with Benjamin L. Webster appointed manager.

Robert J. Wade, former manager of production services, has been named executive coordinator of production development for the department, with emphasis on new techniques and color.

Robert Brunton was appointed supervisor of stage special effects.

Thanks, Gentlemen!

WICU-TV, located at Erie, Pennsylvania's third city, cooperated with the Erie Dispatch, to show the nation's newspaper and television folks some real merchandising promotion!

We've been awarded the NBC-Colgate Palmolive Peet award in competition with more than sixty other TV stations.

Within the few days of the contest we received more than 55,000 box tops as votes in this city of 160,000 people! The Erie Dispatch had more than 100 stories, WICU gave upwards of 600 promotional plugs, the city staged a parade; everyone in the great Tri-state area cooperated to make this the most fantastic sales SUCCESS STORY OF 1951!

In behalf of Television Station WICU and The Erie Dispatch, we thank you for this award.

EDWARD LAMB
President

● WICU is closely affiliated with WTOD, Toledo, and WTVN, Channel 6, Columbus, Ohio.

WICU and THE ERIE DISPATCH
ERIE • PENNSYLVANIA

Television Chatter

New York

Barbara Joyce on NBC's "Philco TV Playhouse" Sunday (8) . . . **E. G. Marshall** and **Doris Lesehman** guest on CBS' "Crime Photographer" tomorrow (Thurs.) . . . **Clifford Sales**, 12-year-old thesper, plays Tom Sawyer on "Kraft Theatre" tonight (Wed.) . . . **Bob Shepard**, "Man Against Crime" announcer, to emcee two kid shows for WNBT, "PAL Show" and "Time for Adventure" . . . **Marta Brandt** featured on DuMont's "Shadow of the Cloak" tonight (Wed.) and CBS' "Web" July 11 . . . **Francis Martin, Jr.** (ex-DuMont), appointed to N. Y. staff of Blair-TV, station rep outfit . . . **Caroline Burke**, producer-femcee of NBC's "Vacation Wonderlands," which returned to the air Monday (2), has added a new service—travel chart spotlighting $100, $200 and $300 vacations.

Horace McMahon, back from Coast retakes on Paramount's "Detective Story," plays lead on "Martin Kane" tomorrow (Thurs.). This is an "added" show in NBC series, the season having officially closed last week, when **William Gargan** ended his association with the show. He's being replaced next season by **Lloyd Nolan** . . . **Merrill Heatter**, "We, the People" production assistant, planed Monday (2) for Europe to canvass military posts abroad for material . . . **Ed Byron**, producer-director of "Mr. D. A." spending a week in Cincinnati and Columbus on behalf of "Honorary Mr. D. A." awards to local youngsters . . . The **Dan Seymours** left Friday (29) for month on Cape Cod . . . **Melville Ruick** into "Door With No Name," series replacing "Big Story" for Pall Mall . . . **Jarmila Novotna**, Metop star, appears on **James Melton's** NBC stanza tomorrow (Thurs.) . . . Aviation pioneer **Jimmy Doolittle** guests on CBS' "Celebrity Time" Sunday (8) with **Vivian Blaine** . . . **Arthur Pine** has inked TV rights to "Miss New York City of 1952" contest . . . **Ira H. Kraster** has rejoined Hackery of Community Chests of America and is working on film and video material for the 1951 fund campaign . . . **Robert Colodzin**, co-author of "Your Career in Television," has joined Cecil & Presbrey as the agency's TV production supervisor for Tintair shows . . . American Magazine's July issue has article on WTTV, station in Bloomington, Ind., town with 28,000 population . . . **George** and **Gertrude Fass** scripted opener on NBC's "Fireside Arena Theatre" last night (Tues.).

Irving Fields' trio guests on DuMont's "Cavalcade of Stars" on Friday (6) . . . **Lili Darvas** featured on "The Clock" preem Friday (6) . . . **Roger Sullivan** added to ABC-TV's "Date With Judy" cast . . . **Jack Barry** being seen on three Gotham stations in one hour Tuesday eves, "Juvenile Jury" on NBC-TV and WOR-TV and "Life Begins at 90" on ABC-TV . . . **Marcella Carney**, CBS-TV associate director, plays a columnist in the RKO pic, "Hard, Fast and Beautiful" . . . **Rosamond Vance** set for two "American Inventory" NBC-TV documentaries, July 8 and Aug. 5. In between she does singing lead in "Brigadoon" at Cape Cod Music Center, Bunzard's Bay, Mass., July 16-22 . . . Infant son born recently to the **Marie Lewises** (he's CBS exec TV producer) home from the hospital belatedly, being delayed by premature birth and incubation.

Nell Hamilton guests on CBS "Meet Your Cover Girl" Jr., 12 . . . NBC's **Pat Weaver** and **Ed Sudden** tossed a party for **Rudy Vallee** at "21" Monday (2), at which agencies were given a pitch on the crooner's new daytime stanza . . . **Lee Tiernay** guests on "Celebrity Time" for the sixth time Sunday (8).

Hollywood

Clete Roberts, KLAC-TV newscaster, skied to Alaska to film 20 telepix for his program . . . Universal Recorders has added $60,000 worth of equipment to service television . . . KFI-TV and AM general manager **George Whitney** back from trek at NBC conclave in N. Y. and NARTB session in Washington . . . **Edward Edison** joins engineering staff at KLAC-TV . . . **Mikel Conrad** and **Cleo Moore** have feature roles in "Bed and Board," comedy telepix toplining **Charles Coburn** and **Spring Byington**, rolling at General Service studio . . . Tele-Que's June survey puts **Spade Cooley** of KTLA at top audience preference rating; **Milton Berle** second and KTLA's Thursday wrestling third . . . **Dorothy Comingore** and **William Lester** set for leads in "Handcuffed." **Frank Wilbur** vidpic . . . **Arkansas Andrews** subs for **Doye O'Dell** on KTLA while the cutonester vacations in Texas . . . Allegro rolls "The House of Ulysses," telepic at Goldwyn studios July 16, with **Pamela Blake** in femme lead . . . First annual sales session of Snader Sales was held in Beverly Hills over the weekend. Snader has skedded 400 films with music names plus 15-minute, half-hour and hour shows, all to be shot in color . . . **Bob Petkin** is new producer of the **Joe Graydon** show at KLAC-TV, replacing **Al Lapin, Jr.**, who ankled to become assistant in charge of teevee film production for Agency of Civilian Defense of the Government . . . Paul Parry Productions shooting "Poster Girl," third in a series of 13 telepix, part of series tagged "Camera and Models in Action" . . . Robert Mann Productions is prepping series of half-hour vidpix comedies labeled "Boss Lady," for NBC. Mann is now in Gotham with pilot film. Series will be shot at General Service . . . **Buddy Cole** joined KTLA's staff, backstopping "Time for Beany," in place of **Korla Pandit**, who ankled channel to ink with New World Productions.

Ed Sullivan's "Toast of the Town" may not be with Coast viewers next fall. Lincoln-Mercury dealers here, who pay pro rata share of cost of the N. Y. show, are reported unhappy with the results and will look around for a local show. "Toast" competes with NBC's "Colgate Comedy" lineup Sunday night . . . **Jeanne Gray**, KTSL performer, was married Saturday in Santa Barbara to Dr. John Brown McDonald of the Branch clinic . . . **Kay Mulvey's** "Open House" will be kinnied by KTTV for eastern sale . . . KTSL is dropping the all-Negro music show, "Chicks and a Fiddle," after four telecasts. No sponsor interest.

Chicago

Jack Brickhouse, WGN-TV's sports expert; will share play-by-play chores on the telecast of the All Star baseball game next Tuesday with **Jim Britt** . . . **Burr Tillstrom**, "Kukla, Fran & Ollie" mastermind-er, and KFO producer **Beulah Zachary** sail this week for Europe on the Liberte . . . Chicago Hudson Dealers start bankrolling WENR-TV's Wednesday night wrestling remotes tonight (Wed.). Show is gabbed by **Wayne Griffin** . . . WGN-TV program director **Jay Faraghan** in New York conferring with DuMont execs . . . First National Bank bows out as bankroller on Clifton Utley's "Front-line Camera," beamed Saturday nights on WNBQ . . . **Gay Compton** is back on WGN-TV's "Pet Shop" after a bout with chicken pox . . . Cowboy warbler **Roy Starkey** has been pacted to a termer at WBKB. He debuted Monday (2) on a late afternoon strip . . . "Magic Slate," half-hour Sunday afternoon mop-pet-angled show bankrolled on alternate weeks by Derby Foods on NBC-TV, takes a hiatus after the July 8 frame . . . **Bard Patton**, producer **Phil Patton's** youngster who plays Scampy The Clown on ABC-TV's "Super Circus," takes off next week for an outing at a Wisconsin boys' camp . . . Muntz TV racked up earnings of $740,852 on sales totalling $27,147,084 during fiscal year which ended March 31 . . . **Ben Coyle** joins WBKB's "Hit Spot" as regular vocalist . . . **Bill Vidas** ankles Chi ABC to join the TV section of the Tweet Hogan talent agency.

London

Richard Dimbleby on Friday (6) will be re-visiting old places in the second birthday program of "London Town" . . . **Lionel Brown's** "Square Pegs" is being directed by **Kenneth Buckley** tomorrow (5), with **Jane Hylton** and **Derek Bond** . . . Film stars **Margaret Johnston**, **Robert Beatty** and **Beatrice Varley** starred in yesterday's (3) production of **John Van Druten's** "There's Always Juliet" . . . **Richard Sharp's** play, "Where Love Is," from a Tolstoy short story, is being adapted for "Children's Hour" next Thursday (12) by Nan Macdonald . . . Saturday's (7) variety spot will be filled by "The Top Hat," with **Richard Murdoch**, **Roger Smith** and **Jacqueline Ricardo** . . . Ex-Gaiety girl **Ellaline Terriss** (Seymour Hicks' widow) is being featured in the next "Personally Speaking" program Saturday (7) . . . George Birmingham's novel, "The Search Party," is being adapted as next Sunday's (8) drama offering, with **Douglas Allen** staging . . . **Richard Leech** and **Ursula Howells**, who have just returned from Broadway, have the leads.

New Crosley Converter To Receive CBS Tint TV Gets N.Y. Demonstration

Crosley Division of Avco Manufacturing Corp. last week exhibited in N. Y. a converter to receive CBS colorcasts. Slave unit can be attached in a few moments to Crosley TV receivers which have been turned out in the past 18 months, but not designed for other firms' tele sets.

Officials said that the unit can be put into production "at any time there is a demand for it," but were not specific about a starting date and added that price would depend on demand and other factors still undetermined.

While announcing that Crosley is ready to manufacture the converter when volume production may be warranted, Crosley general-manager John W. Craig took a dim view of the Columbia tint system. He said, "The incompatibility of the present commercial color system may weigh heavily against its public acceptance," since it can't be received in black-and-white on existing sets.

He added that "an enormous amount of development is being done on an all-electronic compatible system and there is every probability that it will emerge very soon." He said Crosley, along with other outfits in the Radio-Television Manufacturers Assn., is working on phases of an all-electronic compatible system method.

Inside Stuff—Television

Chicago Tribune, which frequently has turned its editorial attention to alleged "slanting" on radio and television, carried a yarn Sunday (1) bylined by radio-TV editor Larry Wolters charging network video with pro-British "leanings." Piece, reportedly written on direct commission from Trib editor-publisher Col. Robert R. McCormick, claimed that British propagandists are getting their "messages" planted in TV plays and programs. Denials of the charge by web officials were included in the article.

Earlier this year Wolters in his Trib column waged a campaign against NBC-TV's "Who Said That?" in which it was charged that the quiz show panel was being loaded with pro-administration and anti-Robert Taft guests.

Alfred Hitchcock, films' ace mystery megger, is by no means ready for TV. The director, visiting in Philadelphia on behalf of his latest pic "Strangers on a Train," was discussing the subject with Charles Vanda, former Hollywoodian now v.p. in charge of television at WCAU-TV.

Hitchcock's prime objection to the new medium is economic. One of the webs asked him to do a suspense series, to be budgeted at $28,000 per show, with each program to run approximately an hour. Jack Warner, Hitchcock said, goes for a budget of $1,500,000 for a single work of his which will run little more than 90 minutes.

Novel kine or trailer is being adopted by WNBT, N. Y., at signoff time every night. Instead of the usual cards with off-camera voice announcing the next day's programming, the station will have Mary Kay Stearns, getting ready for bed in a boudoir setting, gabbing on what she's going to do tomorrow, the shows she'll watch, the stories, stars and sponsors, etc. She'll be on cross-the-board.

Mrs. Stearns is wife of NBC director John Stearns (they had their own show, "Mary Kay and Johnny"), whose idea the live trailer is. He says, "I've got to be at the studio to pick Mary Kay up anyway, so I may as well direct the show, too."

Nose-counter C. E. Hooper has joined the American Television Society's committee on TV commercials, which is surveying practices and preferences of agencies and tele film producers.

Other members of the group are Gene Reichert, G. M. Basford Co., chairman; Thomas J. Dunford, Transfilm, Inc.; John Freese, Young & Rubicam; G. David Gudebord, N. W. Ayer; and Leslie Roush, Indie producer.

TV Reissues

Continued from page 33

times before on other airers, with good response.

TVA Flaps Restrictions

"Mama," on CBS-TV, has repeated several of its earlier scripts. "Ford Theatre," forced to postpone a production due to illness of star Margaret Sullavan, reused a kine made last fall. In that case, talent was paid another fee. Television Authority intends to establish restrictions on the showing of a kinescope in any area where the program was originally carried. In the meanwhile, however, the webs can rescreen kines with written okay from TVA.

Live talent union has been giving approval, provided thespers are paid full original fees. Example is "Tom Corbett," for which Kellogg's is rescreening kines of the ABC-TV shows on NBC-TV and paying the full fee. Sequences spread over eight quarter-hour telecasts on ABC-TV are being cut to one half-hour on NBC-TV, with live narration bridging the gaps.

Pabst, which during the summer is reshowing kines of bouts staged under its sponsorship in the past season, is also paying reuse fees to the leather-pushers. Ratings on these repeats will be watched by networks and agencies to learn the pulling power of sports events where the outcome is known and the suspense nil.

Vidpix have been getting a fair amount of rehearsing, as General Mills' "Lone Ranger," which reprised some early episodes last summer, or Crosley's "Fireside Theatre" pix. New York Ford Dealers have just bought "Story Theatre," a rescreening of old vidpix, for the WNBT local market.

Packagers

Continued from page 33

Others, however, feel that if a network isn't interested enough in an outside show to give it a whirl on kine, there's little sense in laying out the dough for the audition.

Some shows, of course, are sold without benefit of a kine. "Who's Whose," which preemed on CBS-TV for Sanka Monday (25), was sold to the sponsor by the agency, Young & Rubicam, by means of an audition tape, done in a radio studio, with photos of the panel and guests in action—as a substitute for the kine. Later, after the series was sold, an audition kine was prepared to shake out any bugs in the format. Series, incidentally, was yanked after one broadcast.

Chicago—Fort Industry Co. has opened a Chi sales office headed by Reynold R. Kraft, who will report to Tom Harker, veepee-national sales director in N. Y. Kraft formerly was with Paul H. Raymer and NBC.

CHI UNION BLAMES GOVT. IN TV SET MFG. LAYOFFS

Chicago, July 3.

Television set sales in this area continued on the downgrade during May, according to the latest Electric Assn. tally. New set purchases during that month dropped to 9,929, compared to 25,148 during the same month last year. Survey pegs the current receiver circulation at 930,399.

The recent decline in set sales has resulted in the layoff of some 13,000 workers in the electronic field, according to the AFL Electrical Workers union. Local 1,031 last week dispatched a letter to President Truman blaming the layoffs on governmental action. The union holds that the FCC-imposed freeze on new video stations, credit restrictions and lack of defense contracts in the Chicago area are causing the slacking off in production.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

KLIX
KUCK
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

SEE CHARLIE CURRAN
Seaboard Studio

LARGE AND SMALL
BALLROOMS
AVAILABLE FOR
TV REHEARSAL
LESTER LOCKWOOD
HOTEL ABBEY

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 150 MUNTZ-TV sets for cash sales of over $30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK-AM-TV-DETROIT
WJBK-TV—CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

KTHS in Clear, Rivals Bow Out

Washington, July 3.

A three-way contest for the 50 kw facilities on 1090 kc was suddenly terminated last week when the second of the original applicants withdrew in the midst of hearings. The action left the field clear to KTHS in Hot Springs, Ark., now using the 1090 spot with 10 kw daytime and 1 kw at night, which wants to move to Little Rock and operate on the same channel at maximum power fulltime.

Hearings for the facilities were being held before Examiner Basil Cooper when the rival applicant, KGRH in Fayetteville, Ark., filed a petition requesting dismissal for the reason that "further prosecution of the application would be financially impractical." The station said its conclusion was "grounded on the greatly increased costs of equipment and construction, which have arisen since the filing of the application."

On the day preceding the withdrawal, Cooper had refused to allow a recess in the hearings after discovery of an error in the engineering data supplied by KGRH. The station's consultant, George P. Adair, said the error was made by an engineer on his staff who is now on his honeymoon. Cooper gave permission to correct the error.

KGRH, a 250-watter on 1450 kc, applied for the 1090 facilities only last March. A third applicant, WNOE in New Orleans, which operates with 50 kw daytime and 5 kw night on 1060 kc, dropped out just before the hearings began.

KTHS, although without competition for the 50 kw facilities, still has some hurdles to surmount. Important questions must be resolved before the 1090 kc channel can be used in Little Rock on high power. These involve determinations of possible overlap between Little Rock and the service area covered by the 50 kw KWKH in Shreveport, La., both headed by John D. Ewing.

Other problem concerns interference which might result to other stations and possible conflict with use of the channel by countries party to the North American Regional Broadcast Agreement.

Kansas City—Ken Parsons moves up to newly-created post of associate farm director at KMBC-KFRM. He has been assistant farm director since he joined Midland Broadcasting about four years ago.

NBC-TV Comics

Continued from page 31

those to set up shop in Gotham.

Further, Weaver is making allowances for each of the Coast-berthed comics to do perhaps two shows out of New York each season, time and situation to correspond with nitery, vaude or other commitments which will find them traveling.

Such TV personalities as Beatrice Lillie, Olsen & Johnson (who have a new deal with NBC) and Tony Martin, who have made sporadic "Comedy Hour" appearances," will do their shows either out of Hollywood or N. Y., depending on their other commitments.

Shift of the comics to Hollywood will ease network tension in relation to the studio space situation, for the rehearsal time required in these full-hour extravaganzas has created a serious bottleneck and shunting of other shows to empty lofts and even remote areas in New York.

Thus the TV situation will parallel that of radio some years back, when the lure of films, climate and general living conditions gave Hollywood No. 1 ranking on top AM-originating programs.

Western Reserve

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resumed in the fall and WEWS will offer two college courses carrying full credit. One course will be psychology; the other will be announced later.

Added Leathem: "Produced on this quality basis, Western Reserve TV programs will always find a place on commercial TV channels and would be entirely capable of securing sponsors.

"What we need is not a TV station, but a TV studio, which might be connected to the commercial transmission facilities. This would give us greater opportunity to rehearse and perfect Reserve productions."

Reserve's interest in TV dates back to 1942, when the University sent a group of students to WRGB for experience. WRU also produced this area's first studio show on WEWS in 1947.

The University is offering both graduate and undergraduate TV courses.

Fort Industry

Continued from page 33

community to see that its viewers do not get anything in bad taste. Some of the things that used to be done on AM (before the code) are now being tried on TV. However, television is more convincing than sound and so the result is more emphatic," Flanigan said. He added that many old motion pictures were censored by WSPD and not shown because they, too, violated standards of good taste.

"We definitely object to specific scenes now carried on television, such as certain types of dancing, excessive drinking, over-exposure in attire, indications of lust, "out-of-this-world" stuff like vampires, certain bedroom scenes, and similar violations of good taste. After all, our medium goes into the home, and we have a definite responsibility to the community," he declared.

CBS 'Big Family'

Continued from page 26

from clerical and secretarial employees in those two buildings. In addition, there will be one delegate from the Grand Central building and one from the 54th St. and 76th St. buildings.

Representation will be primarily on the basis of general job classifications rather than departments. Employees are nominating the representatives, with the election to take place Friday (6). Results will be announced July 13.

For five years the white-collarites had been represented by the Radio Guild, of the United Office and Professional Workers (a group later expelled from the CIO). This spring, following expiration of the Radio Guild contract, a National Labor Relations Board poll gave a plurality to the Newspaper Guild, but no one union gained a majority. A runoff election, between the newspaper union and "no union," gave a majority to "no union."

Salt Lake City Radio Biz on Steady Upping; Video Seen as Factor

Salt Lake City, July 3.

General picture of local radio biz shows a definite rise over last year, with four out of five stations reporting things on the upgrade, and one not available for comment.

KSL, CBS outlet, rates the first quarter of 1951 13% over last year, for local biz. Frank B. McLatchy, sales manager, lays the increase to station's upped audiences. According to surveys, KSL now rates tops in every rated period, and jumped listening 35% in mornings, 64% in afternoons and 1% in evenings, over pre-TV days.

As a result of hypoed listening, station raised its daytime rates 10% to 20%, starting June 1.

F. John Schile, KUTA sales manager, says this ABC station is 22% over 1950, and the Rocky Mountain Broadcasting System, an 11-station web, operating in four states, is showing a juicy 100% rise. This can partly be explained by the addition of two new outlets, and the fact that the net is just two years old.

KALL, Mutual affiliate, is showing a 10% improvement this year, according to Thomas A. Anderson, station sales manager.

KDYL's prexy, S. S. Fox, wasn't available for comment on his NBC station's situation.

City's only indie, KNAK, had no exact figures for this year, but Richard Conner, station manager, says 1950 was 9½% over previous year, and this year seems to be more than holding its own.

Consensus among all KSL execs is that the rosy outlook is the result of harder scratching by time salesmen. Market has grown more competitive with TV entering the picture, and the boys are on the street more than previously. They now grab off sponsors who were never snagged before. Schile thinks he's getting some runoff gravy from TV. Dealers who tried video, and found the bite too heavy, are now turning to AM. This, he says, is particularly true of auto dealers away from central markets, who complain that TV does them no good on a co-op basis, when they're off in the sticks.

Other heavy contributors to the revenue are appliance dealers, furniture stores and auto outlets. They've been running heavy inventories and meeting buyer resistance, so they've taken to the air to get new life into sales.

CIRCLING THE KILOCYCLES

Memphis—Paul H. Raymer, station rep outfit, has appointed Hugh Murphy to manage its new southern office located here. Until recently Murphy was manager of KWEM, West Memphis, Ark., and before that he was director of radio and tele for Lake-Spiro-Shurman, southern ad agency.

Seattle—KING, indie station here, has grabbed 26-week contract for broadcast of "Standard School Broadcast" of Standard Oil Co. of California. Marks first time long time school program has been on an indie station here.

Kansas City — Frank Wizarde has joined the staff of KMBC, and takes over a spot in the Brush Creek Follies, western and hillbilly Saturday night session. For several years Wizarde was a staff member at rival station, WHB, where he handled m.c. and disk jockey stints.

Memphis—George Mooney, w.k. Memphis sportscaster and former commercial skipper of WHHM, local all-night indie here, has moved over to WMCT and WMC sales and sports. Henry Slavick, g.m. of the Scripps-Howard TV and AM operations here, announced the appointment of Mooney to his staff.

Schenectady—WRGB will begin Thursday (5) an hour's origination from the Saratoga Raceway (trotting), under sponsorship of Genesee Beer and Saratoga Vichy. Bill Carpenter will handle interviews; Roy Shudt will call races. Gordon Tuell is to be the producer.

Columbus—Mary L. (Jo) Weaver named women's director of WVKO, lone independent FM station here, replacing Jeanne Wayland, member of station staff since it went on the air two and a half years ago. Miss Weaver formerly did a disk jockey stint in western Florida and was assistant program director of WFTL, Ft. Lauderdale.

Pittsburgh—Engineer Ed Weinheimer has left WCAE to do research work for Uncle Sam and is being replaced by Dick Noullet, from WLOA in Braddock . . . Henry DaBecco, WJAS announcer, interviewed Harry Martin, president of American Newspaper Guild, on the CBS program, "Cross Section USA," during the Guild convention here . . . Ted Kenny, chief engineer at KDKA, just celebrated his 25 anni with Westinghouse station . . . Lieut. Don Bell, former WCAE announcer recently recalled to active service and then assigned to Mitchel Field, L. I., is enroute to England to join the Third Air Division . . . Thursday night quarter-hour of chatter on WWSW by Charles F. Danver, Post-Gazett columnist, has faded for the summer. It'll go back in the fall under same sponsorship, Peoples First bank.

Cincinnati—Jack Palmer, formerly with Pacific Broadcasting Corp. as a sales exec in Centralia and Raymond, Wash., has joined the WKRC-TV sales staff, headed by Don Chapin. Station also added Bud Chase, announcer and disk jockey, previously with WBBM, Chicago, and outlets in Wisconsin, Indiana and Ohio. Bob Jones, announcer, switched from WKRC to WKRC-TV.

Baltimore — Tom Tinsley president, and Robt. C. Embry, v.p., of WITH, announce promotion this week of Richard Rudolph to post of general sales manager, and George Schaeffer, to local sales manager. Charles Tracy, formerly with Muzak, has been added to sales staff.

Los Angeles — Harold Lindley, for the past six years manager of the Headley-Reed Co. Hollywood office, has switched to H-R Representatives as veepee and L.A. manager. H-R rep outfit was formed a year ago by the former namesakes of Headley-Reed. Dorothy Lorusso Dubnow, Lindley's assistant, is also moving over.

U. of Detroit Grid Sponsor

Detroit, July 3.

For the second consecutive year, broadcasts of the complete 1951 University of Detroit football schedule has been awarded to WJBK under sponsorship of the Plymouth Dealers of Greater Detroit.

Station is entering its sixth year as outlet for broadcasts of the games.

KXOK-N. D. Pact

St. Louis, July 3.

KXOK, the local ABC outlet has inked a pact to air all Notre Dame gridiron contests next fall and two local bankrollers have been found. The broadcasts will be exclusive in St. Louis.

Sponsorship of the nine-game sked will be by General Electric and General Electric Appliance Dealers in the Greater St. Louis area.

Eileen BARTON
ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV—11 P.M. TUES-THURS-FRI
Direction: M. C. A.

APARTMENTS
For Exclusive Tenants
A brand new modern elevator apartment house with all latest modern improvements built especially for exclusive tenants. LARGE 1½; 1½ WITH TERRACE AND 2½ WITH TERRACE. Now available in the most modern and unique building. Rentals from $130.00 up. Occupancy by August 1. Apply on premises. 39 East 78th Street, New York. (Between Park and Madison Avenues.)

FOR RENT
STUDIO - OFFICE
Attractive, large and small room, foyer. Furnished with Steinway Grand and "mikes" or unfurnished. Suitable—Producer, Agent, etc. Steinway Hall. Call Circle 6-7661—4-6 P.M.

THANKS TO THE STARS

RAY ANTHONY
TEX BENEKE
PERRY BOTKIN
SONNY BURKE
CHAMP BUTLER
FRANKIE CARLE
HOAGY CARMICHAEL
JOE "FINGERS" CARR
KEN CARSON
MINDY CARSON
GEORGE CATES
PAGE CAVANAUGH
ROSEMARY CLOONEY
DON CORNELL
BOB CROSBY
BILL DARNELL
FRANK DE VOL
LINDY DOHERTY
DORIS DREW
LAWRENCE DUCHOW
BOB EBERLY
PERCY FAITH
SHERM FELLER & JUDY VALENTINE
RALPH FLANAGAN
BENNY GOODMAN
JERRY GRAY
KEN GRIFFIN
CONNIE HAINES
NEAL HEFTI
HILDEGARDE
EDDY HOWARD
PEE WEE HUNT
BETTY HUTTON
HERB JEFFRIES
SAMMY KAYE
LISA KIRK
FRANKIE LAINE
JAY LIVINGSTON & RAY EVANS
JOHNNY LONG
PAT McGUINNESS
JIMMY McHUGH
THE MARINERS
RALPH MARTERIE
TONY MARTIN
MITCH MILLER
GUY MITCHELL
THE MODERNAIRES
VAUGHN MONROE
NORO MORALES
RUSS MORGAN
BUDDY MORROW
PAUL NERO
DOTTIE O'BRIEN
JACK OWENS
TONY PASTOR
LES PAUL & MARY FORD
JOE PERRY
EZIO PINZA
HENRI RENE
CARSON ROBISON
DINAH SHORE
FRANK SINATRA
ETHEL SMITH
JO STAFFORD
BENNY STRONG
PAT TERRY
FRANCES WAYNE
LAWRENCE WELK
PAUL WESTON
LEE WILEY

Who Sent Personally Transcribed Greetings For
RAY PERKINS
5th Anniversary Shows
KFEL AM-FM-WOXEL
Mutual in Denver
MANAGED BY GENE O'FALLON
REPRESENTED BY JOHN PEARL

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JUNE 30

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Clubs and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Paul Bronze—WAAT	Boston Shorn Fuller—WCOP	Phil Herb Dexter—WFEA	Hanover Dean Thibeau—WTSL	Atl. City Al Owen—WBID	Albany Howard Malcolm—WTRY	Syracuse Bob Perry—WLAW	Port., Me. Dick Smith—WMTW	Rochester Mort Neuhaus—WHAM	Conn'ville Ed Penney—WTAO	Johnstown Harry Light—WARD	Chi. Dirk Courtney—WAAF	Pitt. Ed Bartell—KQV	Hyde. Merle Edwards—WMIX	Det. Bill Gilbert—WWJ	Cleve. Joe Shirhill—WTAM	Cincy Ken Dale—WCKY	Milw'kee Bob Larsen—WEMP	Ind. Bobbie Bright—WIBC	Minneap. Tony Domit—WQAN	Nashville Roger Clark—WSOK	Indianapolis Buddy Deane—WITH	Allentown Bill Lavery—WGST	Syracuse Stan Friedman—WDAD	L. A. Ira Cook—KECA	Phoenix Dick Gilbert—KTYL	Denver Ray Perkins—KFEL	Port., Ore. Frank Cooley—KWJJ	Albuquerque Jerry Xeider—KOGM	Cin'ti, Texas Vic Harbaugh—KSTA	POINTS
1	1	13	Nat "King" Cole	Capitol	Too Young	1	..	..	2	3	..	..	1	3	4	1	1	..	2	..	1	1	1	1	1	4	1	5	4	6	..	2	5	4	1	3	192
2	3	9	Frankie Laine	Columbia	Jezebel	4	8	..	6	1	2	7	4	3	5	5	3	..	5	..	..	3	2	..	4	..	..	..	..	..	..	..	..	..	2	..	133
3	2	14	Les Paul-Mary Ford	Capitol	How High the Moon	3	..	..	6	2	7	..	2	..	..	6	..	7	1	..	..	..	3	6	3	..	6	..	6	..	10	3	..	4	2	104
4	5	5	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	..	7	..	..	..	1	1	5	9	1	..	..	..	4	..	..	2	5	2	3	..	9	1	9	8	7	..	..	..	..	..	102
5	7	7	Patti Page	Mercury	Mr. and Mississippi	..	..	..	3	7	3	3	..	..	..	..	5	..	8	..	6	4	..	9	5	..	..	6	..	..	..	..	2	..	6	76
6	13	12	Mario Lanza	Victor	Loveliest Night of the Year	9	..	10	..	4	4	..	..	..	7	2	..	..	..	..	2	..	..	..	6	..	..	4	..	..	..	7	..	8	..	68
7A	4	15	Weavers	Decca	On Top of Old Smoky	5	..	..	..	8	8	..	..	..	..	..	..	..	..	..	4	..	..	6	9	..	4	3	..	..	1	..	..	..	..	58
7B	6	13	Vaughn Monroe	Victor	Sound Off	7	4	..	4	..	..	..	..	..	..	..	..	..	..	..	7	..	9	3	7	..	7	..	..	..	3	..	7	..	..	58
9	9	2	April Stevens-H. Rene	Victor	I'm in Love Again	..	..	..	..	..	..	..	..	..	..	10	..	1	..	..	8	5	..	..	..	1	..	1	..	1	..	..	..	..	..	34
10	17	3	Perry Como	Vic	There's No Boat Like Row B't	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	..	3	2	3	..	..	..	..	..	..	34
11A	8	9	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	7	..	..	..	..	..	..	..	1	3	..	..	32
11B	20	3	Ella Fitzgerald	Decca	Because of Rain	..	..	..	..	..	6	..	3	..	..	..	8	..	6	..	..	..	..	..	..	..	..	9	..	2	..	..	..	..	..	32
11C	11	4	Tony Martin	Victor	I Get Ideas	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	5	..	..	..	10	2	..	..	..	5	..	..	..	..	..	32
14A	42	6	Ray Anthony	Capitol	These Things I Offer You	..	6	..	..	9	..	4	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9	27
14B	13	3	Rosemary Clooney	Columbia	Mixed Emotions	..	..	..	7	6	..	..	..	..	..	..	..	4	..	..	8	..	..	..	8	3	..	..	10	..	..	..	..	..	..	27
16	12	19	Patti Page	Mercury	Mockin' Bird Hill	2	..	..	..	..	..	10	..	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	8	..	26
17	16	9	Buddy Morrow	Victor	Rose, Rose, I Love You	..	..	..	9	..	..	..	9	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	..	4	..	..	4	..	24
18A	32	2	Don Cherry	Decca	Vanity	..	5	..	..	..	..	2	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	23
18B	32	4	Ames Bros	Coral	Wang Wang Blues	..	10	9	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	..	10	23
20	..	1	Rosemary Clooney	Columbia	Come-On-A My House	..	..	5	..	..	..	8	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	21
21	38	2	Billy Williams Quartet	M-G-M	Shanghai	..	..	4	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	21
22A	16	6	Vic Damone	Mercury	My Truly, Truly Fair	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	5	17
22B	..	3	Jan Peerce	Victor	What Is a Boy	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	17
24A	22	9	Eddie Fisher	Victor	Unless	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	3	14
24B	15	6	Dennis Day	Victor	Mr. and Mississippi	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	7	..	..	14
26A	46	8	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby	..	..	..	..	10	..	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	..	..	..	..	..	..	..	13
26B	24	21	Billy Eckstine	M-G-M	I Apologize	..	..	..	..	..	9	..	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
28A	42	5	Nat "King" Cole	Capitol	Because of Rain	..	9	..	..	..	..	..	..	..	..	6	..	3	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	12
28B	48	4	June Turzy Trio	Decca	Good Morning, Mr. Echo	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	6	..	..	..	6	..	..	..	..	..	..	..	..	..	12
28C	..	4	Stan Kenton	Capitol	September Song	..	..	..	..	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
31A	21	4	B. Crosby-L. Armstrong	Decca	Gone Fishin'	..	..	1	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
31B	22	3	Frank Sinatra	Columbia	I'm a Fool to Want You	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	11
33A	..	2	Margaret Whiting	Capitol	Hello Young Lovers	8	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33B	35	5	Xavier Cugat	Columbia	Francesca	..	2	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33C	..	2	Sarah Vaughan	M-G-M	These Things I Offer You	..	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33D	19	10	Guy Mitchell-M. Miller	Columbia	Unless	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	12
33E	48	20	Mario Lanza	Victor	Be My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	14
33F	..	1	Dinah Shore	Victor	Sweet Violets	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	10	..	..	..	12
33G	48	2	Vic Damone	Mercury	My Life's Desire	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33H	..	1	Frank Sinatra	Columbia	Hello Young Lovers	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41A	..	1	Burl Ives	Columbia	On Top of Old Smoky	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9
41B	26	11	Vaughn Monroe	Victor	On Top of Old Smoky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	9
41C	..	2	Don Cherry	Decca	Powder Blue	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41D	..	1	Tony Martin	Victor	Tahiti My Island	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41E	..	1	Freddy Martin	Victor	My Truly, Truly Fair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41F	18	4	Andrews Sis	Decca	Too Young	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
47A	..	1	Andrews Sis-G. Jenkins	Decca	I'm in Love Again	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	8
47B	42	7	Patti Page	Mercury	Ever True Ever More	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
47C	..	3	Les Baxter	Capitol	Because of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8
50A	..	2	Fran Warren	Victor	Any Time at All	..	7	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
50B	36	4	Percy Faith	Columbia	Wonderous Word	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8
50	24	5	Perry Como	Victor	There's a Big Blue Cloud	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4

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ASCAP HEADS FOR PEAK INCOME

B.O. Upbeat in Hotel Rooms, Jazz Spots Cues Rising Demand for Small Combos

Despite offish biz experienced by dancehall promoters around the country, cocktail lounge, hotel and jazz room operators are noting a definite upbeat in cash spenders and are besieging the New York agencies for small combos to hype their entertainment policy. Heretofore worried about the 20% entertainment tax, the small room promoters have been limiting their musical entertainment to instrumental groups and jukeboxes only, but they now claim that the added 20% won't hurt biz if they can dish out a unit that has top music and song values. Agency men assert that the biggest demand is for instrumental comedy trios which can be booked solidly for 52 weeks a year.

Although the unit's weekly pay check seldom hits top figures, agencies feel that the attraction of steady year-round employment will lure many youngsters into establishing such groups. Since there is a current paucity of units that can combine comedy, song and music, agencies are beginning to hold weekly auditions to uncover new cocktail unit attractions. Promoters have become so desperate for those groups, agency men reveal, that generally a brief phone call describing the unit's qualifications sells the unit.

Some of the established combos such as the Redheads, the Vagabonds, the Merry Notes, the Tune Timers, the Page Cavanaugh Trio, and the Frank Petty Trio, have developed into high-priced attractions without the benefit of air time or hit recordings. The Vagabonds and the Tune Timers have even gone so far as to open their own spots. The former now operate Vagabonds, Miami Beach, and the latter run Guido's in Long Island.

Along with the demand for combos small room operators are including requests for femme organists and piano vocalists. Jam room operators are also beginning to cash in on such Dixieland units as Pee Wee Hunt, Bud Freeman, Red Allen, Max Kaminsky and Wingy Manone.

Gabriel's Horn

Hollywood, July 3.

Music is music, regardless of the occasion, AFM local 47 ruled.

As a result, organists and trumpeters who play for funerals will henceforth receive a minimum of $10 for not more than an hour's work at the services. Scale also provides for an additional $2 if the musician is assigned to the cemetery as well as the funeral parlor.

Record Retailers' Price Cuts Spread Into Hinterland

Price-cutting by disk retailers, which heretofore has been confined to a few large cities, is now spreading into the hinterland, to become the biggest headache of the major companies. A top sales exec of one major said "we'll have to lick it one way or another, if the business is to proceed in a healthy manner." One company, Columbia Records, was beaten in trying to fight the discount practice in the courts, but is still taking the lead in fighting price-cutting via realignments in its distrib setup.

Drastic discounts on long-play disks have filtered into the hinterlands via a flock of mail-order houses, who have forced the small-town retailers to adopt similar measures. This has been particularly evident in college towns where longhair long-play platters have been getting a good acceptance.

Although the manufacturer has been the benefactor from the price wars, in view of the fact that the wholesale price is unaffected, industry toppers are generally sour on the discounting retailers. Latter, it's contended, can only create an artificial and short-lived boom, with permanent damage to the neighborhood retailer who is the long-range foundation of the business.

1951 TAKE MAY HIT $14,000,000

American Society of Composers, Authors and Publishers is heading for a peak income this year, with the take for the first portion of 1951 already substantially ahead of income figures for last year, when the revenue reached $12,000,000.

ASCAP may possibly reach $14,000,000 or more this year, if the current pace is maintained. Surprising aspect of the Society's operation is that performance fees from radio are still climbing upwards despite inroads made by video. Payments from indie outlets and networks, which amounted to about $8,000,000 last year, are currently running ahead of 1950's pace by some 10%.

Greatest jump in ASCAP's take, however, will come from video. Television, which shelled out about $1,000,000 to ASCAP last year, is a cinch to double its fees this year, according to the initial returns, and may even triple or quadruple the $1,000,000 figure if the present rate of expansion continues.

Similar to last year, the take from radio and TV will account for the predominant slice of ASCAP income. The revenue from

(Continued on page 48)

Columbia Picts Dickers for Mills

Hollywood, July 3.

Jonie Taps, Columbia Pictures musical director, is dickering with Irving Mills, vice-prexy of Mills Music, on a buyout of the music firm by the film company. Mills execs are reportedly showing interest in offers for their firm, but no commitments have been made as yet. Several times in the past the Mills brothers, Jack and Irving, had also considered selling out to prospective buyers without anything happening.

Reported price tags in the current negotiations have ranged from $2,500,000 to $3,000,000. Taps' sounding out of the Mills firm is understood to stem from his desire to get back into the publishing business, plus Columbia's interest in acquiring a catalog for vidpix exploitation.

Tunesmiths, Sore at Industry 'Brush,' Forming New Setup; 100 Cleffers Join

McHugh's Night

Hollywood, July 3.

A special "Jimmy McHugh Night" has been scheduled at the Hollywood Bowl for Aug. 11. An orchestra of 100 men will play a program of McHugh songs in conjunction with an 85-person choir and top name vocalists.

The vet songwriter will be featured as a piano soloist.

Warners Seen Staying in The Music Business

Countering persistent reports in the trade of an early sellout to one or another financial syndicate, the Warner Bros. music combine's wrap-up of the renewal rights from the most important sections of its catalog is seen further buttressing the WB decision to stay in the music business. Herman Starr, WB vice-prexy over the Music Publishers Holding Corp., also flatly denied that the company's music holdings were up for sale.

Starr said that while the Warners were liquidating a few of their theatres and selling numerous unproduced scripts to television, that didn't mean that the company as such was on the block. With regard to MPHC, Starr said there was absolutely nothing to the rumors about a change of hands.

Starr also categorically denied that there was any danger that the reports of an impending sale of MPHC had affected the obtaining of renewal rights from the top songwriters and estates represented in its catalogs. He asserted that the company had already obtained renewals from Cole Porter, Rudolf Friml and Sigmund Romberg, as well as from the George Gershwin estate. Many of these properties are nearing completion of their first copyright term of 28 years. Starr said there had been no difficulty about the renewal rights in any instance.

A new organization of tunesmiths, which has been shaping up for the past couple of months as an expression of discontent with the present industry setup, is due to be formally announced late this week. New outfit will be called the League of American Songwriters and will operate partially as a guild, a public relations body and a sounding board for writers' opinions on Government legislation affecting the music business.

Formation of the League is the result of a crystallization among a group of cleffers that they weren't getting a fair shake in this era of mechanized music. Exactly what the League intends to do about the situation hasn't been precisely formulated. A spokesman for the group, however, declared that it would try to accomplish what existing organizations, such as the Songwriters Protective Assn. and the American Society of Composers, Authors and Publishers, have not done. The program, while still vague, is expected to be drawn more specifically later

Anti-BMI Orientation

Steering committee for the League, estimated to run about 100 writers, has been drawn from a group of 14 songwriters, who were involved in a suit against the broadcasters back in 1941 when Broadcast Music, Inc, first appeared on the scene. The new outfit is virtually certain to have an anti-BMI orientation in view of its leadership, all of whom are ASCAP members. Involved in the 1941 suit were Allan Flynn, Frank Madden, Al Lewis, Ernie Burnett, Nelson Cogane, Jean Schwartz, Stanley Adams, Paul Cunningham, Sammy Mysels, Guy B. Wood, Larry Stock and the late Vincent Rose, Ira Schuster and George Whiting.

Counsel for the League is Robert Daru, of the law firm of Daru, Viehl & Winter. Daru, who handled the original action against the broadcasters in 1941, agreed to act for the new outfit if it mustered at least 100 writers or a group of cleffers who represented in toto $1,000,000 in annual income.

Guild status of the League is indicated by the fact that only songwriters are permitted to join. One spokesman said any attempt to "paddle a canoe with both writers and publishers is sure to rock the boat." Comment was declined on the possibility of the League's running into competition with SPA, which is also limited to songwriter membership.

At an early membership meeting, it's planned to set up a series of committees within the League. Each committee will handle such business as legislature contacting, cooperation with the Dept. of Justice and Federal Trade Commission, building up of public relations and the holding of public discussion meetings to air general cleffer problems.

'Oil and Music Don't Mix' So Paul Barry Gets Sack As Morris' Pro Manager

Paul Barry, general professional manager of E. H. Morris Music, was discharged from his post Friday (29). Decision to drop Barry stemmed from pubbery's discontent over Barry's involvement in Texas oil interests. A spokesman for the company said that oil and music don't mix.

Barry, it was understood, had joined an oil investing syndicate which includes such music biz names as deejay Martin Block, bandleader Tommy Dorsey, personal manager Bullets Durgom and Frank Dailey, proprietor of the Meadowbrook, Cedar Grove, N. J. Although the well has not yet "come in," Morris heads claimed that Barry was devoting too much time to his non-music interests. Sid Kornheiser, firm's veepee-general manager, planned to the Coast Monday (2) for confabs with Buddy Morris, firm topper. Naming of Barry's replacement is expected on his return.

In another recent move within the Morris setup, Jack Lee was named to take over Meridian Music, the pubbery's new Broadcast Music Inc., affiliate.

Beatrice Kay's RCAer

Vet songstress Beatrice Kay has been inked by RCA Victor to do one album. It's a one-shot deal.

Miss Kay formerly recorded for Columbia Records.

Jack Mills, Mills Music prexy, leaves for Europe July 22 on the Queen Mary. He'll return on the Ile de France Aug. 31.

VARIETY 10 Best Sellers on Coin-Machines — Week of June 30

1.	TOO YOUNG (11) (Jefferson)	Nat "King" Cole — Capitol Richard Hayes — Mercury
2.	JEZEBEL (6) (BMI)	Frankie Laine — Columbia
3.	ON TOP OF OLD SMOKY (10) (Folk-W)	Weavers — Decca Vaughn Monroe — Victor
4.	HOW HIGH THE MOON (12) (Chappell)	Les Paul-Mary Ford — Capitol
5.	MR. AND MISSISSIPPI (2) (Shapiro-B)	Patti Page — Mercury Dennis Day — Victor
6.	LOVELIEST NIGHT OF THE YEAR (2) (Robbins)	Mario Lanza — Victor Helen O'Connell — Capitol
7.	ROSE, ROSE I LOVE YOU (3) (Chappell)	Frankie Laine — Mercury
8.	SOUND OFF (7) (Shapiro-B)	Vaughn Monroe — Victor
9.	UNLESS (2) (Bourne)	Eddie Fisher — Victor Guy Mitchell-M. Miller Columbia
10.	MY TRULY, TRULY FAIR (1) (Sandy-J)	Guy Mitchell-M. Miller Columbia Vic Damone — Mercury

Second Group

MOCKIN' BIRD HILL (13) (Southern)	Les Paul-Mary Ford — Capitol Patti Page — Mercury
OLD SOLDIERS NEVER DIE (4) (Warock)	Vaughn Monroe — Victor
BE MY LOVE (21) (Miller)	Mario Lanza — Victor
PRETTY EYED BABY (Pickwick)	Al Trace — Mercury Jo Stafford-Frankie Laine — Col.
SPARROW IN THE TREE TOP (14) (Sandy-J)	Guy Mitchell-M Miller Columbia Bing Crosby-Andrews Sis Decca
I LIKE THE WIDE OPEN SPACES (Meridian)	A. Godfrey-L. Anders Columbia
I APOLOGIZE (6) (Crawford)	Billy Eckstine — MGM
IF (17) (Shapiro-B)	Perry Como — Victor Billy Eckstine — MGM
YOU AND I WERE YOUNG MAGGIE BLUES (2) (Mills)	Bing-Gary Crosby — Decca Mag Whiting-Jim Wakely Capitol
THE SYNCOPATED CLOCK (Mills)	LaRoy Anderson — Decca
BEAUTIFUL BROWN EYES (5) (American)	Rosemary Clooney — Columbia
NEVER BEEN KISSED (Paxton)	Freddy Martin — Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Ross Gen'l Prof. Mgr. For J. J. Robbins; New Outfit Adding Pubs

In a further move to hypo his firm's activity since making Edward Kassner his partner, Jack Robbins has put on Charles Ross as general professional manager of J. J. Robbins & Sons Music. At the same time, the Robbins-Kassner subsid, Consolidated Music, will act as selling agent for Ross' firm, Ross Music and Town & Country, which will continue to operate.

Immediately after the conclusion of the Robbins-Kassner deal, the partners were trying to line up firms for which Consolidated could act as selling agents. Deal has already been made with Ben Bloom Music, and dickers are proceeding with Murray Wisell Music and Tempo Music, latter controlling several important Duke Ellington copyrights.

Pinza-Prairie Unit Parlay Spotlights Gimmick-Happy Disks; Other Reviews

By HERM SCHOENFELD

Gimmicks are still running wild in the pop record business. Playing for those hits out of left-field, artists-and-repertory brainstrusters are still swinging away with meretricious tunes, freak talent combinations and an assortment of electronic stratagems ranging from multiple-voice dubbings to echo chamber effects. The "gimmick phase" has been chronic in the industry now for over a year, and recently has been reaching epidemic proportions. Maybe it's been brought about by the lack of the solid tunes or the flop of worthwhile numbers in an unpredictable market. Whatever the reason, the gimmick, as a substitute for talent or imagination, can't stand up for long in any field of show business.

Latest stunt is RCA Victor's pairing of Ezio Pinza, basso with a Metropera-"South Pacific" legit background, and the Sons of the Pioneers, a western vocal group, on a couple of prairie-styled numbers. This teamup is as improbable a gag as Gene Autry singing "Vesti La Giubba," only it's happened. Actually, the top side of the Victor Disk, "The Wind Is A Woman," is a dramatic opus which Pinza handles effectively in legitimate style, although his foreign accent gets in the way of the lyric. The bottom deck is something else again. "The Little Ol' State of Texas" is one of those synthetic items on which Pinza's ponderous pipes sounds like a parody of the operatic style. It's not likely that this disk will dent either the Mario Lanza or folk markets, but it turn into a collector's item, similar to the recent Victor pairing of Jimmy Durante and Helen Traubel on a couple of rinky-tink tunes.

The current pursuit of novelty is also seen in the diskers' scramble to cover "Come On-A My House," the Armenian-flavored folk tune by William Saroyan and Ross Bagdasarian. It could be another "Bel Mir Bist Du Schein," with Rosemary Clooney's cut for Columbia way out in front. Kay Starr has a bright rass-ma-tazz slice for Capitol and Louis Prima socks it over with an Italo-accented version on the Robin Hood label. Disappointing, however, is Ella Fitzgerald's spiritless workover of the tune for Decca.

Bing Crosby-Jane Wyman: "In the Cool, Cool Cool Of The Evening"-"Misto Cristofo Colombo" (Decca). Two cute rhythm items from the Paramount pic, "Here Comes The Groom." Crosby and Jane Wyman, the film's stars, team neatly and give these sides good chances. "Evening" is a more likely pop click, the duet working over the clever lyrics in casual bounce style. Jo Stafford and Frankie Laine also belt this tune strongly for Columbia. On the Decca flip, "Colombo" makes snappy special material coupling. Also from "Here Comes The Groom," Crosby solos two mediocre pop items, "Bonne Nuit" and "Your Own Little House."

Richard Tucker: "Good Luck, Good Health, God Bless You"-"My Humble Heart" (Columbia). Columbia has been trying to emulate the Mario Lanza click with Richard Tucker in the pop field. But Tucker doesn't have the schmaltzy attack characteristic of Lanza. These sides sound a bit cold. Tucker handling them more like art songs than pop ballads. Either side might make the grade with a different treatment.

Jane Powell: "L'Amours Toujours"—"We Never Talk Much" (M-G-M). Miss Powell's light operatic pipes registers ingratiatingly on wax, although neither of these tunes are calculated to stir much excitement. "L'Amours Toujours" is a pleasing lilting ballad and "Talk Much" is a cute pop brightly bounced by Miss Powell with fine backing by the Jud Conlon Singers and Dave Rose orch. Both tunes are from the Metro pic, "Rich, Young and Pretty."

Eddie Fisher: "I'll Hold You In My Heart"—"I Heard A Song" (Victor). Eddie Fisher, who was inducted into the U. S. Army after clicking on a series of disks, is presented here on an uneven coupling. "Heart" is a trite ballad with which Fisher can't do much. "Song" is a slightly more impressive item which Fisher sings to the hilt in his familiar sentimental style. Hugo Winterhalter orch backing.

Sarah Vaughan: "Vanity"—"My Reverie" (Columbia). Although one of the top stylists in the business, Miss Vaughan has not come through with a big hit for some months. She has excellent chances, however, on "Vanity," one of the better ballads currently in circulation. She sells it with her usual tricky legato vocal, but without some of the stylistic exaggerations she sometimes affects. Her workover of "My Reverie," the Larry Clinton standard based on a De bussy melody, is also standout.

Album Reviews

Kathryn Grayson-Ava Gardner-Howard Keel-Marge & Gower Champion-William Warfield: "Show Boat" (M-G-M). From the soundtrack of Metro's remake of "Show Boat," M-G-M has packaged a set that can't miss the top bestseller spot. The incomparable score by Jerome Kern and Oscar Hammerstein 2d, is beautifully delivered by Miss K. Grayson and H. Keel on such tunes as "Make Believe," "You Are Loved" and "Why Do I Love You." Ava Gardner, in the Helen Morgan role, is good, surprisingly so on the torch numbers, "Bill" and "Can't Help Lovin' Dat Man." High spot of the disk is William Warfield's restrained and moving rendition of "Ol' Man River." Marge & Gower Champion, the boofing team are pleasant on "Life Upon The Wicked Stage" and "I Might Fall Back On You." Adolph Deutsch batons the studio orch.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending June 30

National Rating This wk.	Last wk.	Title and Publisher	New York, MD6	Chicago, Carl Fischer	Los Angeles, Morse M. Proctor	Boston, H. N. Homeyer	Pittsburgh, Volkwein Bros.	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Cleveland, Grossman Music Co.	Rochester, Neimer Bros.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	1	"Too Young" (Jefferson)	1	1	4	2	1	1	2	1	1	1	4	1	113
2	3	"On Top of Old Smoky" (Folk-W)	4	2	1	1	2	2	5	...	3	3	2	6	90
3	5	"Loveliest Night Year" (Robbins)	2	3	3	8	4	4	4	3	5	4	1	8	83
4	2	"Mockin' Bird Hill" (Southern)	3	5	2	3	3	...	1	2	2	8	3	10	79
5	4	"How High the Moon" (Chappell)	6	6	5	4	6	3	3	...	4	...	...	3	59
6	6	"Mr. and Mississippi" (Shapiro-B)	8	4	6	5	5	6	6	...	6	5	5	9	56
7	8	"My Truly, Truly Fair" (Santly-J)	7	...	7	9	10	5	...	4	7	2	...	4	44
8	7	"Jezebel" (Broadcast)	9	7	9	...	...	8	...	...	...	...	7	2	34
9	12	"Unless" (Bourne)	...	...	...	7	9	...	...	6	8	10	...	...	13
10A	9	"It Is No Secret" (Duchess)	10	8	...	...	8	...	7	...	...	...	...	...	11
10B	...	"Rose, I Love You" (Chappell)	...	...	8	...	...	...	...	...	...	...	9	5	11
11	11	"May Lord Bless You" (Pickwick)	...	...	...	6	7	...	...	...	...	...	...	...	9
12A	...	"Because of You" (Broadcast)	5	...	...	...	...	...	...	...	...	...	...	...	6
12B	10	"I Apologize" (Crawford)	...	...	...	...	...	...	...	5	...	...	...	...	6
13	9	"Syncopated Clock" (Mills)	...	...	...	...	...	...	9	10	10	...	...	...	4

Best British Sheet Sellers

(Week ending June 23)
London, June 25.

Mockin' Bird Hill	Southern
With These Hands	Dreyer
Be My Love	F.D & H
My Resistance Is Low	Morris
Shotgun Boogie	Connelly
God Bless You	Carolin
Ivory Rag	Mac Melodies
On Top of Old Smoky	Leeds
Would I Love You	Disney
Sparrow in Treetop	Cinephonic
Rose I Love You	Sterling
Loveliest Night	F. D. & H.

Second 12

September Song	Sterling
Our Very Own	Wood
Tennessee Waltz	Cinephonic
Jezebel	Connelly
I Apologize	Victoria
Mary Rose	Magna
Life's Desire	Lennox
My Heart Cries	Morris
You Are My Destiny	Swan
Roving Kind	Leeds
Petite Waltz	Leeds
So In Love	Chappell

MPCE PENSION PLAN IN SNAG WITH PUBLISHERS

Pension plan for songpluggers recently proposed by their union, the Music Publishers Contact Employees, has run into a snag with leading publishers. While agreeing in principle with the MPCE idea, several firms have termed the specific proposals uneconomical. Music subsids of the film companies have also nixed entering the project, on the grounds that the parent pix companies already have overall pension coverage for their employees.

According to original MPCE blueprints, a minimum of 70% of the industry's songpluggers would have to be represented in the pension scheme before it would become operative. In view of the pix company music subsids' attitude, the contactmen are resurveying the field to determine whether they can come up with the required percentage. Under the pension plan, music publishers would contribute 3% of the pluggers' salaries to a fund, out of which pensions of $100 monthly would be provided. The fund would make up the difference between the Federal Social Security payments and the $100 figure.

Union, meantime, will meet at the Hotel Capitol, N. Y., July 12, to vote on membership copribution for the pension plan. Members will vote on the suggested assessment of 3% on their weekly earnings.

Merc to Release 'Medium'

Mercury Records will release the soundtrack album of Gian Carlo Menotti's filmusical "The Medium" this fall.

Album will include 20 minutes of additional music which Menotti composed especially for the film version.

Sheet Prices Up On Standards

In the wake of the Government's lifting of the price freeze regulations on sheet music, several major firms have raised their prices on standards from 30c to 60c. The Warner and Metro group made the first move, with a number of smaller firms following suit. Prices on orchestrations have also been lifted from $1 to $1.25.

Move was dictated by the steep rise in production costs in the last five years, when the price of music remained relatively stable. In printing costs alone, there have been five different hikes, with paper suppliers and general labor costs going up proportionately. No move, however, has been made on the prices of current pops, which many publishers feel have reached their maximum market at the current range of from 35c to 50c, depending on the area of the country.

Goday Operates Kirk

Hollywood, July 3.

Happy Goday has acquired a 50% interest in the Kirk-Music Publishing Co., and will reactivate the firm this week.

Firm, inactive for the last two years, was started by Maurice Duke. Initial songs the firm will publish come from Duke's "Disk Jockey," an Allied Artists production.

NEW REVIVALS

'DON'T BLAME ME'

'I'M IN THE MOOD FOR LOVE'

Standards by

Jimmy McHugh

WRITERS and COMPOSERS

Musical comedy group seeking complete original show. Good opportunity for aspiring playwright to stage production. For more information, write Box V-1238, Variety, 154 West 46th Street, New York 19.

THE INDEPENDENT MUSIC CO.
New York City

A Lovely Song—"Miss Kenny"

IN MOTHER'S ARMS

By L. STEWART BARR

Broadcast Music Inc. 580 5th Ave. New York

Carl Fischer Inc. New York City

BMI record report

BILLBOARD "PICK" ★ COME ON-A MY HOUSE (Duchess) — Billboard gives the Rosemary Clooney (Col. 39467) version a resounding "PICK," citing it as "an exciting performance ...rousing, live sound...a sock item." Cash Box headlines it "Sleeper of the Week" and says, "just about the best side Rosemary Clooney has turned out." Variety hails it "one of the brightest novelties in recent months." Co-authored by William Saroyan, tune was started off by Kay Armen (King 14001) whose version is equally flavorful. Other top releases are by Richard Hayes (Mer. 5671) and Louis Prima (Robin Hood 111).

• • • • •

"EXCELLENT" ★ I WISH I HAD NEVER SEEN SUNSHINE (Peer) — A strong "excellent" rating is given by Billboard to Les and Mary Paul (Cap. 1592) for "a sock follow-up disking to the team's previous hits. Could be a big one."

• • • • •

RISING DITTY ★ I LOVE THE SUNSHINE OF YOUR SMILE (Johnstone - Montei) — Another "sunshine" ditty that has what it takes. Four Knights (Cap. 1587) and Merv Griffin (Vic. 20-4181) should rise with this number.

• • • • •

PLEASING WALTZ ★ GIVE ME A GIRL AND A WALTZ (And a Barrel of Beer, Beer, Beer) (Regent)—A lighthearted, nostalgic waltz that may catch public fancy. Released to date by Georgie's Tavern Band (Dec. 45152), Norby and Gilly (Col. 12542) and Lawrence Duchow (Vic. 25-1199).

• • • • •

PETCHING TUNE ★ ROSE OF THE MOUNTAIN (Hill & Range) — Rosemary Clooney (Col. 39467) rates an "excellent" from Billboard. Review claims, "Tryah and small combo get off a fetching hillbilly, with yodel effects and double-dubbed vocal." Louella Robertson-Wanderers (Cap. 1559) version commands attention.

• • • • •

TOP RATE ★ EVEN AS YOU AND I (Spitzer)—Ella Fitzgerald and the Sy Oliver Orch. (Dec. 27634) come through with a slow ballad in top-rate style, well suited to deejays and ops. Billboard lists it in the "good" category.

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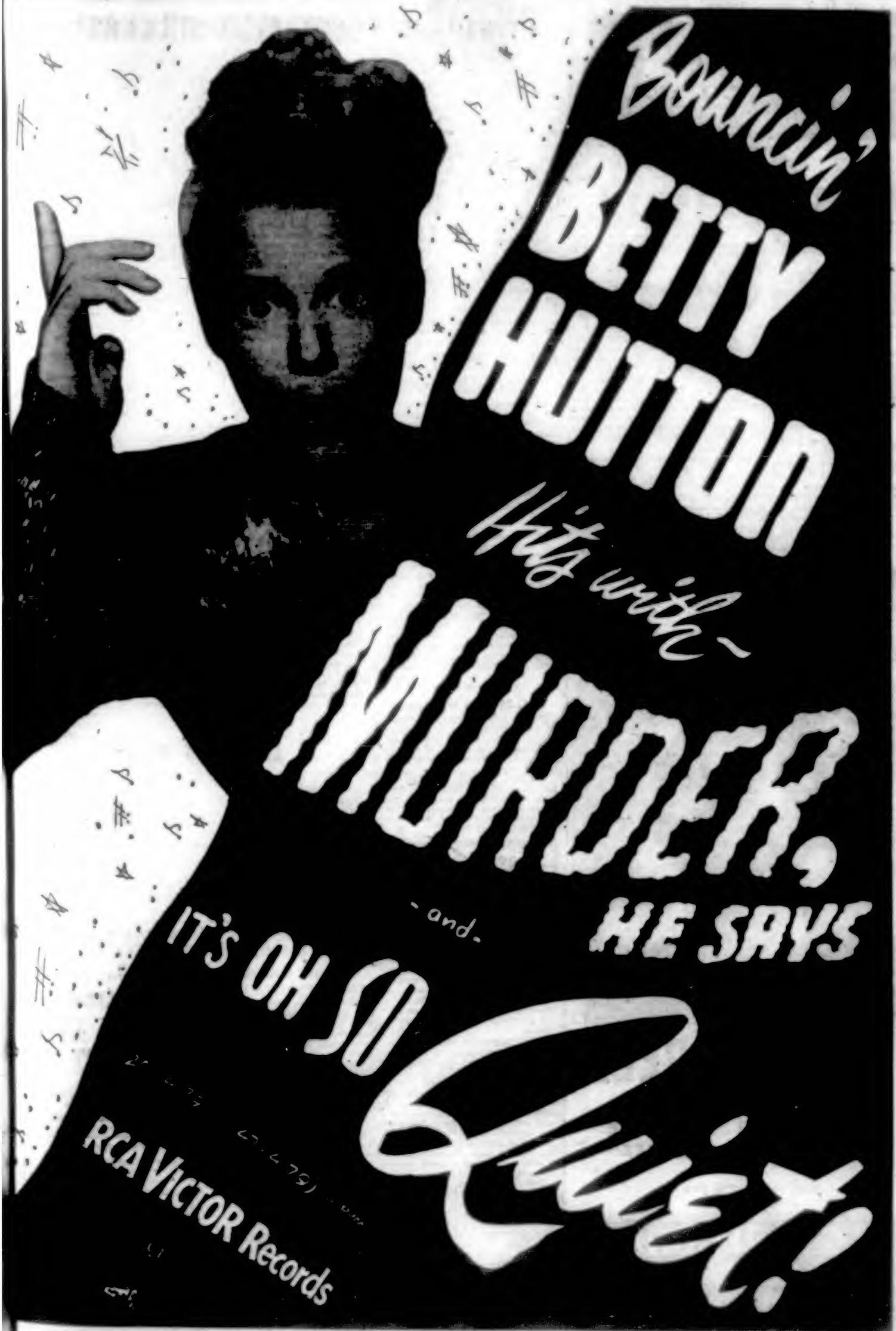
Bouncin'
BETTY
HUTTON
Hits with-
MURDER,
HE SAYS
-and-
IT'S OH SO Quiet!
RCA VICTOR Records

Rackmil Returns On Kapp Pact Snarl

Milton R. Rackmil, Decca prexy, cut short his projected hop from Hollywood to Hawaii, in returning to New York yesterday (Tues.) to settle a contract dispute stemming from his ouster of Dave Kapp as the company's vice-prexy over pop artists and repertory operations. It's likely that Rackmil will call a Decca board of directors meeting within the next few days to ratify the move.

The coin settlement of Kapp's contract, which runs until the end of 1953 at $1,000 a week, will also be considered. It's understood that Decca offered to give Kapp a lump sum payoff of about $50,000. Kapp, however, is reportedly holding out for full payment of the remaining $[illegible],000 due him under the full contract runoff.

Kapp is still an elected member of the board of directors and may fight his case before the board. Rackmil, however, is not expected to have any trouble in lining up the board for the ouster.

Kapp, meantime, is set to leave on a vacation in Europe with his wife July 18 on the Ile de France. He'll be gone about six weeks.

RUSTIC CABIN RAPPED FOR LIQUOR TAMPERING

The Rustic Cabin, roadside nitery at Englewood Cliffs, N. J., operated by Bill Levine, has had its liquor license suspended. State Alcoholic Beverage Control Board ordered the spot's permit lifted as of Monday (2) after it pleaded non vult (no defense) to charges of tampering with the contents of its bottled liquor.

License suspension followed an investigation of the Cabin's method of serving liquor by a Federal internal revenue agent. Last February he allegedly discovered two instances where contents of bottles failed to match their labels.

DINAH WITHDRAWS CALL FOR 'VIOLETS' DISK BAN

Hollywood, July 3.

Following an informal ban on the tune, "Sweet Violets," by a couple of disk jockeys in Hollywood and Cleveland, Dinah Shore requested RCA Victor to take her disk version of the tune off the market. The songstress agreed to withdraw her request after her lawyer, Henry Jaffe, and Victor execs persuaded her that the protests against the tune were isolated. The disk is currently among Victor's top-sellers.

Deejay nix of spinning the disk stemmed from the tune's double entendre lyrics. A takeoff on an old street song, the tune was written by Charles Green, Victor's pop artists and repertory head, and Cy Coben.

Kaye's Midwest Tour Click With $109,000 in 34 Dates

Sammy Kaye's orch, prior to opening a 10-week stand at the Hotel Astor Roof, N. Y., Monday (2), wound up a click tour through the midwest area, with a total gross of $109,000 for 34 dates. Although one-niter business has been generally off in that territory, Kaye went into percentages on numerous dates. Only one stand in Guttenberg, Ia., ran into b.o. difficulty, due to a storm that flooded the dancehall.

Kaye, meantime, has been set for a heavy schedule of AM and TV broadcasting. His crew opened last night (Tues.) for four weeks on DuMont's "Cavalcade of Bands" video show, with Kaye set to conduct his own TV show on CBS July 28 for Listerine. In October he resumes his "Sunday Serenade" airer for Sylvania on the ABC network.

Tommy Reynolds, who was inked by General Artist Corp. last week, is reorganizing his orch in a switch from a swing to a sweet style. Reynolds' orch was formerly represented by Music Corp. of America and the Associated Booking Corp.

Lanza Hottest Artist On Victor Roster, With 4 Current Top Sellers

With sales of his "Be My Love" disk tapering off slightly after going over the 1,000,000 marker, Mario Lanza is still the hottest artist in RCA Victor's talent roster, with four top sellers running simultaneously. Lanza's version of "Loveliest Night of the Year," from the pic, "The Great Caruso," is currently on top, with sales nearing 500,000. Two other disks, "Because" and "Vesti la Giubba," are also riding strongly.

Out of Victor's list of 15 best-sellers, Lanza is represented by the above four tunes, more than any other artist. Each of the 15 disks has been hitting 11,000 sales weekly or better. Parlay of bestsellers has resulted in the best business for Victor in several years, with the take for the usual slow summer period exceeding the turnover of last winter by a wide margin.

PUBS ASK ROYALTY HIKE ON LONGPLAY DISKS

In wake of the disk companies' hike in prices on their longplay pop lines, publishers have entered a demand via Harry Fox, pub's trustee, for a boost in their royalty rates. Under their former agreement, diskers agreed to pay 1½c per tune on each tune used in longplay platters retailing for the standard $2.85. Hiking of the LP pop platters to $3 has cued the demand for a 2c rate.

Many pubs, however, have agreed to split the difference on a ¼c royalty raise. Compromise came after the diskers entered a plea that the rise in prices was necessitated by increased production costs and their use of more expensive jackets for the LP's. Although Fox has not received the okay from all the pubs he represents, it's likely that the industry will settle on the 1¾c royalty, with no retroactive payments by the diskeries since the LP price hike went into effect about six months ago.

M-G-M Inks Weinrich

M-G-M Records has inked organist Carl Weinrich to a long-term pact. Initial session took place last week in the chapel of Princeton U., N. J., where Weinrich is a faculty member.

Organist formerly recorded for the now defunct Musicraft Records. Weinrich will record several works by Bach to be released in a special series entitled "A Survey of Bach's Organ Music."

ASCAP Peak

Continued from page 48

television has already more than compensated for the loss of income from the theatre exhibs, and has filled the gap created by the failure of ASCAP to make a deal as yet directly with the film producers. Any such deal is expected to yield another $1,000,000. In the offing, meantime, is the outside chance that ASCAP may collect another $3,000,000 windfall from the jukebox operators, if the Kefauver bill to amend the copyright law is passed.

$2,500,000 Melon

ASCAP, meantime, is distributing to writers and publishers this week a quarterly dividend of around $2,500,000. Melon slice is approximately the same as the last quarter. In order to speed up the distribution, particularly to writers who are asking for their coin near the first of month instead of the 15th, ASCAP has been estimating the returns from the field offices, which usually lag a week behind the end of the quarter.

ASCAP's current multi-million dollar payoff highlights the distance travelled by the Society since its foundation 37 years ago. That event was observed last week in a commemorative dinner to the late Victor Herbert, co-founder of ASCAP, together with John Golden and Raymond Hubbell. Latters' birthdays were celebrated at Luchow's restaurant in downtown New York. It was at Luchow's that Herbert dreamed up the project for a writer and publisher collection agency.

Songs With Largest Radio Audience

Survey Week of June 23-28

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Chesapeake & Ohio	Famous
Dark Is the Night	Feist
Happiness	Simon
Hello Young Lovers—*"The King and I"	Williamson
Here's To Your Illusions—*"Flahooley"	Chappell
Hot Canary	Leeds
How High The Moon	Chappell
I Whistle a Happy Tune—*"The King and I"	Williamson
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Jezebel	Broadcast
Lonesome and Sorry	Mills
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me—*"Tree Grows In B'klyn"	T. B. Harms
May the Good Lord Bless and Keep You	Pickwick
Mister and Mississippi	Shapiro-B
Mockin' Bird Hill	Southern
My Resistance Is Low	Morris
My Truly Truly Fair	Santly-J
On Top Of Old Smoky	Folkways
Pretty Eyed Baby	Pickwick
Rose Rose I Love You	Chappell
Shanghai	Advanced
Song Is Ended	Berlin
Sound Off	Shapiro-B
Syncopated Clock	Mills
Tahiti, My Island—†"Tahiti, My Island"	Paramount
These Things I Offer You	Valando
Too Young	Jefferson
Unless	Bourne
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
When You and I Were Young Maggie Blues	Mills
Wonder Why	Robbins
World Is Your Balloon—*"Flahooley"	Chappell
Would I Love You	Disney

Second Group

A Robin and a Rainbow and a Red Red Rose	Republic
Be My Love—†"Toast of New Orleans"	Miller
Because Of Rain	Maypole
Because Of You—†"I Was An American Spy"	Broadcast
Evertrue Evermore	Supreme
Faithfully Yours	Witmark
How Long Is Forever	St. Nicholas
I Apologize	Crawford
I'm Late—†"Alice in Wonderland"	Disney
Love Me	W & M
Morningside Of the Mountain	Remick
Super Song	Life
Sweet Violets	Morris
Tell Me	Mellin
There's a Big Blue Cloud	Spinlan
Tonight Be Tender To Me	Life
When Our Country Was Born	Life
World Is Mine Tonight	Fox
You Belong To My Heart	Peer
You're Just In Love—*"Call Me Madam"	Berlin

Top Songs on TV

(Alphabetically Listed)

Hello Young Lovers	Williamson
How High the Moon	Chappell
Loveliest Night of the Year	Robbins
Sound Off	Shapiro-B
Too Young	Jefferson

Five Top Standards

Blues In the Night	Remick
Oh You Beautiful Doll	Remick
San Francisco	Robbins
Tenderly	Morris
Walking My Baby Back Home	Crawford

† Filmusical. *Legit musical.

Gershwin, Romberg Nights To Spark Stadium Week

Two of next week's five Lewisohn Stadium, N. Y., concerts will be pop nights, with the Stadium's 20th annual Gershwin program Thursday (12) and Sigmund Romberg night Saturday (14). Alexander Smallens will conduct, with Oscar Levant as soloist, for the Gershwin program, with Levant playing the Piano Concerto in F and the "Rhapsody in Blue." Orchestral portion will include the "Porgy and Bess" Suite.

Lisa Kirk, Annamary Dickey and Gene Marvey will be soloists Saturday night, with Romberg himself conducting, in a program from Porter, Berlin, Kalman, Herbert and Romberg music.

Anna Maria Alberghetti, 15-year-old coloratura, featured in the forthcoming "The Medium" and "Here Comes the Groom" pix, will be soloist Monday night (9).

BILL FARRELL

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"GO GO GO GO"

"SUNSHINE KISSES"

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K 11023 45 RPM

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Your First Important Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor

EDITH PIAF—Columbia

HOLLIS MUSIC, INC.

PROGRAM

"THE GREAT CARUSO"

HIT SONG

THE LOVELIEST

NIGHT OF THE YEAR

Paul Francis Webster

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending June 30

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Dunn's-Mus. Shop)	Boston—(Boston Music Co.)	Omaha—(A. Hospe Co.)	Cleveland—(Record Mart)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	San Antonio—(Central Radio Co.)	Philadelphia—(Wanamakers)	TOTAL POINTS
1	1	NAT "KING" COLE (Capitol) "Too Young"—1449	3	2	1	2	2	..	6	1	2	3	1	1	97
2	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	2	3	2	4	3	..	4	7	..	9	5	..	80
3	4	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	1	7	..	5	5	1	..	..	4	..	4	..	50
4A	5	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	4	6	..	8	7	..	8	8	5	1	7	6	46
4B	3	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	9	..	3	10	1	..	2	5	3	..	10	..	46
5	7	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	10	..	..	1	10	2	..	..	1	2	..	..	40
6	8	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	9	1	..	..	9	4	..	..	8	6	9	7	38
7	9	VAUGHN MONROE (Victor) "Sound Off"—20-4113	5	4	..	..	4	..	..	2	..	7	..	..	33
8	9	WEAVERS (Decca) "On Top of Old Smoky"—27515	7	..	..	..	9	8	..	6	7	..	..	2	30
9	..	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39407	..	..	8	9	7	..	3	..	..	..	..	..	19
10A	13	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	..	..	5	..	..	..	9	..	4	9	..	..	17
10B	12	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	..	..	..	..	..	9	5	10	..	..	..	3	17
11	10	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	10	5	..	..	..	..	..	..	..	2	..	10
12	9	BILLY ECKSTINE (M-G-M) "I Apologize"—10003A	8	..	..	..	..	..	..	3	..	..	..	..	13
13A	..	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	8	..	..	..	6	..	..	..	..	..	..	10
13B	15	DENNIS DAY (Victor) "Mr. and Mississippi"—20-4140A	..	..	..	..	..	..	1	..	..	..	..	..	10
14A	..	JAN PEERCE (Victor) "What Is a Boy"—10-3425A	..	..	..	3	..	..	..	..	..	..	..	..	9
14B	13	PERCY FAITH (Columbia) "Black Ball Ferry Line"—39428	..	..	..	..	..	..	3	..	..	..	..	..	9
14C	..	TONY MARTIN (Victor) "Tell Me"—20-4160A	..	..	..	..	..	..	..	..	..	..	3	..	9

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	182	Mercury	3	83
Capitol	2	143	Decca	1	30
Victor	6	114	M-G-M	1	13

FIVE TOP ALBUMS

	1	2	3	4	5
	GREAT CARUSO	KING AND I	VOICE OF XTABAY	GUYS AND DOLLS	TREE GROWS IN BKLYN
	Mario Lanza	Broadway Cast	Tex Beneke	Broadway Cast	Broadway Cast
	Victor	Decca	Capitol	Decca	Columbia
	DM-1506	DL-8008	CD-344	DA-835	ML-4405
	LM-1127	9-360	9-360	9-360	A-1000
	WDM-1506	DA-876	CC344	DLP-8036	MM-1000

On the Upbeat

New York

Bobby Byrne orch into Arcadia Ballroom, N. Y., July 10 for four weeks . . . Steve Gibson & His Red Caps, vocal-instrumental group, inked pact with Copa City, Miami Beach, for three year engagement with options beginning Dec. 21 . . . Ink Spots open at Standish Hall, Hull, Canada, Aug. 13 . . . Savannah Churchill booked into the High Note, Chicago, for 17 days beginning July 27 . . . Duke Ellington orch opens at Fox Theatre, Detroit, Aug 1 . . . Ella Fitzgerald into the Bandbox, Chicago, Aug. 30 . . . First edition of Music Publishers Contract Employees' house organ, MPCE News, out Friday (6) . . . The Bachelors, west coast instrumental trio, auditioned for New York's Music Corp. of America execs at luncheon June 27 sponsored by managers Gabbe, Lutz & Heller . . . Louis Arcaraz, Mexican orch leader, in New York for American music o.o.

Chicago

Charlie Spivak plays date July 24 at Great Lakes Naval Station . . . Milt Herth Trio into Pickwick, Syracuse, Ind., July 19 for two weeks, followed by Nov-Elites Aug. 2 for two weeks . . . Harmonicats set for Angelo's, Omaha, July 13 . . . Ray Robbins goes to Dutch Mill, Delavan, Wis., July 29 . . . Patti Page and Guy Mitchell inked into Riverside Theatre, Milwaukee, Aug. 23 for one week . . . Tiny Hill orch plays Lyric Theatre, Indianapolis, July 30 for one week . . . Tom Conley Trio held over at Le Coq D'or, Toronto . . . Weavers cut four sides last week for Decca, backed up by Lou Diamond orch . . . Estate of Mrs. Elsie Syndacker Eckstein yielded $3,500,000 to Northwestern U.'s music school . . . Pat Shealey joined Tommy Reed orch as chirp. Band is set for Lakeside Ballroom, Denver, July 13 for one week, following with week at Geneva-On-Lake, Cleveland, July 25.

Hollywood

Frankie Carle, who opens a four-weeker at the Cocoanut Grove of the Ambassador Hotel Sept. 6, follows the local date with a fortnight at El Rancho Vegas, starting Oct. 10 . . . Sharkey Bonano's Dixieland combo set for three weeks at the Hangover, San Francisco, starting July 16 . . . Count Basie, coming west with a 15-piece band, has been pencilled in for a July 27 date at the Oasis, southside nitery . . . Emil Coleman checks into Mocambo July 10 . . . Patti O'Connor joined Harry James band as femme vocalist, replacing Shirley Wilson. Band opens July 13 at Casino Gardens for three weeks, following Tommy Dorsey.

Total of 100 sidemen got jobs with Franz Waxman and Leigh Harline to score a pair of Wald-Krasna pix, "The Blue Veil" and "Behave Yourself."...Tex Williams inked to make a Snader Telescription in color...AFM acceded to Hollywood Bowl plea that the number of windjammers be kept at 63 instead of being boosted to 67 because of the added nut.

Pittsburgh

Fort Pitt Hotel has dropped music so organist Harry Walton, who was there for three years, has switched to Hotel Roosevelt's Sylvan Room, replacing Dom Trimarkie Trio . . . Regis Merwick has left Tommy Carlyn's orch to form his own threesome under name of Ray Andrews. He's being followed in the Carlyn outfit, which opens run at O. Henry Ballroom in Chicago July 11, by Tommy Moses . . . Art Kassel band booked for a one-nighter at West View Park Tuesday (10) . . . Louis Prima plays annual Italian Day celebration at Kennywood Park on the same day . . . Charlie Barnet booked for dance which closes Verona's Good Neighbor Week celebration on Friday (6).

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It's N. Y. Fez Week as 250,000 Come In for Ancient Spend Spree

New York City niteries, theatres, and hotels are expected to hit a bonanza next week with the opening of the National Shrine convention Sunday (8) and continuing through Thursday (12). It's estimated that 250,000 visitors will hit New York during the five-day stretch, about 100,000 of them well-heeled members of the organization, and the rest comprising families, friends and camp followers.

Several niteries already have sold out for several evenings. The Latin Quarter has reservations amounting to full sellouts for two and a half nights. The demand for the Copacabana is extremely heavy and same applies at the Riviera, across the river in N. J. In addition, outsiders, including the Versailles, have booked heavy advances.

Hotel rooms also are expected to hit capacity, especially the Waldorf-Astoria, Commodore and New Yorker, where several banquets will be held. Commodore and Waldorf will serve as main centers of activity, with former being official convention headquarters. The New York Convention Bureau and the Shriners' assistant director general Alex Mitchell made the housing arrangements.

The fezzers will provide their own entertainment with continuous vaudeville shows at Madison Square Garden. About 30 acts will be used in the Tuesday (10) night show featuring Olsen & Johnson. The vaude shows are designed so that Shriners can come in, stay as long as they like and then go to theatres, cafes, or on sightseeing junkets.

Major show will be "Fezarabia," which will be dominated by Shriner talent and personnel. It's a ritual type show with Frank Wirth office (Shrine Circus booker) producing. A line of 60 girls will be used. A horse show will be held Wednesday night (11) and a torchlight parade Thursday as a windup.

The organization had long coveted the Yankee Stadium for some of its shows, but the ball club execs feared damage to the turf and nixed the offer.

Oasis, San Antonio, Fire

San Antonio, July 3.

The Oasis Dinner Club was damaged to the extent of $3,000 early last Wednesday (27) by a fire which apparently started from a cigaret. Half of the 30-foot bar and stools and some lockers were burned.

Doug Richards is owner of the spot.

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Andrews Sis Want Out On A.C. Steel Pier Date To Make British Film

The Andrews sisters have asked the American Guild of Variety Artists to void their contract to play the Steel Pier, Atlantic City, Aug. 19. Trio claim they have a pact to make a picture in England around that time and thus wouldn't be available. They're slated for a July 30 date at the Palladium, London. As is common with topliners, vaude contracts bear a clause permitting them to get out of a theatre deal on three weeks' notice if picture work crops up.

Union has notified the act that it must produce the film contract before it will take action on the Steel Pier matter.

The Andrews sisters are currently on the Coast where Maxine Andrews was operated on recently for removal of a tumor. Slicing apparently was of a minor nature, since medicos have declared that Miss Andrews will be sufficiently recovered in time to play the Palladium date.

Seattle Showbox Tees July 9 After Hiatus

Seattle, July 3.

Showbox, 1,000-seat downtown nitery, reopens July 9 after being shuttered for past several years. Norman Hoage's orch will furnish music for dancing and show backing, with Harry Carroll and Polly Baker set to headline first bill. Frank Ackerman, formerly operator of Cirque Club here, will manage spot, now owned by George Baum, attorney, Pat Patton, cafe operator, and William Lemereaux, financier.

Reopening could be shot in the arm to drooping nitery business here. Only other downtown place with dancing and acts is the Magic Inn. Show box will offer dinner and supper dancing scaled at $1.25 minimum until 9 p.m., and $1 admission after that.

State Liquor Control Board will not grant Class H license (liquor by the drink) until after nitery has been in operation for some time, with time to be stipulated later by board, but plan is to operate bars as soon as possible. Past Showbox operation suffered because of no liquor by the drink revenue.

Nirska Complains 'Not Enuf Work,' Paid Off

The Roxy Theatre, N. Y., ran into a peculiar problem this week when Nirska, who does a silk-waving act, complained that she didn't have enough to do in the show and wanted out. She claimed contract stipulated she do a complete act instead of working in a production number.

Nirska kicked to the American Guild of Variety Artists, which relayed the problem to house booker Sammy Rauch. Result: she quit the show Monday (2) and was paid for two weeks.

Proser in Cease-Fire Vs. AGVA on Salvador But Lawyers Hold Out

The dispute between Monte Proser, operator of La Vie En Rose, N. Y., and French singer Henri Salvador has erupted again in the courts and in the American Guild of Variety Artists. This is the third stage of the hassle and its most violent outbreak to date.

Because Proser filed suit in N. Y. Supreme Court seeking to void an AGVA ruling that Proser must pay Salvador two weeks' salary amounting to $4,400, union felt that this was a violation of the terms of its minumum basic agreement which forbids any member or operator from going to court until all union resources have been exhausted. As a result, AGVA officials went over to Proser's cafe Thursday (28) and threatened to close the spot unless the suit was withdrawn.

AGVA's national administrative secretary Henry Dunn, after a conference with Proser's attorneys, law firm of Becker & Odell, agreed on a temporary truce which calls for Salvador to play the cafe this year at the same salary, with Proser to pay Salvador's round trip fare from France. Salary would be held by AGVA. Compromise was acceptable to Proser and Salvador was notified of the offer in France.

However, Salvador's attorneys, Silverstone & Rosenthal, aren't satisfied with the agreement. They claim that Salvador was in this country in time to play the date and that contract was breached. Their view is that the $4,400 salary applies to the previous breach and not to any date he may play in the future.

Meanwhile, no answer has been received from Salvador and court hearing is slated for Friday (6). Should no reply be received, attorneys are prepared to argue the matter before the court.

The initial conflict stems from Proser's inking of Salvador after seeing him work in Montreal. In the interim, he pacted singer Marjane for the preem bill. Salvador's manager then cabled from Paris that his chirper would not work on the same bill with Marjane, whom the manager accused of being a "collaborationist." Salvador came into N. Y. in time to play the date, however, and declared his manager had no authority to make that statement. Initial arbitration held at AGVA upheld Proser, but the ruling was reversed at a pre-convention meeting in Detroit last month.

The $4,400 salary already has been paid out by the union out of bond money put up by Proser. It's being held by Silverstone & Rosenthal, pending Salvador's willingness to go along with the compromise arrangement, or a court ruling.

NAME ORCHS REPRIEVED AT GALVESTON BALINESE

Galveston, July 3.

The Balinese Room, swank nitery here, was reopened last Friday (29) night. According to Anthony Fertitta, manager, it resumed because "we could not cancel our band contracts covering the next several months."

Spot, run by the Maceo interests, was closed together with their other far-flung operations several weeks ago, following a probe by the Texas House Crime Investigating Committee.

Frankie Masters' orch is scheduled to open Thursday (5), followed by Teddy Phillips' orch Aug. 2. Ted Weems and Don Reid bands will follow.

Vet comic Jack Waldron opens Monday (9) at Show Bar, Boston Cafe, for two weeks.

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ARA Tells Agents to Thumb Nose At New Quebec Licensing Law

U. S. agencies are being advised by the Artists Representatives Assn. to ignore the new Quebec Province percenter licensing law which forbids agents from selling acts in that province unless they obtain a Quebec permit. Jack Katz, ARA attorney, declares that Quebec has no right to interfere with relationships that originate outside the province.

Proviso in the act which forbids acts from making direct bookings in that area, Katz says, is against the American Guild of Variety Artists' regulations, and hence a Quebec agent seeking commissions on a direct booking would run afoul of union rules.

Katz declares that the laws in question are generally unenforceable, citing Massachusetts, Florida and Pennsylvania, which already have passed such legislation. This law, he said, isn't generally enforced in any state, except Pennsylvania, where talent sellers have set up a system of corresponding agents who charge 1% or less on contracts that go through them. This arrangement has been in existence for many years, before Katz came into the organization. He stated that this modus operandi is cheap enough and won't be disturbed unless Pennsy agents demand a larger slice of the commissions. N. Y. agents continue to do business in so-called restricted states where the law is more honored in the breach than in the observance.

Province of Quebec is one of the more lucrative areas in the nitery booking field, because of the plenitude of cafes in Montreal, itself an important employment outlet for U. S. talent.

All Chi Agents Sign ARA-AGVA $1 Risk Tab; Drop 2 on Dues Rap

Chicago, July 3.

Entertainment Managers Assn. threat to drop members from its roll for failure to agree to Artists Representatives Assn. - American Guild of Variety Artists' booking pact, with holdouts due to a hassle over the $1 club date insurance clause, has had the desired effect. All the reluctants came in just under the deadline last week. Five agents had revolted, but all signed up by last Friday (29).

Alma Clausen and Vic Brown were dropped from EMA for failure to pay dues.

ECKSTINE'S FLAT 3G FOR COAST JAMBOREE

Hollywood, July 3.

Billy Eckstine draws the biggest flat fee of his career, $3,000 for a one-day single, for the giant Jazz Jamboree next Sunday (8) at Wrigley Field. Baritone will headline the Leon Heflin promotion, which boasts an $11,000 talent outlay.

Heflin, who stages the concerts annually, grossed $21,000 last year with Lionel Hampton headlining. Hampton, and his 33-man entertainment troupe, will be back this year at a flat $5,000 for the date. Others on the bill include Jimmy Witherspoon, Joe Liggins' combo, Helen Humes and a dozen lesser names.

Way was cleared for Eckstine to play the date after a hassle cancelled his scheduled stand at the Oasis, southside nitery, which was to have teed off last night (Mon.). Spot had extensively ballyhooed the date, but had failed to come to terms with singer's manager, Milt Ebbins.

When the deadline arrived for inking, Ebbins demanded a flat $5,000 (reportedly later cut to $4,500) plus a 50-50 cut of the spot's usual door admissions. Oasis co-owner Jerry Horn wanted to pay either a flat $5,000 or $2,500 plus a 50-50 share of door receipts.

Stan Kenton's 22-piece band, incidentally, got $5,000 for its seven-day-week stint at the spot.

Ella Shields, Great-Grandma

Buffalo, July 3.

Ella Shields, oldtime English variety star, has been in Buffalo the past week celebrating the arrival of a great-granddaughter. She flew from London to attend the christening of Jacqueline Marshall at nearby Alfred.

Miss Shields' daughter, Mrs. Bernard Sicklick, mother of the Marshall child's father, is a Buffalo resident.

Belle Baker Follows Frisco Into N. Y. LQ

Joe Frisco will get his first New York showcasing in many years with a two-weeker at the Latin Quarter, July 22. Stuttering comic played a date at La Martinique some years ago and did a Loew's State show nearly a decade ago.

After Frisco's run, boniface Lou Walters has Belle Baker, whose last N. Y. cafe date was at the spot about three years ago.

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Atlantic City Gets Up Full Steam As Orchs & Acts Fill Dozen Spots

Atlantic City, July 3.

Summer talent moved into niteries and hotel grills here last week and past weekend (30-1) as the season got underway. Nearly every big spot pulled an official opening with stage, screen and radio stars here for appearances being in great demand as guests.

In the cafe field two old sepia spots teed off. Club Harlem got going with Larry "Good Deal" Steel back as emcee and director of a colored show which features Josephine Premice, Timmie Rogers, Fontaine Bros., Rose Hardaway, Four Congaroos, Conrad Pringle, Four Tunes, Apus & Estralita, Debery Wilson, Flick Montgomery, Rose Bud, with Jimmy Tyler's band.

Paradise, once the top Negro spot here, opened with Chris Powell featured and Johnny Sparrow's band.

Bath & Turf, seasonal operation located off the strand downtown, started with Joe Moss, vet nitery figure here, directing, and with Peter Carew, Madelyn Russell, Tato & Julia and Ted Huston orch.

Calloway, Daniels, Etc.

The Yacht club (ex-Rabette's) brought in Cab Calloway for a

(Continued on page 52)

K.C. Pla-Mor Drops Ice

Kansas City, July 3.

Relationship of ice shows and sports programs was pointed up this week with announcement by the Pla-Mor Arena here that blades displays will be dropped because of inability to work out an agreement with an ice hockey team. With no hockey setup, it was felt to be unprofitable to operate the huge refrigeration plant. Public ice skating also will be shelved as a consequence.

Pla-Mor management is currently shopping around for attractions to fill the time formerly occupied by the tank events.

Arena Mgrs. Set A. C. Convention Aug. 6-7

The Arena Managers Assn. will hold a two-day confab at Convention Hall, Atlantic City, Aug. 6-7. Representatives of 33 arenas throughout the U. S. as well as nonmember arena reps will attend.

Managers will gander AMA's newest edition of "Ice Capades" while at the huddle. Icer opens at Convention Hall July 20.

Bungalow Colonies As Growing Outlet For Summer Talent

Talent agencies are beginning to tap a new source of act employment during the summer. Numerous summer bungalow colonies throughout New York State are buying acts on weekends, indicating a source that figures to grow.

So far they are booking talent sparingly, but skeds are expected to rise next season under competition. Once a colony supplies Saturday night entertainment, others in the area will have to follow suit.

Herman Fialkoff, a N. Y. agent, already is routing acts through eight of these developments in upper New York.

SOPH TO BUFF CASINO AT 6G PLUS PRO-RATA

Buffalo, July 3.

Sophie Tucker has been signed for the Town Casino, Buffalo, for eight days starting Sept. 5. She's pacted for $6,000 weekly, with pro-rata for the eighth day.

Miss Tucker's appearance will mark the Casino's first major show for the fall season.

RKO, N.Y., Booker Stern Quits in Feud; Barrett In

Dave Stern, who has been booking RKO, N. Y., nabes since 1937, has resigned as talent setter from that organization. He had been pacting for the Jefferson, quitting after a series of disputes with the house manager.

Irving Barrett has taken over the assignment.

Mull N.Y. Palace Mae-'Lil' 2-a-Day

The RKO circuit, which is instituting a reserved-seat two-a-day (three on Saturdays and Sundays) policy in several out-of-town situations, apparently hasn't abandoned the idea of installing a similar policy at the Palace, N. Y. Chain is negotiating for Mae West to play that house with her "Diamond Lil," current at the Flatbush, Brooklyn. Dates haven't been arrived at, but if plans jell, a new house scale would apply.

It would be Miss West's first appearance on Broadway since starring in Mike Todd's legiter "Catherine Was Great" several years ago.

Palace execs may use Miss West's engagement house to test the possibilities of two-a-day at upped prices. Chief argument against installing reserved-seat vaude at the Palace is the small (1,700) seating capacity.

The continuing Palace policy of 10 acts weekly has picked up business considerably. This was a substitute second anniversary idea that apparently caught on, but the pace is regarded as too difficult to maintain during these days of act shortages. Palace posted a two-weeks closing notice in May and has functioned on weekly reprieves since then. Booker Danny Friendly is currently pacting the July 12 show.

Ward-Marks Enterprises, Inc., has been Albany-chartered to conduct a theatrical agency in New York. Capital stock is 100 shares, no par value. Jack Pearl, New York, is a director and filing attorney.

Camp Shows Would Remain Status Quo Under 'Cease-Fire'—Sauter & Phillips

A cease-fire in Korea will not affect the overseas or domestic operations of USO-Camp Shows, according to Camp Shows' president James Sauter and exec veepee Lawrence Phillips. Both declare that need for GI entertainment will continue and Defense Dept. officials have given no word to suspend operations should a truce be signed.

Camp Shows is going ahead with announced plans to cast two more units for Korea, Japan and other Pacific areas, another for Alaska and a fourth for entertainment of troops in isolated U. S. installations. The two units for Korea will be packaged this month, with the first expected to be ready to fly overseas around Aug. 1. Jack Benny troupe has reached Tokyo and will play 21 days in the battle area.

According to Sauter and Phillips, need for entertainment in Korea will be greater under military quietus. They state that instead of troops being occupied with combat, they'll be policing the area and will have plenty of time on their hands. Camp Shows will thus have to provide the diversion.

The first unit to play the fronts is expected back to this country shortly, it having left New York mid-May for a tour of the Peninsula.

Hayes-Healy, Borge, Lena to Riviera, N. J.

Peter Lind Hayes & Mary Healy have been signed for the Riviera, Ft. Lee, N. J., starting Aug 9. They'll be succeeded by Victor Borge two weeks later, with Lena Horne set for Sept. 6.

Spot has also signed Kay Armen to go in on the July 12 bill with Jackie Miles.

Montreal Court Clears Lil St. Cyr of 'Lewd' Rap; Hits 'Holy' Nousbowgoers

Montreal, July 3.

Stripper Lilli St. Cyr, accused June 11 by local "morality" groups of indecent performances at the Gayety Theatre, was freed of all charges last Wednesday (27), when Chief Judge Edouard Archambault of the Criminal Court ruled "lack of proof" that her dances were "immoral, indecent and obscene." Said Judge Archambault after his ruling: "It seems to me that those who made the most noise here today were persons who didn't even see the performances complained of."

Tommy Conway, manager of the Gayety, also was freed of a charge of permitting allegedly immoral performances.

Meantime, the Gayety is playing a fourth and final stanza of Miss St. Cyr this week, after which Montreal will be vaudeless till next September. The Seville, now firmly established as a variety house, closed last Saturday (30) and will be renovated and air-conditioned during summer months. Len Howard, orch leader since vaude inception earlier this year, will manage house as well as direct pit band next season.

Besides the Gayety and Seville closings, the Forum will shutter for two months for annual refurbishing.

Dallas Reunion

Dallas, July 3.

Don Cherry, Decca recording artist and featured vocalist on the ABC-TV "Penthouse Party," has returned here for a visit and is spending his vacation singing with the Leonard Ohlson Trio at the Chalet.

He formerly chirped with the trio at same spot before leaving here for the e.a.t. Cherry, who also has appeared here on WFAA and KSKY, recently won the West Texas Golf Championship.

HARRY NOBLE AND FRANCES KING

HARRY NOBLE ARRANGED

The Guy Brion and Charles Durand act. Opened Palmer House, Chicago, June 28th

HARRY NOBLE COMPOSED

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Miamis Smoke Out Weeders After O.O.

Miami Beach, July 3.

Following brief visit of Senate Crime Committee's investigators with Sen. Herbert O'Conor (D., Md.), which started check on narcotics traffic in this sector, two Beach patrolmen broke local aspects with arrest of a trio who implicated a stripper working the fringe clubs in the area, and a musician, as toppers in the marijuana sales setup.

Tabbed as one of the key figures in the ring was Lucille T. Platt, who works professionally as Lucille Lasen. After her arrest and arraignment on charge of violation of the federal narcotics act, a pianist, Gerald Velasco, was collared by the Beach police working with a narcotics agent.

Result was a reworking of "attractions" by small club and "fringe joint" ops fearing raids on tips provided by those apprehended. There is actually only a small number of this type of spot. In recent months local reformers have been insisting on crackdowns on the strip (some 12 running in the area) and on several other clubs that feature femme impersonators. Only big one in that field is Leon and Eddie's, with a full show but with distaff side gownings discarded for male outfits. Room's display is not offensive and features good talent. However, some of the small bars and taverns have been obvious in making their locations hangouts for the Kraft-Ebing set in the Miamis.

Clean spots, however, despite resultant newspaper headlines, have not been affected at the b.o. Owners are nevertheless carefully scanning patronage attracted, with suspicious or known characters barred.

Bergen Gives Pause That Refreshes to GIs At Ft. Sam Houston, Tex.

San Antonio, July 3.

Edgar Bergen, his wife Frances, together with Charlie McCarthy, Mortimer Snerd and Miss Effie Klinker, headed a special show at Fort Sam Houston here yesterday (Mon.) Local appearance was part of a tour being made at various military installations throughout the country. The Show, a 90-minute presentation, will be on the road for three weeks under sponsorship of Coca-Cola bottlers in areas played. Bergen returns to the air for Coca-Cola Oct. 7.

On the bill with Bergen were the Rounders, Russell Swann, Mac, Russ & Owens, and Mary Beth Olds. Mrs. Bergen appeared as singer and worked in an act with her husband.

In addition to their appearances before the troops, they will visit hospitals in each area when possible.

K.C. Outlet Sets 'Outside' Policy in New 2,600 And.

Kansas City, July 3.

Midland Broadcasting Co. has set the Count Basie orch and revue for a single concert in its new TV Playhouse here July 8. Booking represents the first entry of Station KMBC in bringing outside attractions to its new auditorium.

Basie unit includes Herman Chittison Trio, Irene Williams, George Kirby, Bill Bailey and Norman Miller Dancers. Single show will go at a $2.44 top in the 2,800-seat playhouse, made possible by station's recent shift to this new home.

Heretofore KMBC has played only its own shows, principally "Brush Creek Follies," in the house. Auditorium already is set for the Town Hall lecture series beginning this fall.

Jolly Gusher

Houston, July 3.

Pianist Liberace, who has been sponsoring youth concerts at his various dates, broke front pages in Houston press last week when he played the Shamrock Hotel.

When informed that James Jolly, who won the grand prize, never had an 88, Texans in the Shamrock's Emerald Room chipped in to buy two grand pianos for the 14-year-old lad.

Dallas' 2 Benefits

Dallas, July 3.

A special midnight stage and screen show benefit was presented last Friday (29) at the Arcadia Theatre, with Men's Club of St. John's Church receiving the proceeds. Artists who donated services included Billy Mayo Quintet, Claire Stewart, Gloria Yates, Don & Lorraine Cranford, Joan Frank Dancers, and Bepop.

Another vaudfilm benefit was given at the house Saturday (30) through cooperation of Lee Handley, owner and operator of Arcadia. Proceeds went to the Dallas Save-a-life Leagues fund for the City of Hope Hospital. Acts included Hal Long, Rudy Van Horn, and Spencer & Jinaye.

City Depts. Tighten Up On San Antonio Spots On Around-Clock Skeds

San Antonio, July 3.

San Antonio night spots, dancehalls and other public gathering places are on the receiving end of a concerted safety and health inspection drive, plus raids for suspected violation of state liquor laws.

New local fire and police commissioner revealed that all places are to be inspected by fire, building and health departments on an around-clock basis.

Where health, fire or other hazards are found, immediate remedial steps will be ordered, and failure to heed the warning will force the police to close the spot.

One local nitery has set a limit on the number of patrons it is admitting, to eliminate crowding, and has installed additional exits. Others are complying with the edict by "cleaning up."

Police raids are aimed at halting liquor sales after the midnight curfew, with a number of clubs already visited by the cops. More than 200 people were carted off to jail from the Mona Lisa nitery early Saturday morning (23). An order was issued the Keyhole Cafe restraining police from interfering with its operation.

Vaude. Cafe Dates

Hollywood

Evelyn Farney set for three-weeker at Cocoanut Grove, starting Sept. 14 . . . Peggy Ryan and Ray McDonald, current at Ciro's, get fortnight at State-Line Club, Lake Tahoe, teeing July 20 . . . Bill Desmond and Jack Horvath will pen new material for Frank Fontaine's fall nitery dates . . . Famous Artists setting an arranger and writer for the vaude act Rhonda Fleming will intro late in August.

Cafe Gala decided The Four Freshmen were "too jivey" for its patronage, so second week of skedded fortnight was cancelled and combo promptly opened at Surf Club . . . Al Colisaco scoring new songs for Kitty Kallen's July 28 bow at Ritz-Carlton, Atlantic City.

Mary McCarty comes back to the Coast next Tuesday (10) for a fortnight at Mocambo . . . Les Paul and Mary Ford set for Capitol, Washington, Aug. 9, and Saville, Montreal, Sept. 6 . . . King Cole combo gets fortnight at Cal-Vada Lodge, Lake Tahoe, starting July 27, and follows that with another two-weeker at Tops, San Diego, Aug. 13 . . . Alice Faber trekked east to line up talent for the new floorshow introing the Biltmore Bowl's new production policy.

Chicago

Bill Vidas moves over from American Broadcasting Co. to Tweet Hogan agency. He was formerly with Mutual Entertainment Shyrettes last act added to July 12 Oriental bill . . . Patti Page and Guy Mitchell set for Aug. 24 at Riverside, Milwaukee . . . Parthenon, Warner house in Hammond, Ind., using some week-end vaude . . . Plame, Minneapolis, going back to semi-name attractions, with Don Cornell set for July 13 for two weeks . . . Louise Hoff replaces Mary McCarty in the fall revue at Palmer House Sept. 20.

Ivan Charnoff added to Eddie Sligh office . . . Johnnie O'Brien held over at Fairmount, San Francisco . . . Jimmy Nelson and Betty Norman into Shamrock Aug. 14 . . . Charles Chaney clowns at Commando Club, Henderson, Ky., Aug. 16 . . . Sammy Shore opening at Pine Point resort, Elkhart Lake, Ind., July 6 for summer . . . Johnnie Burke does his soldier act at Edgewater Beach July 6 for a month . . . Danny Thomas out of Chez Paree Aug. 14 due to picture commitment.

Atlantic City

Continued from page 51

week only, with Mary Jane Whitney featured. Calloway bowed Friday (29).

The 500 club, another oldtimer, shoved off with Billy Daniels and Anne Russell, the Haydens, and Joe Frestto's orch. Jockey club's opening featured Kiki Hall.

Spots all operating without casinos, depending on draw of acts. Hope to boost grosses this week with holiday influx. Clubs expect keen competition from hotel cafes again this year. The Old English tavern at Ritz Carlton swung into action with Mary McCarty on for a week. Ford Harrison orch replaced Nick D'Amico. Latter moved to the Chelsea, ditto the Original Old Gay '90s nights (Monday), with local talent featured. Bemhie Bishop is emcee of show which includes Lucille Russo, Joe Thompson, Two Joes & a Jack.

Hotel Room Combos

The Holiday Room at beachfront Mayflower started with Anita and Rhythm Rascals featured and Pedro Albani band for dancing. Traymore's Submarine Room opened Friday with Hugo Malan orch. Del Simmons' society crew featured in Shell Room of Shelburne Hotel which opened Friday. Bob Kay & Harlequintette teed at Ambassador Saturday. At Round-the-World Room of President Hotel, Bobby Roberts and Jose Pilado featured the Friday getoff.

Pre-opening of Warwick dining room, Bamboo Lounge and Skyline bar brought out most of the resort's upper-flight payees and many show folk. The nine-story structure on the downtown beachfront contains 281 apartments and cost $3,000,000.

Tisches' Traymore $5,000,000 Buy Gives 'Em Top Banana Score

Atlantic City, July 3.

Traymore Hotel on beachfront has been sold to the Tisch family, lessees for the past year, by Frank P. Gravatt, once owner of Steel Pier. Described as the largest single resort hotel sale, in excess of $5,000,000, the deal was finally swung Thursday (28) after six weeks of negotiations. Al Tisch is board chairman of Traymore of Atlantic City, Inc. Officers include Lawrence Tisch, pres; Harold Baggs, v.p.-g.m.; Preston R. Tisch, secretary, and Herbert A. Hoffman, treasurer.

With purchase, Tisch family is now reputedly the largest operators of resort hotels in the country. Their other properties include Laurel-in-the-Pines at Lakewood; Surf and Sand, Westend Casino and Colony Surf Club, at Westend, all N. J., and the Grand Hotel, Highmount, N. Y.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 3.

Gang at Variety Clubs' hospital handled a picnic held at N. Y. State Fish Creek grounds, sponsored by Harry Nason and Johnny (IATSE) Nolan. Blowout consisted of a steak roast with refreshments. Among those attending were Helen Pelechowicz, Dolly Gallagher, Ruth Burke, Patricia Payne, Jerry (Loew) Hornsby, Joe (UA) Phillips, Don Wright, Laura Sloan, Rufus (IATSE) Weathers and Charlie Aldebo.

Mrs. James Brennan, wife of International v.p. James Brennan of the IATSE, in from Boston for a bedside chat with daughter Audrey Lumpkin and applaud the success of her recent operation.

New arrivals who recently registered for the observation period were Stanley Nelson, legit actor recently in television, and Helen Constantine, of the Stamatis Bros. theatre circuit, both New Yorkers taking to the rest routine like veterans.

Birthday greetings are in order for Johnny Lake, actor and radio spieler formerly with Amos 'n' Andy, whose progress rates a special mention. Ditto to Noel Meadow, who graduated here and now doing O.K. in Gotham.

Forrest "Slim" Glenn, formerly with the old Charlie Ahearn troupe, into the general hospital for the first stage of the Thoracoplasty operation; he mastered it okay and now back at the lodge resting in comfort.

(Write to those who are ill.)

Name Void Cues Chi Palmer Units

Chicago, July 3.

Alleged paucity of big names is causing entertainment director Merriel Abbott to switch to musical revues for the Palmer House here. Success of Max Liebman's "Cross Country Revue" at the spot last summer is cueing a similar show teeing off Sept. 20. Production, "Shootin' High," is to be written and produced by Dick Barstow, dance director of TV shows and stager of Ringling Bros.-Barnum & Bailey Circus. Score will be done by Bessie Smith, and there will be sets.

Cast for the musical includes Cliff Norton of the Dave Garroway Chicago-based teevee show, Louise Hoff, the Songsmiths, the Cabots, Tommy Wonder & Margaret Banks, Bambi Lynn & Rod Alexander, and Jody Miller. Miss Abbott expects the show to tour the other Hilton Hotel locations, plus cafes and inns not connected with the chain.

Anti-Gambling Wave Hits Conn. Gamery

New Haven, July 3.

Savin Rock, large amusement resort near here, is feeling the effects of anti-gambling pressure this summer. Recent edict closed down all games of chance. After a brief lapse, an attempt was made to swing into action again, but final clamp came Saturday (30), with many operators scurrying to sell their merchandise before closing.

There's considerable local speculation as to whether the ban will stick for entire season.

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Waldorf-Astoria, N. Y.
(STARLIGHT ROOF)

Frankie Carle Orch (16), with Peggy Barrett, Joan House, Bob Muddux; Tommy Wonder & Margaret Banks, Frank Gallagher, Mischa Borr Orch; $2 minimum after 9:30 p.m.

The new layout at this classy air-conditioned roof is a tepid affair. While the format follows the usual room's pattern of pairing a good name band with a hoofing turn, the current combination fails to hit it off and the patrons are largely inattentive to the floorshow activity.

Frankie Carle's band is a first-rate dance unit with clear rhythms and a clean sound. Its acceptable dansapation rhythms are attested to by the heavy percentage of customer hoofers. As the foundation for the show, however, this crew lacks production dress.

Carle's deft solo pianistics aren't enough to carry the band as a show unit, particularly in this room, where the long rectangular layout and narrow frontage make it difficult to project to all sides. It's a definite mistake for Carle to locate piano on one end of the bandstand instead of the center, where at least both sides of the room can look-see his finger-work. As is, Carle's turn in the show, a 10-minute medley of hit tunes, serves as a conversational background, much like a pianist in a cocktail room. The band's opening number, a takeoff on a longhair piece with Carle's keyboard work featured, also fails to register.

On show caught (29), only one of the band vocalists, Peggy Barrett, was spotted in order to cut down the running time. Songstress scored nicely on a single number, "I May Be Wrong." Joan House and Bob Muddux, the other vocalists, will presumably work other shows. A brace of pop and Irish ballads are also delivered ingratiatingly by Frank Gallagher, who pinch-hit adequately for Carle (suffering from laryngitis) in the emcee chores. For maximum impact, however, Gallagher should cut down from the present four tunes.

Highlight of the show is the hoofing by Tommy Wonder & Margaret Banks (New Acts). Mischa Borr's small combo alternates on the bandstand with Carle's crew for lively Latin dance rhythms. *Herm.*

Ciro's, H'wood

Hollywood, June 30.

Willie Shore, Peggy Ryan & Ray McDonald, Ray Whitaker Orch (7), Geri Galian Rhumband (5); cover, $1.50, $2.

Surfeit of song-and-dance routines makes this current entry a spotty, dubious lure for latelifers. Pairing of Willie Shore and Peggy Ryan & Ray McDonald results in a lagging, overlong layout.

As headliner, Shore suffers most, since he must bring his song, comedy and dancing on after the fast 15-minute stint by the energetic Ryan & McDonald. His dancing is good, but when he gets around to his okay Pat Rooney takeoff, there's inevitable comparison with the same routine delivered earlier by McDonald.

Since comedy is not his strongest point, Shore frequently has trouble maintaining interest. Much of the material is too aged to get top results, and it's about time the "I used to blow a bugle" kissing gag was turned out to pasture. Best bit in the overlong 40-minutes is a panto takeoff of a pinball addict that wins him hefty response.

Ryan & McDonald click easily in their Sunset Strip bow with some fancy terping that moves without letup. Routining is effectively worked out to take advantage of teamed and solo talents and includes impressions of Rooney, Eddie Leonard, Bill Robinson, Eleanor Powell and Vernon & Irene Castle.

Show backstopping was on the weak side at opening show, with Ray Whitaker crew failing to give the dancers the support they need. *Kap.*

Palmer House, Chi
(EMPIRE ROOM)

Chicago, June 28.

Charles Durand & Guy Brion, Nita Bieber Dancers (6), Bill Hughes & Blackie, Eileen & Carver, Eddie O'Neal Orch; minimum $3.50, cover $1.

This hostelry has been riding along all year with a steady lineup of powerhouse attractions, and now and then can safely be permitted a disappointment. Law of averages notwithstanding, current show additionally buckles from unevenness, poor routining and lack of a backstop for headliners Charles Durand & Guy Brion.

In favor of the youthful singers are their good appearance and a creditable job on a few showtunes. Among these are "Feel a Song Coming On," "Autumn in New York," and their "Be a Clown" closer. More popular tunes, "If," "Would I Love You," and "Be My Love," are not for this room's patronage and should be eliminated in favor of more musicomedy entries.

Durand, a tenor, and Brion, baritone, also don't impress as having quite enough range distinction in their dueting, and what's probably their biggest handicap, little visual appeal. The only movement on the floor during the turn is Durand's walk to the piano for his solo, "La Vie En Rose." Latter is vocaled in good fashion in Anglo-Gallic, but heavy dramatic lighting on the number impresses as much too precious a setup for a male singer.

Standout turn is the Nita Bieber Dancers, who do some adept ballet cavorting with freshness and originality. Terpers open the show and close it, all of which seems advisable. At show caught (28) there was slight letdown in interest after the singers' exit, but by and large it perked up and held after a few seconds. Dancers, three lads and three gals, smack over a volatile jazz routine for the opener, and close with an Afro-Cuban dance which draws heavy applause.

Another dance team on the bill is Eileen & Carver, whose biggest drawback is mediocre terping to unimaginative routines. Duo manages to lift itself out of the stock category when it breaks into some breathtaking one-hand spins.

Bill Hughes and his trained crow, Blackie, are a corn act for this room, though the bird's cute antics and whistling prowess make for a pleasant filler. Eddie O'Neal orch enhances the show with smooth music for acts and dancing. *Mel.*

Bagatelle, London

London, June 29.

Nancy Donovan, Edmundo Ros' Rhumba Orch, Arnold Bailey Swingtet; minimum $3.50.

Nancy Donovan has the rare distinction of being brought back to this Berkeley Square cafe within a month of her original opening, and is being retained for a six-week stint. That alone underscores the success she registered on her London debut.

Although her acts are substantially changed, Miss Donovan projects the same warmth which comes through in every number. It is this particular quality that won her popularity at previous engagement.

Operating to the set formula of this cafe, warbler has two distinct shows, but in each part includes Irish ballads which have become a specialty of her art. In these, and in a Scottish number, she displays a sharp sense of dialect. Altogether she does about 20 songs, including lightweight stuff like "Can't Make a Lady Out of Me," "Diamonds Are A Girl's Best Friend" and "The Girl From Little Rock." Also scores with emotional numbers, best of which are "La Vie En Rose," "With These Hands," "Temptation" and "So In Love."

Accompaniment by Arnold Bailey Swingtet is up to standard, and Edmundo Ros' Rhumba band provides good helpings of rhythm music. *Myro.*

Montmartre, Havana

Havana, June 29.

Agustin Lara Orch (19), Gerri Gale, Luis Carbonnell; Cuzman Continentals (15); $2.50 min.

An amazingly quiet show opened at Montmartre this week, headlined by Agustin Lara, Mexican composer and orchestra leader.

Show kicks off with Gerri Gale doing peppy and live routine. A good number, but long, and encore is the same step to different music.

She is followed by Luis Carbonnell, Cuban entertainer, probably one of the few people who can recite clean, original poems and monologs in a night spot and have the audience like it. His impressions of Cuban life are done in Spanish, but his delivery alone holds Americans interested for a couple of numbers.

Agustin Lara leads his band and plays piano through a series of his own compositions. Orch is good, with electric organ and accordion doing unusual and interesting background work. Entire ensemble breaks out violins for a couple of numbers.

Two vocalists with Lara are exceptional. Consuelo Vidal is a torch singer whose low voice is under perfect control at all times. Jorge Fernandez, also Mexican, has as strong a voice as will be heard in any nitery, and he uses its entire range. He has a technique of almost whispering most of the song and then breaking loose with a very strong baritone which goes over big, especially with the women.

Copacabana, N. Y.
(FOLLOWUP)

Donald Richards is the lone replacement act on a holdover layout at the Copa, and he's doing a nice job with his baritoning of pops, musicomedy and the more classical type numbers. Richards has been projected into greater prominence during the past year via his feature billing on the Jack Carter TV show, and the Copa date is his first nitery engagement in New York since he appeared at the Waldorf-Astoria's Wedgwood Room three years ago.

Richards has a strong, vibrant bary that he knows how to use advantageously, from a phrasing and breath-control standpoint, as he goes through such numbers as "Too Young," a medley from "Finian's Rainbow" (which he introed in that show), and Air Force special-material version of "Whiffenpoof Song" written by Moss Hart; "Old Smoky," "Remember April," "Glory Road," and "Manhattan Tower."

There are some minor criticisms of Richards' performance, namely overtalking on the intros and the attempted (and forced) comedy chatter. And he could eliminate "Glory Road," which is too much in the production vein for an intimate cafe, what with its attendant gestures and fol-de-rol bravura. It's been done to death, in much the same manner of such tunes as "Shortnin' Bread," "Old Man River" and "Donkey Serenade." Additionally, Richards has a habit of allowing his head and gaze to drop frequently.

But these are innocuous shortcomings that proper management and more floorshow experience should cure easily. Richards has a nice, pleasant manner, good looks and the sort of performance that lends itself to Broadway musicomedy.

Luba Malina is the holdover, and she's still doing her share of entertaining with special material. A lot of it is extremely clever lyricising, and Miss Malina projects it strongly, but sometimes a little too much so. That piece of business about her career is long-winded and exercises too great a prerogative in her use of the first-person idiom. She has too much other sharp comedy to waste as much time as she does on the personal excursion. Miss Malina is attractive and socked over with the audience when caught.

Manor & Mignon are standard in some nice ballroom stuff. Rita Constance and Bob Millar are the production singers, and they do a neat job, while Jean Caples' interpretative dancing in the production numbers seems meaningless. Mike Durso's orch-playing for the show and dancing is, as always, tops. *Kahn.*

Flamingo, Las Vegas
(FLAMINGO ROOM)

Las Vegas, June 28.

Martha Raye, Ben Yost's Royal Guards (5), Merriel Abbott Dancers (8), Frank Sill, Denny Beckner Orch (11); no cover, no minimum.

Ribald madrigals of Martha Raye cast a Rabelaisian spell upon assembled imbibers within the Flamingo Room. Possibly because of such poetic frankness, all will be well for the next couple of weeks, with turnstiles and dice clicking merrily.

Material passes beyond double entendre at times into triple during discoursings between songs. Yet, audiences seem to be aware that Miss Raye is not conducting a genteel seminar, so fall into the pattern by whooping it merrily throughout.

During her entire solo spot onstage, Miss Raye only comes up with four tunes. Her clowning before, during and around this framework takes up a good 30 minutes, opening with "Great Day Coming Manana." After considerable mugging and comic patter, arrives at second, "Feet's Too Big For De Bed," laced with pungent gags. "Mr. Paganini," her stock sock—and a must in the Raye repertoire—receives tremendous returns. Serioso "Old Black Magic" doesn't come off too well, the lusty pipes making a stylized and choppy rundown of the evergreen.

Ducks out for costume change, giving fill-in spot to Ben Yost's Royal Guards in their second appearance, group having opened bill earlier. Returns in hilarious "Sword" routine with slapstick and earthy gesturings amid the five singers to grab hefty yocks, mitts and a begoff.

Royal Guards prime with harmonious mesh of straight singing while garbed in colorful outfits. Dish out such w.k.'s as "Donkey Serenade," several medleys including composites of "South Pacific," "Rio Rita," Victor Herbert and others. Warbling well received.

Merriel Abbott Dancers work a couple of sparkling turns with "Superstition" raising curtain on some tap prancings and brilliant costumery. Midway is silver sequined and black velvet glittering romp, with each femme exercising acro turns—spot butterflies, walkovers, fore and back flips in speedy setup. Garner plenty palms.

Denny Beckner emcees agreeably, and orch backgrounding shows decided improvement. Martha Raye's accomper, Frank Sill, takes piano during her session to lend close support. *Will.*

Hotel Astor Roof, N. Y.

Sammy Kaye Orch (14), with Barbara Benson, Tony Alamo; Alan Holmes Orch; $1 cover after 10 p.m., $1.25 weekends.

Sammy Kaye's current stand here marks the 15th year of the name band policy for the well-appointed Hotel Astor Roof. Since the old Rudy Vallee orch initially played here in 1936, the band business has passed through a major economic cycle which reached its peak in the early 1940's and then went into a slow decline. Most of the big bands on the scene 15 years ago have folded. Only a handful remain, among them the Guy Lombardos, the Freddy Martins and the Sammy Kayes.

Kaye, like few other staple name organizations, has stood up due to its adherence to a strictly commercial styling which has remained on the sweet side, despite the fads in the music business. Kaye's insistence on simple dance rhythms, attractively purveyed through a varied book and neat arrangements has been paying off with repeat bookings in the top spots. Last summer he clicked at the Waldorf-Astoria Starlight Roof. This summer, he's in for 10 weeks at the Astor Roof.

Kaye's format stands intact. Besides its good dansapation rhythms, this crew rides as a standout show band with its "So You Want To Lead A Band" production. It's a surefire item in any medium and, despite the frankly corny amateur night overtones in this stunt, it registers even in the swank rooms, the Astor Roof being no exception.

No small asset in the band's click, of course, is Kaye's slick ad libbing with the novitiate batoneers. Another important factor is the band's skillful following of the indicated tempos by the amateur bandleaders who frequently cue the musicians to a 28 rpm beat.

As a production unit, Kaye's organization is also significantly lifted by the handling of the vocal assignments. Barbara Benson (formerly with the Phil Spitalny all-girl band as Gloria) registers strongly with her operatic soprano on ballads and light classics. Tony Alamo is one of the better band singers around.

Alan Holmes' combo, a regular at the Astor, executes fine small-unit arrangements in its alternation on the bandstand with Kaye for dance music. *Herm.*

Club de Versailles, Paris

Paris, June 30.

Gypsy Markoff, Helia Grando, Irene Streeni, Paulette Poupard, Aida Baki, Costia Orch (14); no cover, no minimum.

The club, which opened about two months ago in the Champs Elysees sector, at 12 Rue Marignan, near the 20th-Fox and UI offices, is a smart blend of the Russian atmosphere, as evidenced by the Prince Amilakravi ownership and gladhanding and of the Paris touch. On the ground floor, and well ventilated, it is likely to do good business, at least during the summer months.

Gypsy Markoff, who had not appeared in Paris since her accident, is making her comeback with a vengeance. No one could suspect that she had escaped becoming a cripple, nor even that she plays her accordion with only eight fingers. Her versatility, which permits her to switch from classical music to pop vodka material, plus her personality on the floor, make her a smash here. As long as she is playing at the Versailles, the management can take it easy, as filling the room wont be a problem. This may not last when she builds up her own unit and takes it to Cairo first, and later to Hollywood, as she plans.

On the same bill is a Spanish singer, Helia Grando, who is also likely to join Miss Markoff when she goes to Cairo. She delivers Spanish repertoire in a way that is as satisfactory to hear as she is easy to look at. She sells and is personality-plus.

Paulette Poupard is a French chantoosey in the Edith Piaf style but not her shelf. Irene Streeni, Russian, is in keeping with the caviar atmosphere of the place and has pulchritude to help sell her multilingual material. Aida Baki is an Indo style dancer that completes the international reach of the talent.

Riviera, Ft. Lee, N. J.

Ritz Bros. (3), Joyce Bryant, Nanci Crompton, Clark Ranger, Sherri Stevens, Line (12); minimum $5.

Bill Miller may expect standup business at his Riviera during the tenure of the Ritz Bros. In addition to the natural summertime lure of his spot, the Ritzes may be counted upon to fill all the pews even if the weather isn't too good.

The Ritz boys, Harry, Jimmy and Al, remain a b.o. phenomenon in many respects. They've been able to maintain a top salary for many years on the impetus of a series of pictures starting nearly two decades ago. Their comedy isn't the type that a boniface would put into a chi-chi spot; it's raucous and ridiculous, but they do draw the yocks and, more important, the customers. Opening night (28), the boys were on for the better part 45 minutes and built up to the point where everything was acceptable to the crowd. At the end of their first show, maitres Bonardi and Jack were holding a long line in check. In addition, many left because of lack of space.

The Ritz Bros. aren't displaying their prize material at the start. On the opening show, several gags didn't work, but they made up for that deficiency by some good ad libbing. Their numbers, such as the satire on French singers, their Gypsy stint and their zany terping, get tremendous response.

The Ritzes provide another instance of the close affinity between this spot and the Miami Beach cafes during the winter. Both get virtually the same crowd, and if an act hits at the Florida resorts, it's a safe boxoffice bet for the Riviera. The freres clicked at Copa City, Miami Beach, this past winter, which virtually assured a similar reception at this cafe.

A Riviera newcomer is Joyce Bryant, who registered a few months ago at the now defunct La Martinique, N. Y. This Negro singer further impresses as an entity of coming importance. She's got a pleasing voice somewhere in the mezzo register which is wedded to a falsetto for some fetching and highly theatrical effects. Miss Bryant has a flair for interpretation and a knowing delivery. She pairs off numbers in a manner that adds variety to her tunes. Coupling of "Rumania" and "Tosca" with "Thrill is Gone" and "Feel a Song Coming On" hypoes interest. Although her "Too Young" is sensitive, the edge was taken off it by the Walter Nye orch, which played the tune in a dance set shortly before start of show. Her rendition of "Porgy" is a little too heady for this cafe and she could use a brighter number in that spot.

The surrounding production hasn't changed. The Donn Arden line is a lively outfit of lookers tastefully garbed, and routining is good. Clark Ranger does a nice job on the Benny Davis tunes, and singer Sherry Stevens hits it well with a Latin entry to the line accompaniment.

Ballerina Nanci Crompton continues as one of the brighter spots in the production. Her solo shows considerable skill and her routines are mitt-winning. *Jose.*

Park Ave. Rest., N. Y.

Francine White, Dick Duane, Dolores, Steve Kautz; minimum $3.50.

The Park Avenue Restaurant, until recently operated by Fanchon & Arnold and now administered by Mac Chase and Buddy Troy, is continuing the policy of predecessors. Room operators still remember the fact that Billy Daniels emerged into the bigtime after a long term here and is experimenting with singers of various types to find a b.o. draw at comparatively little coin.

The current operators have booked a pair of youngsters, Francine White and Dick Duane, plus a violinist mononamed Dolores. They provide a pleasant, fast moving show.

Miss White has been on the cafe circuit for some time. She's a petite and frequently personable singer, but dissipates her abilities with a tune selection that's entirely too arch for an intimacy of this type. Finale, a song with a Latin motif, shows up best.

Dolores evidently is schooled in cocktail lounge techniques. Her repertoire is best suited for table hopping, comprising mainly gypsy lieder and musical comedy tunes. She gets some nice melody out of the catgut and does well generally. Singer Dick Duane is reviewed under New Acts. Accompaniment is by Steve Kautz. *Jose.*

VARIETY BILLS

WEEK OF JULY 4

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 4
Frank DeVol Orc
Margaret Whiting
Jack Smith
Fred Backwards
Clark Bros
Music Hall (I) 5
Myrtill & Pacaud
Jessie, James & Cornell
Al Charvet
Carla Whipwood
Frank Barbell
Corps de Ballet
Rockettes
Larry Storch
Sym Orch
Palace (R) 5
Bess Jenkins
3 Chesses
Bally & Thomas
Ken Whitmer
Hollis Dage
Ciro Rimac Co
(6 to fill)
Paramount (P) 4
Dean Martin & Jerry Lewis
Barr & Estes
Mayo Bros
Shane O'Connell
Dick Stabile Orc
Roxy (I) 6
Arnold Shoda
Skating Aviles
Jo Dorman
John Walsh
B & J Kean
Martin Bros
Marionettes

ALSTON, MASS

Central (P) 4 Only
Clarabelle
Howdy-Doody
Clown

Sherman Hayes Orc

DORCHESTER, MASS

Fields Corner (P) 5 Only
Clarabelle
Howdy-Doody
Clown

HAVERHILL, MASS

Colonial (P) 7 Only
Clarabelle
Howdy-Doody
Clown

LOS ANGELES

Hall (I) 4
Josephine Baker
Show

LOWELL, MASS

Strand (P) 7 Only
Clarabelle
Howdy-Doody
Clown

LYNN, MASS

Paramount (P) 10 Only
Clarabelle
Howdy-Doody
Clown

MIAMI

Olympia (P) 4
Ralph & Lorraine
Ada Duval Co
Mr Kitzel
Polly Bergen
Adriana & Charly

NEW BEDFORD, MASS

Capitol (P) 6 Only
Clarabelle
Howdy-Doody
Clown

NEWPORT, R. I.

Strand (P) 6 Only
Clarabelle
Howdy-Doody

[illegible]

BRITAIN

[illegible]

CANADA

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

MIAMI-MIAMI BEACH

[illegible]

CHICAGO

[illegible]

LOS ANGELES

[illegible]

LAS VEGAS

[illegible]

'Most Hated Critic'

Continued from page 1

denunciations of him, the feeling being that his type of criticism and comment harms the boxoffice.

Jones "drops in" on Moffett every night at various times and under the latter's questioning and during their "conversations" makes comments on current films, supper club shows and radio and TV entertainment, also gossiping generally about local night life.

In his Tribune column Jones also dwells on TV, radio and nightclub performers and shows as well as pix. The other Moffett show sponsor is the Hotel Nicollet Minnesota Terrace, one of the town's two leading supper clubs.

Jones is the fourth Twin City newspaper entertainment department staffer to crash radio and TV. Others are John K. Sherman, Star drama and music editor; Bob Murphy, Star and Tribune pix editor and critic, and Bill Diehl, St. Paul Dispatch film editor and critic.

Tribute to Kaye

Continued from page 3

Two years ago he got 5,000 pounds, but the sterling was then at $4. Bob Hope and Jack Benny got 5,-750 pounds each. Hope donated the proceeds to the British equivalent of America's Boys Town.

A unique luncheon last week with the Danish ambassador here hinged on the Hans Christian Andersen picture he is doing for Samuel Goldwyn. The Danes look upon that as a national project. Kaye assured him of doing everything to contribute to the dignity of the Danish author.

Metro Filmusical

Hollywood, July 3.

Danny Kaye is slated for a Metro filmusical following his Sam Goldwyn chore, "Hans Christian Andersen," which Moss Hart is scripting. There is to be no second 20th-Fox commitment (following "On the Riviera.")

New Acts

ARNIE SULTAN
Comedy-panto
35 Mins.
Ruby Foo's, Montreal

Arnie Sultan, making his second appearance in this lavish bitte within the year, shows much improvement over last showing. Of medium height and neat appearance, guy opens fast with straight patter and maintains good pace throughout drawing yocks for okay dialect stories and routines larded with local barbs. Many of Sultan's gags have a familiar ring and he has a tendency to ride a laugh too long with strictly off-the-cob material instead of relying on his own routines which get him out of the usual comedic groove.

Clincher is his session of miming to special recordings. Gestures, although at times too broad, are clever and he heightens overall effect with his closer, a specially recorded platter which mixes several impresh bits plus a voice that interrupts and heckles performance. A cinch for video mediums and tourist-type cafes. *Newt.*

THE FOURSOME
Songs-dance
12 Mins.
Bellevue Casino, Montreal

Fronting two of the fancy Bellevue Casino productions and working a single spot, the Foursome score easily with their clever dance patterns and smoothly arranged vocal sessions. Team, comprised of two girls and two boys, have youth and vitality on their side, and trim appearance plus enthusiasm make them a natural to sharpen the sometimes lethargic hoofing of the regular cafe chorus.

Combo, all brunets, are about same height, gals are lookers and talent seems equally divided with all dances choreographed to feature group rather than one doing solos backed by rest of outfit. Their one vocal effort, a fast interp of "Sit Down" from "Guys and Dolls," scored despite length and repetitious gestures. The Foursome are good for any visual medium and a surething in a large cafe. *Newt.*

TOMMY WONDER & MARGARET BANKS
Dance
12 Mins.
Waldorf-Astoria, N. Y.

Tommy Wonder, who formerly partnered with Dixie Dunbar, and Margaret Banks are a goodlooking and smart-stepping hoofing team. Pair have been on TV and in musical comedies and their routine is equally well-designed for cafes and hotel rooms. This particular room, however, presents an obstacle for any dance turn in that it's difficult to glimpse the footwork if seated behind ringside tables.

At this spot, their routine is split into two parts with Wonder in each case coming first as a solo turn. He projects strongly with a classy soft-shoe ballet style. It's a fresh and distinctive hoofing attack. A pert looker attractively garbed in a knee-length gown, Miss Banks joins Wonder in a whirling ballroom routine that's executed with flair and precision.

BETH LEE
Organ
Van Curler Hotel, Schenectady

Maturely attractive woman plays a Hammond organ expertly in the dark-panelled Tap Room of the Van Curler Hotel. Starting at five p.m., she offers pops and standards until the dinner hour of eight. Formal numbers are included on this set, after which Miss Lee returns to the lighter field. Community singing is sometimes added.

Miss Lee, former director of women's programs for WPTR, Albany, and a pianist as well as a broadcaster while there, possesses a good sense of rhythm and a sure, flexible touch on the organ. Her personality is friendly and her manner is gracious. She was attractively dressed in a white summer suit when caught. *Jaco.*

FOUR TAYALI GIRLS
Comedy, Acrobatic
5 Mins.
Palace, N. Y.

These four girls are flashily attired in bullfight style as a bow to their presumed South American origination. Comedy and straight acro work is carried out at a fast pace with slick matching tricks and a succession of forward and back tumbling.

Gals also stand out in table acrobatics and foot-to-head balancing relieved by mugging gestures of one girl. Suitable for teevee in monochrome or tint versions, as well as standard bookings.

DICK DUANE
Songs
12 Mins.
Park Ave., N. Y.

Dick Duane is a youthful singer who would get optimum results with a more relaxed manner. He's entirely too tense in this room, and this feeling is frequently communicated to the customers. Duane has a nice voice. He sings capably and his concentration on ballads can easily be overcome with inclusion of some lighter numbers.

Duane's tunes are delivered in a heavy, dramatic style. This type of rendition gets a little wearing. He's got the elementals of singing and needs to include changes of mood and pace before he becomes eligible for larger spots. *Jose.*

MAXIE & MILLIE
Comedy, Instrumental
7 Mins.
Palace, N. Y.

This European entry features vintage-styled comedy conceits of Maxie, a trick instrument operative in gaudy getup whose side business is laugh-pulling. Array includes sax, flute, harmonica, clarinet and trumpet, which he interlards with dog barking and whistling, plus a running sight gag based on revolving hairdo accompanied by leers and sound effects.

Maxie also shows straight virtuosity on muffled trumpet, scoring handily with "Beer Barrel Polka" on double trump. Millie is the adornment. Should be in general demand.

RITA & ALLAN FARRELL
Dance
5 Mins.
Palace, N. Y.

A supper club duo in Broadway debut, Rita & Allan Farrell show easy-to-take dance etchings, including graceful lifts in light style, with act set off by vivid red gown of the girl.

Display neat change of pace in agile whirls and shimmying, done in deliberately oldish idiom, and close with a frothy "Cindy" propped by straw and cane. Nice terp twosome.

Film's Prosperity

Continued from page 1

it seemed hardly possible that picture biz could be as dead as some of its pallbearers claimed when a film like "The Great Caruso" earned itself a nine-week run currently that will without a doubt make it the alltime top-grosser at Radio City Music Hall, N. Y.

Go for Subscription TV

Much of the industry, never very hot on the possibilities of theatre tele, is losing no time in going for subscription TV. As a matter of fact, some of large-screen TV's earliest proponents—notably Paul Raibourn, Paramount v.p.—are now even more enthusiastic about the possibilities of coin-box tele. Raibourn's hat-in-the-air attitude has been conditioned partly by results of careful research on reaction of Chicagoans who participated—or failed to participate—in Phonevision's recent three-month trial run there.

SIMPP lost no time in hopping on the new bandwagon last week. It memorialized the Federal Communications Commission to "speedily license worthy systems of subscription television so as to afford the public a more abundant opportunity to enjoy quality featurelength pictures."

Pay-as-you-go tele, which could be manna for producers, offers no cheer, of course, to exhibs. With 10,000,000 subscribers in the U. S. this form of tele could be seen far outdistancing theatres in ability to pay for films.

Paramount and Skiatron were both prepping answers to that, however. Par is reportedly planning to make exhibs its licensing agent for Telemeter in each town and to work out a system whereby pix will get their first-runs in theatres and second-runs on the coin-box system. Skiatron, on the other hand, was preparing to cut any exhib in for part of the receipts if he was within half-a-mile of any subscriber and had played within the past three months any film shown on Subscribervision. (See separate story).

Exhibs found cheer in the fight telecast's proof that people weren't glued to home tele sets and would quickly leave the hearth and plunk down coin for any attraction they really wanted to see.

Roxy, N. Y.

Arnold Shoda, Jo Barnum & John Walsh, Skating Ryles (4), Betty & Jane Kean, Martin Bros. (2), Roxyettes (24), Escorts, Nirska (8), Skating Blades & Belles (8); "The Frogmen" (20th), reviewed in VARIETY *June 13, '51.*

The Roxy combines inauguration of its summer iceshows with Independence Day motif for neat production package. The blades displays are again colorful and rapidly paced and the acts given nice settings.

Roxy staff presents the icers in a manner that overcomes handicaps of the facilities. Skaters have to make contact with the audience across an expanse of stage and the bandpit. The performers are aided considerably by some dressy backgrounds that rivet the eye to the rink, and the routining fills the ice decoratively.

The A. J. Balaban-Sammy Rauch combine has assembled prime skating talent. In the top slot is Arnold Shoda, who has been one of the strongest blade clicks at this house. His routines are well designed and excellently projected. He shows a good assortment of tricks, covers the ice gracefully and gets off to a salvo.

Some pert routines are by Jo Barnum & John Walsh, who give the proceedings a cute note. This youthful combo puts over some okay dance tricks for good reception. The Skating Ryles perform in the manner of a roller-skating act. Comprising two mixed couples, they show off well with a variety of tricks, including neck swivels and pinwheels, which help them get the measure of the house. The four couples in the line dress the proceedings attractively and provide excellent backgrounds for the solo spots.

The stage portion of the show is highlighted by the Roxy drill number, a staple at this house. The girls are led through a manual of arms and marching routine. It's a snappy and picturesque bit that justifies its lengthy running time. A flag finale with Nirska doing an energetic silk-waving briefie, winds up the show solidly.

The stage acts comprise Betty & Jane Kean and the Martin Bros., latter doing okay with their marionette displays. Material has been exhibited previously, but it holds up well.

The Misses Kean, also repeaters at this house, have a good routine which, if luxed, would make for a much better act. The duo descend to vulgarities which do not belong in any spot where family trade gathers. Some of it is smoker stuff the girls can get along without. They're on for an interminable length, but they do get off to a handsome mitting.

For this occasion, the Roxy line has been brought up to full strength of 24. Eight boys are added to this collection. It does make a much better production splash with that mass of cheesecake around. The H. Leopold Spitalny chorus provides further dressing to the show. *Jose.*

Chicago, Chi

Chicago, June 29.

Pride & Day, Harris & Shore, Bob Crosby, Modernaires with Paula Kelly (5), Irving Kaplin orch; "Strangers on a Train" (WB).

What could be an excellent stageshow is more or less a hodgepodge, with liberal cutting and a change in routining needed. Absence of an emcee the first show was definitely marked, the acts coming on cold and trying to pit themselves against the cold early matinee audience. Undoubtedly Crosby will take over the emcee role and show should run much better. However, running two singing stints together, Crosby and Modernaires, doesn't make for good staging; splitting their acts would make the bill much stronger.

Pride & Day get things underway with a fast bit of juggling and patter, the male doing most of the work via Indian clubs and tennis ball. Duo gets some laughs on caught-foot routine and hat-switch biz. Harris & Shore follow with some ballroom satire stuff that gets over, aided by femme's mugging and chatter.

Bob Crosby makes his first entry with a beat version of "Because of You," and then does a song-recitation of "I Wonder If You're Lonesome" for neat returns. It's his special material number about brother Bing, now brought up to date with nephew Gary, that really registers.

The Modernaires spark the revue, with group not relying solely on their radio show tunes but using some very good sight stuff. From the opening specialty, "The Customer Is Always Right," to closing medley of folk tunes with Bob Crosby, quintet doesn't let up. Only bad spot is the afterpiece, a rank piece of commercial copy for Campbell's Soups, which takes the edge off a fine session. After opener, they have a fine jumpy novelty and then score on how film stars would do on TV, with Allen Copeland copping the major share of applause for his close carbons of pic names. Paula Kelly also registers with her takeoff on Katharine Hepburn. There's some yocky stuff with groups etchings of the Mills Bros. and Sons of the Pioneers, and then they pair up with Crosby for the corn session at end.

Irv Kaplin continues to do a good job filling in for Louis Basil while latter vacations. *Zabe.*

Oriental, Chi

Chicago, June 28.

Rudells (3), Yonely, Jay Lawrence, Ethel Waters, with Reginald Beane, Sherman Hayes Orch; "Excuse My Dust" (M-G).

Although Oriental has a sturdy bill on tap this week, inclement weather at time of show caught stymied what could have amounted to maximum dividends all around. Headliner Ethel Waters was affected most by the heavy teenage turnout, with only a few customers around who apparently recollected further back than the singer's "Beulah" radio show. There was a scattering, also, of those who arrived out of curiosity resulting from her recent auto biog, but by and large the old guard Waters fans were all home out of the rain.

Miss Waters does seven numbers that amply demonstrate her potent showmanship, her ability to peddle a tune as few chirps can. Actress stands in one spot without moving a muscle, packing all the punch in her dramatic facial gestures. Otherwise, the obvious flaws in her pipes are more than made up for with cunning vocal shading. Singer opens with "Ain't Goin' to Sin," swings over to her more familiar "Happiness," "Cabin in Sky," but it's her closer, "Am I Blue," which wields the big wallop.

Impressionist Jay Lawrence, in the runner-up, gets across to hefty chuckles with his Cooper, Grant, Laine, and Nat Cole carbons. His fight broadcast bit is probably his best routine and draws the biggest dividends. Unfortunately, his channel swimmer number buckles up, and could be left out completely.

Yonely has a solid turn with pantomime and his zany instruments. Comic gets chuckles at walkon with his ghost-like puss and his wig. His comic fiddling and especially his gag via water seemingly pouring out of his optics make for the biggest yocks. Comedian exits to good hand after his keyboard routine with grapefruit-size spheres.

Rudells, two lads and lass, heat the house in good fashion with their trampoline antics. Well-balanced nature of the turn, which has both comedy and some difficult hoop somersaulting, pays off to standout applause.

Sherman Hayes orch is parlaying the current White Sox fever here with a house number consisting mostly of name-dropping. Minoso, Carrasquel, Fox and the rest of the Sox infield cop off all the applause. Orchestra cuts the show capably with Reginald Beane guiding Miss Waters on the piano. *Mel.*

Olympia, Miami

Miami, June 29.

Janis Paige, Walters & Priscilla, Steve Evans, Janet & Paul, Mage & Kerr, Les Rhode House Orch; "My Forbidden Past" (RKO).

Bill this week gets satisfactory aud reaction, with Janis Paige in the topliner spot adding the extra fillip for color and marquee value.

Miss Paige's routining and material make it obvious that her writers and arrangers are playing the comedy angles to plus her eye-appeal, which is enhanced by a plunging neckline. Has a good bit of patter with her song ideas; most of it comes off, thanks to easy approach to her lines. On the lyric side, it's tailored stuff that sets well. For change of pace and novelty she inserts a cowboy slanted bit, complete to sombrero and gunbelt to add to overall impact.

Steve Evans almost walks away with the mitt honors, however, with his character impreshes. Standouts are standard drunk bit and aud laugh types.

Teeoff spot is a good pace-setter via tap ideas of Mage & Kerr. Ventro stint of Walters & Priscilla is well versed, with the chatter and dummies utilized capably for healthy returns. Aerialists Janet & Paul garner steady sesh of reaction from stubholders with their flips and twists. Les Rhode house orch is okay on the showbacks. *Lary.*

Capitol, N. Y.

Margaret Whiting, Jack Smith, Clarke Bros. (2), Professor Backwards, Frank De Vol Orch; "Excuse My Dust" (M-G), reviewed in VARIETY *May 23, '51.*

Current stageshow at the Capitol is heavy on the warbling side, with Margaret Whiting, Jack Smith and Frank De Vol supplying the songs. Miss Whiting registers well on numbers closely identified with her platters, especially "It Might As Well Be Spring" and "A Tree in the Meadow." At show caught (28) she got hefty response on a medley of songs written by her father, Jack Whiting, such as "Japanese Sandman," "Sleepy Time Gal," "Honey," "Louise" and "Till We Meet Again." She teams up with Jack Smith on "When You and I Were Young, Maggie" to fair returns. Attempts at clowning do not pay off.

Smith puts over his entries in a satisfactory manner, getting good hands on "Sound Off," "Me and My Shadow" and "The September Song," and a fair return on "Rica Pulpa."

Jimmy Edmondson, "Professor Backwards," pulled the heaviest hands when caught. His monolog, slightly on the shady side in spots, wins solid laughs, while his own standard gimmick of being able to instantly pronounce and write out long words backwards on a blackboard is good for hefty returns.

Sepian Clark Bros. are nimble precision dancers who score nicely. Solo breaks register good, while their difficult splits are standouts.

De Vol's orch supplies top musical support, and De Vol clicks in a duet with Miss Whiting on "Baby, It's Cold Outside." *Alst.*

Apollo, N. Y.

Willis Jackson Orch (12), Otto Eason, DeLage & Shirley, Princess Orelia & Jose, Harris & Radcliffe, Ruth Brown; "Chinatown at Midnight" (Col).

Current Apollo layout is a fair entertainment package that pleases stubholders despite lack of solid marquee names. Session (70 minutes) absorbs dull spots by moving at clicko pace.

Headliner is thrush Ruth Brown, whose unusual styling (a sort of swing-bop-blues combo) gets maximum audience returns. Gal covers attractive frame in good taste and displays plenty of stage savvy as she socks across a flock of lamentunes. "Mistake" and "Standing on the Corner" are delivered with proper mood, but turn suffers by relentless delivery of songs of the "unhappy" genre. Inclusion of gay tune in her repertoire could lift act into sock attraction.

Otto Eason opens the show with some fast buck and winging on roller skates. Lad gets appreciative sendoff in windup as he taps his wheels on a single staircase a la Bill Robinson. DeLage & Shirley, ofay magico turn, offer some standard prestidigitations for good effect. Team wastes no time between tricks and fast pace keeps house interested all the way. Princess Orelia & Jose, Afro-Cuban-styled dancing duo, are in the trey spot. Using an unbilled bongo player, team displays a lot of freneticism for fair returns. The comedy turn gets a lift this session from Harris & Radcliffe, who score with pleasing family-type humor.

Willis Jackson's crew is on throughout, whipping across a number of solid tunes. Comprised of four brass, five rhythm, three reed, the orch tends to be a trifle brassy, but their rocking rhythms get good results. Jackson gets in some solid tenor sax licks and displays his showmanship and musicianship in "Man With the Horn" and "Gator Tail."

Biz was moderate at third performance (29).

Casino, Toronto

Toronto, June 29.

Ethel Smith, Burt Taylor, Russ Sobey & Joy, Don Cummings, The Novellos, Jimmie Cameron, Archie Stone House Orch; "Cause for Alarm" (M-G).

On audience reception of her first visit here, Ethel Smith can return anytime. Diminutive blonde in those Paris gowns, plus the electric organ and her engaging explanatory patter, seems as ingenuous as a kid with a new tricycle. This also is evident in her cute showing-off of her "no hands" technique when playing passages solely on the foot pedals. Showmanly production has the artist backed by an angled mirror which permits the customers to watch her swift finger manipulations on the double keyboard when they are not appraising her elegant gams as her toes dart over the pedals.

Opens with "Just One of Those Things" and then into "Breeze and I," "Fiddle Faddle," "Claire de Lune," a couple of pop medley's and a terrific "Tico Tico" finish. Girl has fine control of the instrument, ranging from whispering effects to full diapason, plus ingratiating personality and interpolated chitchat.

Surrounding bill is of top calibre though Russ Sobey & Joy, man and woman tap team, could cut out that singing opening and get into their dance routines more quickly. Both are on for duo work and challenges and score heavily when caught. Ditto response go to the Novellos for their balancing work on the ladders and bars. Don Cummings for his zany TV commercials, a drunk act, and his gymnastic grapplings in donning an undersized elastic girdle, and Burt Taylor for his selling of love songs, notably "Laura," "Too Young" and "Solitude." Jimmie Cameron emcees amiably. *McStay.*

Palace, N. Y.

4 Tatali Girls, Minda Long, Marie & Millie, Billy Banks, Dick Buckley, Rita & Allen Farrell, Dick Drake, Paul Remos & His Toy Boys (3), Eddie White, Al Libby & Betty, Don Albert House Orch; "Three Steps North" (UA), reviewed in VARIETY *June 13, '51.*

A nice balance between novelties and standard fare gives this house a neat score as it continues on its 10-act, 90-minute cycle. Interest is sustained throughout.

Veteran comic-singer Eddie White, next to closing, starts tepidly with gabfest and vocal, builds to moderate returns with "Wait for Me, Mary" and "I Got Lost in the Woods Blues," latter a "Pop Goes Weasel" latchon. Hebe semi-dialectic jokes seem strained and there's poor transition from own voice to characters depicted.

Show opens with flashy 4 Tatali Girls, comedy acros (New Acts), and moves nicely to Minda Long, a corking whistler. Her technical virtuosity on "Bewitched," a saucily done "Give Me a Little Kiss" and speeded-up Hungarian entry is set off by an engaging manner and slim good looks that should spread-eagle her into other fields, notably teevee.

Billy Banks, ex-Noble Sissle chanter with plenty of vocal versatility, does a neat "Love Sweepin' the Country," segueing into "Baby Smiles At Me" as per Ted Lewis, topping with Jolson-styled medley that earns loud mitting. His "Show Boat" reprises can stand cutting on the "Ol' Man River" end, although drawing handily as a package.

Dick Buckley commands large attention with his thoroughly hoked-up and much teeveed ventriloquial act that depends on four audience recruits for steady laughs. His warmup "Can't Give Anything But Love" almost out-Armstrongs Louis in the gravel vein, and closing gibberish, boogie-woogie and hat exchange with one volunteer sends big gent away a winner.

Black-caped Dick Drake's deadpan, bored-stance mandolin-picking in concerto style is well knit comedy operating along classic lines in patter arrangement. He's in there glossily with "Second Hungarian Rhapsody" and "Third Man Theme," latter with nifty assist from pit piano and sidemen.

Eighth-niched Paul Remos & Toy Boys show the two ever-clever lilliputians and trick-holding Remos in their combo acro, high-perch balancing, and dance turn that wallops across. A backbending drink and glass lift aloft is outstanding. Closer is straight, trick and freewheeling Al Libby & Betty bike stint. Libby still masters the full turn back to seat position that, with other fine stunting, win a hand for him and orthodox bikeing of shapely Betty. Marie & Millie, comedy instrumentalists, and Rita & Allen Farrell, dancers, are scored under New Acts.

Don Albert's orch sweeps show along at good pace.

Steel Pier, A. C.

Atlantic City, June 28.

Gloria De Haven, Henny Youngman, Burke & Hollow, The Marimba-aires (2), Bobby Whaling & Yvette, Freddy Powers' Orch; "Mr. Universe" (EL).

Gloria De Haven, vivacious songstress, tops as nicely balanced a bill as has been seen here in many a moon. Brought on by Henny Youngman, who emcees show, Miss De Haven starts things on their way with fast "I Want to Be Happy." Her next is "Love Is Just Around the Corner," then a tune by Jean De Paul, who accompanies "Here Come the Blues." Off to nice applause, she is brought back to clown with Youngman, doing "The Man I Love."

What she lacks in voice she has in looks and poise. Her ability to punch over numbers, be they blues, pop or dreamy sentiment, drew a top hand.

Burke & Hollow have teeoff spot with good dance routine. Make nice appearance and get excellent hand. The Marimba-aires, a mixed team, next on bill, with male's fingering of "Bumblebee," scoring. Use of strobolite played on ribbons attached to mallets doing march number on darkened stage was also well received.

Youngman, an annual Music Hall visitor, again shows himself to be an expert at fast patter. Has next-to-closing spot besides, emceeing show and gives solid account of himself.

Bobby Whaling & Yvette close show with their bicycle act, a returning favorite. They keep audience with them throughout and climax with Whaling riding 10-foot unicycle with Yvette atop his shoulders. *Walt.*

Unit Review

Aquashow

(FLUSHING MEADOWS, N. Y.)

Elliott Murphy production, directed by Arthur Murphy. With June Earing, Bobby Knapp, Whitey Hart, Len Carney, John Edmiston, Stan Dudek, Norman Sper, Jr., Terry Desmond, Aqua - Zanies, Aquadorables (24), Betty Harrison, Bert Wheeler, with Hank Ladd & Francetta Mulloy, Johnny Burke, Ambassadors, Ivanovs, Johnny McKnight. Choreography, Bunny Seymour; musical direction, Al Evans. At Flushing Meadows Amphitheatre, N. Y., $1.25 top.

Elliott Murphy, now in his sixth year of operation of this weather-permitting bonanza, is continuing the format found to be the most profitable gimmick that he's hit during his tenure at the Flushing Meadows Amphitheatre, built originally as the site of Billy Rose's Aquacade of World's Fair days.

The formula of aquatic and landlubber acts makes a pleasant brand of summertime al fresco entertainment. It's a show that gets repeat trade with change of headliners, and the pop-priced policy of $1.25 top is sufficiently down to earth to fill the 8,272 seats.

The water end follows the pattern of previous years. Exhibits of high diving and marine displays along with the trick dives by the Aqua Zanies are virtually the same as last season. It's a combination that's been too b.o. potent to let go, and it pays off in applause, too. The diving contingent includes Len Carney, Jack Edmiston, Whitey Hart, Stan Dudek, Terry Desmond, Norman Sper, Jr., plus an assortment of clown mermen who are skilled at their craft, showing form in making the flights into water. Solo femme this season is Betty Harrison, who knows how to take the plunge gracefully.

The aquatic ballet is led by June Earing, with Bobby Knapp working in tandem in some sequences. She's a lithe swimmer and makes a good impact. The Aquadorables (24) go through a series of pool-filling formations choreographed by Bunny Seymour. A Hawaiian ballet highlights their efforts with some flashy effects derived from fluorescent lighting.

The platform part of the entertainment would constitute a good vaude show in itself, there being enough performers to make up a regulation display, with a headliner for good measure. Bert Wheeler and Hank Ladd, aided by Francetta Mulloy, hit a good stride in their comedies. This has been the most successful combination used by Wheeler in many years.

Ladd and Miss Mulloy, who have worked with Wheeler at various times for years, fire a good brand of comedy. Trio are smooth workers, provide a wide variety of laughs, plus some wistful bits such as Wheeler's dissertation on small boys.

For added comedy, Johnny Burke does his draftee routine. Some of the lines aren't for family trade, but he does draw a steady stream of yocks. Openers are the Ivanovs, a three-man act, who show a good line of tricks and reap a mitful of applause.

Ben Yost's Ambassadors provide the vocal setting to a Stephen Foster production number and hit a good stride in a medley out front. There were times at opening (26) when they and the band couldn't get together, but once a rapport was reached, they did fine. Maestro Al Evans works under a handicap. He's a good distance away from the vaude acts and it's a herculean feat to synchronize both elements. Generally, he does a sock bit of showbacking. Johnny McKnight em. cees. *Jose.*

Elaborate Layout on 'Fourposter'; ATPAM Loses in Chi; Other Silo News

Whatever strawhat audiences may say of the Hume Cronyn-Jessica Tandy touring "Fourposter" as entertainment, barn managers are unlikely to complain about its production and exploitation setup. According to several rural operators, the advance preparations for the show are the most thorough in silo circuit history. "Fourposter" is playing its first engagement this week at the Westhampton (L.I.) Playhouse, and has seven other one-week stands through Sept. 1.

Newest gimmick for the show, apparently patterned after film company methods, is a packet sent to each local management. It contains a copy of the script, publicity photos and various size mats of Cronyn and his wife, plus press releases and stories and blueprints of designs by Richard Burns from Lester Polakov's plans for the five settings which the local management will build. Outside of the packet carries sample billing and credits for the production. Costumes, designed by Lucinda Ballard, are being supplied by Cronyn and, when necessary, will be shipped by plane to the various stands. Complete prop lists, color samples, etc., have already been sent to every management.

Since the Cronyns are producing the play as well as comprising its entire cast, it was possible to have longer than usual rehearsals without paying performance salaries, as generally required under the Equity rules. So several weeks were taken to prepare the Jan de Hartog drama at the Cronyn's Greenwich (Conn.) home, with Paul Morrison directing. Also, the extended pre-production period provided additional time for the two stage managers, Marjorie Winfield and William Weaver, to make advance arrangements for the show at its various bookings.

With the tour now under way, Winfield will go ahead of the production a week or so to supervise scenic and lighting preparations, with Miss Winfield remaining with the Cronyns for each opening and then leaving the assignment to the local stage manager for the balance of each engagement.

With the booking last week of the Norwich (Conn.) Summer Theatre for Aug. 13-18, the tour is now complete, including a layoff July 30-Aug. 4. If the reaction of straw-

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Part of London 'Pacific' Cast by Whyte; Premiere Definitely Set for Nov. 1

London, June 3.

Jerome Whyte, who sailed on the Elizabeth last Friday (29) after nearly two months of casting for "South Pacific," plans to return to London, Aug. 21 and will then stay until after the opening, which is definitely set at the Drury Lane for Nov. 1. He's staging the show here.

Mary Martin is due here in mid-September to take up her starring role. Rehearsals for male members of the cast are skedded to start Sept. 20 and for the full company Sept. 24.

Among those already signed by Whyte are Hartley Power, who will play Capt. George Brackett; John McLaren, as Commander William Harbison; Wally Peterson, as the Professor; Gerald Metcalfe, as Lt. Buzz Adams; and Peter Grant, as Lt. Joseph Cable.

Dierdree Depyre, Patricia Hall and Barbara Whiting have been selected as nurses, and Ivor Emanuel, Henry Goodyear and A. J. Powell-Bristow as the three Seabees. The two child roles will be filled by John Levitt and Patricia Lowe. George Hancock is to understudy the male lead (still to be chosen) and Patricia Hartley will be Miss Martin's stand-in.

San Antonio Civic Opera To Tee Off With 'Firefly'

San Antonio, July 3.

The San Antonio Civic Opera Co. will open its 25th season July 18 with a performance of Rudolph Friml's "Firefly" in the Sunken Garden Theatre here.

Dr. Otto Wick will direct. Elain Curran will be stage director, and settings will be designed by Robin Studio.

Fort Wayne Sets First Of Summer Musicals

Fort Wayne, July 3.

First of the summer series of musicals and light operas to be presented in the News-Sentinel Outdoor Theatre by the Fort Wayne Light Opera Festival, Inc., will be "The Vagabond King," July 6-7-8.

Stars are Robert Cocherille, Mildred Germanson, and Cy Fralley. Prices are $1, $1.65 and $2.40.

Roving Mugg's London Stance

By HUMPHREY DOULENS

I suppose I should have gone to see the Festival. That's why I went to London in the first place. I fully intended to descend that stimulated coal mine, to gasp at the Watford ladies' embroidery exhibit and to moon over the model slum clearance projects. But somehow I could never get out of Haymarket or the Strand and there I sat every night, a Yankee pilgrim, strangled with sobs at the second act curtain of "The King's Rhapsody," or cheering Monday nights for Dame Sybil Thorndike in "Waters of the Moon" and Tuesday nights for Dame Edith Evans, as well as for the management that dared present these two eminent ladies on the same stage.

British rules and regulations confine the Festival to the other side of the Thames and Battersea Park, but they let it spill over onto the Mall while I was there and into the West End as well. No scientist, no Thompson & Dundy, no Billy Rose could have conjured the thrilling sight of a slim, little princess galloping sidesaddle at the head of her father's elite horsemen down the two-mile stretch from Buckingham Palace to the Trooping of the Colors. No soprano faced with her first Isolde, no Lenglen, no Glenna Collet ever accepted a more daring challenge. A half million people cheered the plucky heiress presumptive. Only a very old queen, sitting erect in the jump seat of her Daimler, did not flinch at the sight of this ordeal in horsemanship. She had trained Princess Elizabeth well.

It's held each year in London, and no world's fair anywhere has ever had anything to match the Royal Tournament, that extraordinary display of feats of strength and endurance, of panoply and patriotism held in Earl's Court. Here prize teams from every branch of armed service, Commandos and the rescue dogs of the R.A.F., Navy riggers and mounted bandsmen, Highland pipers and Welsh athletes compete for great honors. There has never been a demonstration of its equal in America.

The incredible illumination flooding the Festival grounds, even all

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2 Legits In Atlantic City, With Circle Arena, 'Bagels'

Atlantic City, July 3.

Two legitimate theatres have opened here. The Circle, the resort's first theatre-in-the-round, opened last night (Mon.) with Jean Parker and Robert Lowry in "Candlelight." John Marley directing. Frances Oliver is producing the plays, which are to run weekly for the season. They are being staged in downtown Hotel Chelsea.

Seats are arranged on all four sides of the stage 10 rows deep. Entrances and exits are made from the audience. Prices range from a $3.60 top down to $1.85, with Wednesday and Friday matinees from $3.06 to $1.23.

On the Million Dollar Pier, "Bagels and Yox" opened Saturday night (30) with a performance for the benefit of the local B'nai B'rith. Revue offers Barton Bros., Rickie Layne, Marty Drake, Larry Albert, Mary Forrest, Lou Saxon and Laurette & Clymas, with Murray Shusterman and his orchestra. Scale runs from $3.50 to $1.50. Offered by the Brandt Theatres and Beckman & Pransky, it will play all summer and go to New York in the fall.

Legit Bits

Judgment for $2,103.68, representing delinquent unemployment insurance taxes on "Peep Show," was obtained by the State Industrial Commissioner against the B.R.T. Corp., Michael Todd's producing entity, in N. Y. Supreme Court . . . Legit-TV actress Gloria Stroock's portrait has been painted by Eugene Speicher . . . Louis M. Simon, executive-secretary of Actors Equity, left Saturday (30) for a month's vacation (unless he's recalled because of the usual crisis) at Bennington, Vt. . . . Mrs. Louise Beck, president of the Martin Beck Theatre, N. Y., is spending this week with friends in Barnstable, on the Cape, and will go next week to Gloucester, on the Massachusetts North Shore . . . Fifty-Second Street Theatre Ticket Service, Inc., one of the smaller Broadway agencies, was nicked by the N. Y. Telephone Co. for a $165.18 judgment last week in N. Y. Supreme Court . . . Charles Harris, general manager for George Abbott's "Tree Grows in Brooklyn" and company manager of "Guys and Dolls," is in serious condition in French Hospital, N. Y., after an emergency appendectomy and subsequent complications.

William R. Katzell and Ray Golden, who've already been slapped with numerous judgments growing out of their 1949-50 flop, "Alive and Kicking," were hit with another for $12,133.64 last week in N. Y. Supreme Court. Action was brought by Charles O. Blaisdell and William D. Dunne, attorneys for the W. P. Nolan & Co. scenic studio . . . While Wolcott Gibbs is at Fire Island working on a new comedy, John Lardner is subbing as New Yorker drama critic . . . Nina Cohen, secretary to Theatre Guild business manager Peter Davis, got herself engaged during her recent vacation. Wedding will be next fall . . . Saul Lancourt, of Leblang's theatre ticket agency, is vacationing this week in the Laurentians and will spend the next three weeks at his upstate farm . . . Ticket broker Louis Schoneett (Mackey's) and Sardi's hat-checker Renee Carroll (Mrs. Schoneett) returned Sunday (1) from Jamaica, B.W.I. . . . Donald Flamm leaves tomorrow (Thurs.) for London, Stockholm and Paris to scout plays . . . The Playwrights Co., already planning productions of Edward Caulfield's "The Idea" (in association with Robert Lewis), Maxwell Anderson's "Barefoot in Athens" and Robert E. Sherwood's "Seventh Floor" (new title), has added to its 1951-52 agenda a new Elmer Rice play, "Grand Tour."

Mary Finney has withdrawn from "Make a Wish" to take the part of the champagne-dippy dowager in "Gentlemen Prefer Blondes." She succeeds Paula Trueman, who recently replaced Alice Pearce. Her role of the Parisian madam in "Wish" is being played by Camila Ashland, wife of James Russo, co-producer of "Courtin' Time" . . . Alan Hewitt, featured as the pompous attache in "Call Me Madam," has rented a place at Westport, Conn., and is commuting this summer . . . Skip Casey, drama critic for The Villager, Greenwich Village (N. Y.) weekly, sailed for Europe last week on the Georgic, to be gone until September . . . Sylvia Davis is playing Linda, the mother, in Kermit Bloomgarden's subway-circuit edition of "Death of a Salesman," which will tour in the fall . . . J. Myles Putnam has been signed for the new Louis Verneuil play in which Ginger Rodgers will star . . . Daniel Melnick, readying a fall production of "Curtain Going Up," is temporarily treasurer of the Windsor, Bronx, N. Y.

Broadway actress Marcella Kingdon will play the lead in Mayer Levin's "The Good Old Days," to be tried out July 17 by the American Summer Theatre in Paris . . . With drama columnist Ward Morehouse on one of his periodic auto trips through the midwest, the N. Y. World-Telegram & Sun has been spotting his dispatches on the resort page . . . Claire Leonard will agent a new play by Ken Parker, titled "A Rhyme for Lil" . . . Thelma Chandler will be stage manager for the Theatre Guild revival of "Saint Joan" . . . Presagent Ned Armstrong, whose new play, "The Years Between," has been optioned by Bernard Hart, has gone to Santa Fe to make revisions. . . . Charles Coburn is interested in starring in the comedy on Broadway in the fall.

Otto Preminger and Ben Marden have formed a partnership in which the latter will produce and direct plays, as well as have supervision of the former's Playhouse, N. Y. Marden will presumably supply the bankroll for the productions, some of which may conceivably be booked into the Playhouse . . . Herman Levin and Oliver Smith, producers of "Gentlemen Prefer Blondes," have dropped plans to revive "Of Thee I Sing" . . . George Brandt, rather than the Theatre Guild or Cheryl Crawford, will revive "Porgy and Bess."

Folksinger Virginia Davis, daughter of maestro-legit backer Mayer Davis, was hired for "Three Wishes for Jamie," which bowed on the Coast Monday (2). After being west two weeks, she was told management had decided on a dancer instead for the role, and was paid for the two weeks, plus fare both ways. She'll spend the summer with her parents at their Maine home . . . John Agar has the male lead opposite Joan Evans in "Peg O' My Heart" which opened at the Ivar, Hollywood, last night (Tues.).

Illness of Claire Trevor's son has forced postponement of "Streetcar Named Desire," in which she was to have starred as the second offering of the La Jolla (Cal.) Playhouse season. "Second Threshold," with Raymond Massey starring, will be substituted, starting July 10 . . . Allan Nixon is playing the lead opposite Gladys George this week in "Rain" at the Del Mar and Deauville Clubs, in Santa Monica, Cal.

"Lady on Horseback," musical comedy, has been optioned by John Larson for possible fall vehicle for Bobby Clark . . . Edyth Renehaw, currently directing "Sailor Beware" for the Dallas Civic Playhouse, scheduled to open Thursday (5), will also direct "Second Threshold" for the group. It's set to open Aug. 2.

'Annie' to Bow Six-Week Louisville Al Fresco Sked

Louisville, July 3.

Louisville Park Theatrical Assn. musicals, which are presented annually at Iroquois Amphitheatre, are being readied for a July 6 opening. "Annie Get Your Gun," with Helena Seymour in the title role, and Taggart Casey, will open the season, set to run for six weeks. It will run July 6 through 10.

Harry Delmar is staging the shows; Edward Hunt is musical director, and production aides are Dolly Nutter, choreographer; Patrick Leonard, stage manager; Kenny Gray, assistant stage manager, and Edward Barret, choral director and assistant conductor. Barret is on the WHAS musical staff. Back for his sixth season is Denis DuFor as managing director and producer.

Inside Stuff—Legit

Maybe it was just a hot-weather manifestation, but a presagent's dead-pan switch on an Actors Equity regulation had professional repercussions on Broadway last week. It appeared for a time that a new wrinkle might be added to the program credit setup. With company manager Jack Potter, of "Gramercy Ghost," out of action with an injured leg, Charles Strakosch was subbing on the assignment. It was a dull, warm day, so presagent Henry Somber schemed up some "recognition" for Strakosch. In line with the procedure required by Equity in the case of cast replacements, he had the following card printed and inserted in the "Ghost" programs: "At this performance the duties of Company Manager will be assumed by Mr. Charles Strakosch." Word spread among company and house managers and presently Joseph Roth, house manager of the Bijou, next door to the Morosco, where "Ghost" is playing, showed one of the cards to Irving Becker, who is subbing for the ailing Charles Harris with "Tree Grows in Brooklyn." Roth explained that the card was in compliance with a new rule of the Assn. of Theatrical Managers & Press Agents and that violation carried a heavy fine. The furore in managerial circles was brief but intense.

Announcement last week by Saint Subber and Lemuel Ayers, producers of "Kiss Me, Kate," that they are severing their partnership, was intended to clarify the status of their individual deals for the presentation of future shows. Pair intend to retain joint offices for the duration of the run of "Kate," but will probably take separate business quarters thereafter.

Meanwhile, with each working on individual projects for future shows, there was frequent confusion on the part of others with whom they have been dealing. People phoning to discuss a matter with Subber, for instance, would ask to have the call transferred to Ayers when the former was not in. Similarly, Ayers' projects have sometimes been referred to Subber. In each case there was confusion about the status of the Subber-Ayers relationship. So the two issued the announcement of their producing split.

Vivian Blaine, who will take a leave of absence from the Broadway edition of "Guys and Dolls" after two more weeks for a picture assignment, will add the time off to the renewal contract she signed for her return to the Frank Loesser-Jo Swerling-Abe Burrows musical. Since her original pact was due to expire next Sept. 1, that means the year's renewal will be an additional six weeks. So if she completes the film stint and returns to the legiter by mid-September, for instance, her deal with producers Cy Feuer and Ernest H. Martin will expire about Nov. 1, 1952. Her film contract is with Metro.

Martha Stewart, who has made several pictures since her last Broadway appearance in "Park Avenue," will substitute as the perennially-engaged nitery hoofer, Adelaide, during Miss Blaine's absence.

Backers of "Two on the Aisle," new Arthur Lesser revue due July 19 at the Hellinger, N. Y., include theatrical attorney Irving Cohen, representing a syndicate, $75,250; Anthony Brady Farrell, producer and owner of the Hellinger, $38,625; costumer Edith Lutyens, $10,000; music publisher Edwin H. Morris, $7,000, and David Steinberg, of the Kay Veldon scenic studio, $12,500. General partners of the $175,000 project are Lesser and Ben (Benjamin H.) Segal, general manager for Farrell.

ATPAM'ers Seen Irked At Union's Solution To Brandt Subway Dispute

Threatened shutdown of George Brandt's subway circuit was averted last week when the Assn. of Theatrical Managers offered modified scales for house managers and agents for the theatres. However, there's reportedly considerable resentment against the union's action from the men already employed by the circuit and who have to take wage cuts under the revised minimums. ATPAM failed in a bid to enlist the support of Actors Equity in its battle with Brandt.

New scale accepted by Brandt for the theatres in outlying sections of Greater New York calls for $100 weekly minimums for managers and presagents at the various houses. That involves an increased operating cost of $40 per theatre in the case of straight plays and no boost for musical bookings. In each case, Brandt gets two employees instead of one, as formerly.

Under the former setup, a single manager was employed for each house, at $160 a week during a straight-play engagement and $200 for the runs of musicals. Thus, the managers already working for Brandt are taking weekly cuts of $60 (or in the case of musicals, $100) under the concession. Which explains their resentment.

Until the compromise was reached, Brandt claimed the ATPAM demands for the employment of both a manager and presagent at each theatre would be economically prohibitive. As a result, he threatened to close the Flatbush, Brooklyn, and the Windsor, Bronx, and to cancel plans for the opening of the Brighton, Brighton Beach, and the Jamaica, in Jamaica.

Theatre-In-Round Set For San Anton' This Summer

San Antonio, July 3.

Theatre-in-the-round will be presented here by the Patio Players, Thursday through Saturday every week during the summer months, in the patio of La Casita here.

The first play, opening Thursday (5) and playing through July 14, will be Moss Hart's "Light Up the Sky."

ANTA Play Series Still in Air; Challenge Board 'Approval' Vote

Plans for next season's ANTA Play Series, already held up by policy differences between members of the American National Theatre & Academy board of directors, were further snarled last week by an apparent attempt to proceed without board approval. Although a letter to board members, signed by George Freedley, secretary, referred to a motion passed at the June 28 meeting, those present at the session claim no formal vote was taken and that, in any case, a quorum was not even present. Matter may be clarified at next Monday's (9) scheduled meeting.

C. Lawton Campbell, board chairman, had stated that a policy for next season's ANTA Play Series would be considered by the board on the basis of recommendations to be made by Robert Breen at a June 25 meeting. However, Breen declined to make a recommendation until the board clarified ANTA's basic policy as a service organization for the theatre as a whole. According to several people present at the June 25 session, no policy was settled for the Play Series.

However, a subsequent executive committee report on the meeting outlined a 10-point policy and stated that the group "unanimously approved" it and agreed "individually and collectively" to support it at the board meeting June 28. Several at the latter session opposed various aspects of the plan and would have voted against it, but no formal vote was taken and a quorum was never present, it was reported.

Freedley's letter mentioning the board's alleged approval asked members for nominations for managing-director of next season's Play Series, at a $1,000-a-month salary. It further stated that the managing-director is to be assisted by an advisory committee of three, to be chosen by the executive committee and approved by the board. According to at least two members present at the meeting, such a setup was not even clearly recommended, let alone approved by formal vote.

Freedley, who sent the letter, is reportedly one of the board members who has been critical of Breen both prior to and since the latter's resignation as ANTA executive-secretary. He has also been mentioned as a possibility as managing-director of the Play Series. However, the proposed $12,000 annual salary for the latter job is understood to have been donated by Elevins Davis, a board member, with the proviso that Breen was to take the assignment.

'Courtin' Time' Switch To Royale Long-Shot Gamble In Smaller-Seat House

Transfer of "Courtin' Time" last weekend from the National to the Royale, N. Y., was a long-shot gamble by producers James Russo and Michael Ellis, and associate Alexander H. Cohen. Since the move cost the show's management about $4,500 and the Royale's gross capacity is about $3,500 less than the National's, it's obviously a last-ditch attempt to draw patronage in the relatively lively 45th St. rather than out-of-the-swim 41st Street.

Despite fairly good notices, the first full week's gross for "Courtin' Time" was only $15,200, so the seating capacity of the theatre was a more-or-less academic matter. Under such circumstances, larger capacity might be a factor only on weekends, when there's a prospect of selling out. But with the summer attendance pattern now in effect (meaning comparatively light weekend trade in contrast to standee weekends normal in winter), that's a questionable bet.

A new element since the opening of "Courtin' Time" was the generally acceptable reaction to "Seventeen," which quickly succeeded it as Broadway's newest musical. If "Seventeen" had drawn a negative press, the chances might have been more promising for "Courtin' Time." For except for heavy theatre party bookings, which aren't a factor in this instance, broker trade is the boxoffice

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London's 'Penny Plain' Revue Chances Skimpy

London, July 3.

"Penny Plain," new intimate revue devised and directed by Laurier Lister, which was presented last Thursday (28) by Prometheus Productions at the St. Martin's Theatre, makes a brave attempt at being witty and polished.

But despite good West End names of Joyce Grenfell, Elizabeth Welch, Max Adrian and Desmond Walter-Ellis, it's only a mild attraction. Show is helped by the intimate atmosphere of the theatre, but doesn't shape up as a stayer.

Pro Tem 'Darkness' Loss About $25,000

"Darkness at Noon," Sidney Kingsley's N. Y. Drama Critics' Circle prizewinner which closed June 23 at the Royale, N. Y., represents a loss of about $25,000 at the moment. However, if plans for a tour next fall work out, the Playwrights Co. production stands a chance of getting into the black. With Claude Rains, who created the star role, unavailable for the road, Edward G. Robinson has indicated a desire to take the assignment, but terms of a deal haven't been set.

The show, which involved a $100,000 investment and a production cost of about $76,000 (including $12,000 bonds and $6,500 tryout loss), has repaid the backers $30,000 and has assets of approximately $45,000. There will presumably be additional income from foreign rights, but contracts for such presentations are being held up pending clarification of a dispute between Kingsley and Arthur Koestler, author of the original novel. Matter involves the novelist's claim of the right of approval of foreign language adaptation.

'BAT' AUDIENCE OGLED AS POSSE HUNTS KILLER

Lambertville, N. J., July 3.

Music Circus customers here, anticipating an evening of musical comedy from "Die Fledermaus" ("The Bat") Saturday night (30), were treated in addition to a thrilling dose of melodrama. Group of 50 armed men, including FBI agents, New Jersey state troopers and citizens, part of a huge posse pressed into service to hunt down killer Warren Lee Irwin, who earlier in day had hit the woods three miles beyond, converged on the tent during the performance, searching among the audience and in parked cars and dressing quarters. Following the show, every car leaving the grounds was again subjected to inspection, more than two hours being required to clear the parking lot.

Despite the tense atmosphere, to which a heavy rainstorm contributed, the show proceeded normally. Sole interruption occurred during the height of the storm, when pounding of the rain on the canvas drowned out the singers. Cast adlibbed for 15 minutes.

Fugitive's body (he committed suicide) was discovered Sunday in the approximate spot where he had first entered the woods.

Danbury, Conn., to Have Season of 5 Operettas

Danbury, Conn., July 3.

Musical tent at the Danbury Fair Grounds will open July 19 with "New Moon," to be followed by "Firefly," "Merry Widow," "Rose Marie" and "Blossom Time," each playing Thursday-Saturday nights only. Greek Evans, formerly a leading singer in Shubert musicals, will direct, with Pierre deReeder as musical supervisor.

John W. Leahy, owner of the property, is general manager of the operation, with C. Irving Jarvis assistant. Helen Richards is press-agent.

Lee Shubert Buys British 'Hollow' Whodunit for N.Y.

London, July 3.

American rights to Agatha Christie's new whodunit, "The Hollow," have been bought by Lee Shubert, who attended the Peters Saunders presentation at the Fortune here recently. Understood that a Broadway production is planned for early autumn.

Play, adapted by the author from her own novel, is a one-setter with a cast of 12. Jean de Casalis is starred in the West End original.

'20th' Closes To Profit of $8,333

"Twentieth Century," which closed Saturday night (30) at the Fulton, N. Y., has paid a profit of $8,333 on an investment of $25,000. There's little prospect of any further payoff, as the recent losing weeks have wiped out the accumulated operating profits. Moreover, closing expenses will probably use up the bonds and deposits, which were put up by producer-director-star Jose Ferrer. Prospects of a tour in the fall are slight.

The revival, originally presented as part of the ANTA Play Series, involved a cost of $33,333, of which $25,000 was advanced by backers and production facilities valued at $8,333 were supplied by ANTA. Of the profits, half went to Ferrer and his partner, Richard Condon, while the balance was split three-to-one between the backers and ANTA.

After a two-week break-in run at the ANTA Playhouse, N. Y., the comedy moved to the Fulton on a commercial basis, with Ferrer and Gloria Swanson co-starred. It played to virtual capacity for several months, but with the recent substitution of Robert Preston and Binnie Barnes as stars and the arrival of the warm-weather boxoffice slump, business sagged and not even two-for-ones brought an upturn.

Figure Olivier-Leigh Will Need 52G Gross; Mull 3 B'way Houses

Because of the huge expenses involved in bringing the productions to New York and operating them here, the Laurence Olivier-Vivien Leigh production of "Caesar and Cleopatra" and "Antony and Cleopatra" can't make much profit even if they play to absolute capacity for the entire 13-week engagement. Also, because of the elaborate productions involved, only three New York theatres have enough backstage dimension to handle them.

It's figured that the cost of transporting the two shows, with scenery, costumes, props, company and technical and business staffs, plus preliminary advertising, will run between $65,000 and $70,000. With an estimated operating cost of about $45,000 (including both show and theatre shares), the offerings would have to gross about $52,000 a week to pay off.

Olivier's two production representatives, after inspecting the backstage facilities of virtually all New York theatres, have decided that only the Broadway, Heilinger and Ziegfeld could handle the 38-foot revolving stages. Likelihood is that the top price for the engagement will be at least $6, or possibly $6.60 or even $7.20.

Equity is not expected to raise any difficulties about importing the shows, although the union set a new rule just last season that only established permanent companies would be exempted from its alien requirements. Gilbert Miller, who owns the St. James Theatre in London, where the Shaw and Shakespeare revivals are currently playing to capacity, will present the shows on Broadway, in partnership with Olivier. The tentative opening date is Dec. 17.

Maurice Abravanel, Utah Symphony Orchestra leader whose last Broadway baton stint was with "Regina," will conduct the NBC Symphony Orchestra in N. Y. Sunday night (8).

'Fledermaus' Jurisdix Still Moot; AGMA Hints NLRB or Court Appeal

Despite last week's decision by the Associated Actors & Artistes of America board, giving jurisdiction over English language productions of "Die Fledermaus" to Actors Equity, the matter is apparently not conclusively settled. With Equity having met yesterday (Tues.) with the Metropolitan Opera and Sol Hurok managements about starting negotiations for a contract touring "Fledermaus" productions, it remained to be seen what the attitude of the performers involved would be.

The board of the American Guild of Musical Artists, which had claimed the jurisdiction but had been turned down by the 4A's, voted last Thursday night (28) to oppose the parent union's award and try to "right the wrong" that had been done. What concrete steps can be taken to reverse the jurisdictional award are not indicated, however. Possible moves would be an appeal to the National Labor Relations Board or court action to set aside the decision.

Prior to yesterday's get-together between Equity and the Met and Hurok managements, there was no indication of what the latter's attitude might be. If the managements, with virtually all contracts already signed for the casts of the touring "Fledermaus" companies, decide to ignore Equity, there might be little that the legit union could do. That would be particularly true if the performers involved preferred AGMA as their bargaining representative. For, as one 4A's official noted, employees have the legal right to bargaining representation of their own choice.

Whether AGMA, in which most

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Feuer, Martin Back Home To Prep Busy N.Y. Season

Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," are due back this week from the Coast, where they sat in on rehearsals and attended the recent opening of the second company of the Frank Loesser-Jo Swerling-Abe Burrows musical. Martin was due in New York by plane yesterday (Tues.), having stopped off to see the Pitt Stadium al fresco production of the firm's 1948-49 Broadway hit, "Where's Charley?" Feuer is slated to arrive Friday (6).

Besides their announced plans for straight play productions of Robert Carson's "Mary Shaw, Inc.," and Irwin Shaw's dramatization of his "Troubled Air" novel, Feuer and Martin are understood to be actively considering at least two other scripts for Broadway presentation this season. Action on the Carson and Shaw plays awaits completed scripts.

'Dolls' Distribs 1st 20G Profits

First distribution of profits from "Guys and Dolls" was made to backers this week. Payment, representing returns from only the Broadway production, amounted to $20,000. Future distributions, to be made monthly hereafter, are expected to be substantially larger when the cost of the second company is paid off and profits from that source are included. Show was originally financed for $200,000, plus a $50,000 overcall, all of which was repaid some time ago.

The touring edition of the Cy Feuer-Ernest H. Martin production, currently playing to capacity business in its break-in engagement at the Curran, San Francisco, next goes to the Philharmonic Auditorium, Los Angeles, then plays a 24-performance stand, Oct. 6-21, at the State Fair Auditorium, Dallas. It then goes to the Orpheum, Kansas City, for two weeks, after which it will probably play several other midwest cities before going to Chicago for an extended run. Date of the Chicago stand may not be definitely set for some time, as the show is to play the Shubert there, and the second company of "South Pacific" is apparently set to continue indefinitely at that house.

There are no plans for a third company of "Guys and Dolls."

MARIE MCDONALD SUES COAST LEGIT ON INJURY

Hollywood, July 2.

Claim for medical expenses as a result of a stage injury suffered last November was filed by Marie McDonald against Greek Theatre Productions and its insurers, Lumbermen's Mutual Casualty Co.

Miss McDonald starred in a production of "Born Yesterday" at El Capitan Theatre last November for Greek Theatre Productions. At dress rehearsal, she fell through the canvas covering the orchestra pit, suffering back and leg injuries.

Claim is to cover costs of treatment at Mayo Clinic.

New Hope Strawhatter Buys Recreation Bldg.

New Hope, Pa., July 3.

Bucks County Playhouse, Inc., has purchased for $12,100, from the New Hope Recreation Centre, the two-story structure adjacent to the theatre and currently shared by the Centre with the local public school system for housing of elementary classes.

According to Don Walker, Playhouse prez, deal was made for "protection," and with the thought that when the present school expansion program is completed and tots evacuate the premises, the building may be remodeled to supply living quarters for visiting actors. Lodging problem locally has been a constant Playhouse headache.

Ham in Cohen to Come Out As Producer Plays 'Room' In New Hamoshire Barn

With boxoffice conditions as they are, it doesn't pay to kid a Broadway producer. So Peyton Price, director of the Windham (N. H.) Playhouse, appears to be stuck with an agreement for Alexander H. Cohen, associate producer of "Make a Wish" and "Courtin' Time," to play the lead in a revival of "Room Service" at the strawhat this summer. It will be a debut for Cohen — and perhaps for the audience.

Apparently Price was only spoofing when he suggested that Cohen play the shoestring producer, the male lead created originally by Sam Levene, in the John Murray-Allen Boretz farce. Going along with a gag, Cohen demanded 25% of the gross, solo star billing, a valet and 20 house seats, plus the use of Jocelyn (Mrs.) Cohen and various "Courtin' Time" associates in the cast.

It was all just a joke until Cohen thought of having a week's "vacation" in New Hampshire at $50 pay (Equity minimum). At that, he suddenly became serious, and the date now appears likely. Price figures that he'll probably make money on the engagement, as various of Cohen's associates are talking about going to see the show. However, it's already been stipulated that there'll be no free list.

Harmon Sets 'Show Train' Switch at Clinton Barn

Clinton, Conn., July 3.

Variation of the "show train" idea has been arranged by Lewis Harmon, operator of the Clinton Playhouse, and the New Haven & Shore Bus Co., to provide after-theatre transportation for the strawhat patrons on Wednesday nights. There is regular bus service from New Haven to Clinton, but no return trip late enough to accommodate playgoers, so a special one will be run the one night a week to get New Haven residents home. It's a modified edition of the "show trains" run periodically to and from Broadway by the New Haven railroad.

Current production at the Playhouse is the tryout of "Miss Mabel" with Lillian Gish starred and Dennis Hoey and Clarence Derwent featured. For the week of Aug. 20, Harmon has just signed Donald Woods as featured lead opposite Constance Bennett in "Skylark."

Plays Out of Town

Three Wishes for Jamie

Los Angeles, July 2.

Albert Lewis & Arthur Lewis production of musical in three acts (16 scenes), with book by Charles O'Neal, Charles Lederer, based on novel, "Three Wishes of Jamie McRuin," by O'Neal; music and lyrics, Ralph Blane; special lyrics, O'Neal, Lederer. Stars John Raitt, Marion Bell, Cecil Kellaway. Staged by Albert Lewis. Choreography, Eugene Loring; scenery and lighting, George Jenkins; costumes, Miles White; musical direction and vocal arrangements, Pembroke Davenport. Production supervised by Edwin Lester. At Philharmonic Aud., Los Angeles, July 2, '51; $4.80 top.

Jamie McRuin .... John Raitt
Old Dee McRuin .... Barry Macollum
Kate McRuin .... Diane De Laire
Dennis McRuin .... William Skipper
Owen Roe Tavish .... Cecil Kellaway
Tim Shanahan .... Robert Halliday
Thea Shanahan .... Gerri Teasley
Kendall Shanahan .... Robert Nash
Tash Shanahan .... Matt Mattox
Hooch Shanahan .... Dick Foote
Tydd Shanahan .... Robert Brink
Tome Shanahan .... Bill Nash
Jimmy Pat Shanahan .... Richard Vine
Cassidy .... Robert Mason
Tina Malone .... Marie Gibson
Maureen Malone .... Merri Fenn
Power O'Malley .... Billy Griffith
Mary O'Malley .... Barbara Davenport
Ethel Harrison .... Minor Watson
Maeve Harrigan .... Marion Bell
Aunt Bid .... Frances Brandt
Owen Talbot .... Granville Bonfield
Father Quinn .... Ralph Morgan
Hawker .... Richard Vine
Kevin .... Patrick Medrano
Jean Preddy .... Tom Charlesworth
Sheriff Haynes .... Dick Foote
Rose Tevis .... Robert Searles

Singers: Dolores Bennett, Michele Burke, Dorothy Coulter, Barbara Davenport, Merri Fenn, Marie Gibson, Sharon Hennessy, Barbara Logan, Margery MacKay, Jo Ann O'Connell, Frances Russell, Joan Walton, Robert Brink, Jerry Cardwell, Dick Foote, Robert Leonard, Dick Martin, Robert Mason, Bill Nash, Clifford Orr, Scott Richards, Robert Searles, Donald Thrall, Richard Vine.

Dancers: Estelle Aza, Joyce Blunt, Drusilla Davis, Mildred Ann Mauldin, Teresa McGloin, Joan Morton, Carol Risser, Sondra Zell, Byron Bryan, James Capp, George Foote, Ray Moller, Jerry Newby, Maurice Phillips, George Reeder.

Tremendous doctoring is needed before "Three Wishes for Jamie" can hope to come true on Broadway. Basic warmth and charm of the original Charles O'Neal novel shines through only rarely in this stage version, and the musical play moves slowly through its three acts with only occasional flashes of humor to leaven the verbose book.

Premiere tonight (Mon.) here was further complicated by overstaging and too many overlong production numbers. First-nighters reached the street at midnight.

Deftest revision will have to be made in the first act, which gets "Three Wishes" off to a slow and somewhat confusing start. Background of the Irish fantasy isn't too well developed, leaving the out-of-town buyers wondering at the first intermission. Story picks up in the second and third acts, but it still doesn't unfold at a proper pace or with the needed clarity.

Yarn, set in the 1890's, tells the story of an Irish lad who dreams he has been granted three wishes. He asks for a new life, free of responsibility; a wife in the image of his Irish fairy queen, and a son who can speak the poetry of ancient Gaelic. Eluding a mismating with the daughter of a wealthier family, he arrives in America accompanied by his matchmaker uncle, and proceeds to realize his dreams. First and second wishes come true with little difficulty, and the third is realized in a curtain that should be a touching tribute to faith, but misses in the writing and acting.

Ralph Blane has contributed a warm-hearted score that includes three possible plug tunes, "We're for Love," "Goin' On a Hayride" and "It Must Be Spring," latter a ballad possibility. Other numbers have a lilt that helps the show, but there's little indication they'll meet widespread public acceptance.

Albert Lewis' staging is frequently too cluttered, and the cast seems generally unable to kindle the necessary spark. Leads John Raitt and Marion Bell, though usually proficient vocally, display little warmth and create little sympathy for their characters. Cecil Kellaway, as the matchmaker, is frequently unable to project very far. Supporting cast boasts some okay dancing by William Skipper and singing and dancing by Gerri Teasley, who could develop into a good comedienne. Majority of other supporting roles are stock characterizations.

Albert and Arthur Lewis have invested the show with a fine physical production, including excellent sets by George Jenkins and colorful costumes by Miles White. There's some good choreography by Eugene Loring, although some numbers need simplification.

Slated for four weeks here and four weeks in San Francisco, "Three Wishes" has a chance to respond to treatment on the Coast and come into New York as a healthier candidate for longevity on Broadway. At this point, however, it's a slim chance. *Kap.*

Bloomer Girl

San Francisco, July 3.

Gene Mann production of musical in two acts (10 scenes). Book by Sig Herzig and Fred Saidy; music by Harold Arlen, lyrics by E. Y. Harburg. Stars Dick Haymes. Staged by Thomas Browne Henry. Dances by Lew Christensen; sets, Ernest Foster; costumes, Kate Drain Lawson; musical direction, Waldemar Guterson; choral direction, Toni Bocchicchio; musical ensembles staged by Al White, Jr. At Opera House, San Francisco, July 2, '51.

Serena Applegate .... Mabel Taliaferro
Octavia .... Lisbeth Douglas
Lydia .... Nancy Radcliffe
Delia .... Toni Reynolds
Phoebe .... Katherine McKay
Julia .... Dani Nelson
Daisy .... Bambi Linn
Horatio Applegate .... Robert Warwick
Gus .... Red Alexander
Evelina .... Frances McCann
Joshua .... Philip Hervey
Herman .... Breese Westmoreland
Ebenezer .... Kirby Smith
Wilfred .... Robert Applestone
Hiram .... Keith March
Dolly Bloomer .... Olive Reeves-Smith
Jeff Calhoun .... Dick Haymes
Prudence .... Judy Younger
Paula .... Joan Vickers
Hetty .... Nancy Johnson
Pompey .... Dooley Wilson
Sheriff Quimby .... Charles Williams
Three Deputies .... George Larsen, John Leslie, Ted Stephens
Hamilton Calhoun .... Richard Barron
Augustus .... David Thomas
Alexander .... Bob Parrish
Governor's Aide .... Anthony Roderick
Governor Newton .... Jack George
Ellen .... Joan Vickers
Auctioneer .... Bob Stephens

With Frances McCann carrying the chief load in "Bloomer Girl," but with much aid and comfort from Bambi Linn, Robert Warwick, Dooley Wilson, Bob Parrish, Olive Reeves-Smith, Joan Vickers and others, little is required of and contributed by Dick Haymes, whose warbling is less than effective and whose acting is spectacularly innocuous throughout. Miss McCann proves herself a topflight musicomedy performer in all chores required of her. Miss Linn also turns in a highly professional performance.

Support in the main is excellent, with the San Francisco Ballet providing a highly colorful assist in the choreography department, which is above standard in all facets. The Civil War ballet particularly draws a top hand. Direction shows much attention to detail, with sets also reflecting lack of stinting in time, effort and money. Excellent production and staging and the inherent appeal of this melodious vehicle, give promise of this new Gene Mann compote paying off as the second of the season's summer Opera House offerings.

"Bloomer Girl" looks to retrieve much of ground lost by the season's opener, "Girl Crazy," with Mickey Rooney, which proved a cropper. *Ted.*

Strawhat Notes

Lawrence Tibbett is getting $1,250, plus 10% of the profits, for strawhat appearances as Rev. Davidson in "Rain" . . . **Victor Whitlock, Jr.,** will be resident director this summer at the John Drew Memorial Theatre, East Hampton, L. I., being operated by **Philip Barry, Jr.** . . . TV-radio singer **Jane Morgan** will be associated with **Robert C. Currier** this summer in the operation of the Kennebunkport (Me.) Playhouse . . . **Harry Rosen,** manager of the Greenbush Summer Theatre, Blauvelt, N. Y., was tapped in N. Y. Supreme Court last week for a judgment for $131.20, representing unpaid unemployment insurance taxes. Action was brought by the State Industrial Commissioner . . . **Virginia Vincent** will be featured as the shoplifter in support of **William Bendix** in the barn-touring production of "Detective Story" . . . The Players, Inc., Catholic U. repertory group, opened the season last night (Tues.) as the resident company at St. Michael's College Playhouse, Winooski Park, Vt. . . . **Charles Randall** will appear in "George Washington Slept Here" and "Our Town" this summer at the Allenberry Playhouse, Boiling Springs, Pa.

Sallie Brophy, who appeared in the Broadway company of "Second Threshold," is supporting **John Loder** in the **Philip Barry** piece at the Berkshire Playhouse, Stockbridge, Mass., this week. It's Miss Brophy's initial Stockbridge date.

'COTTAGE' $8G, CHI TENTHOUSE

Chicago, July 3.

Herb Rogers' Tenthouse Theatre racked up fine $8,000 last week with "Enchanted Cottage." "Corn Is Green" opens today (3) for a week.

David Bruce leaves the Equity cast of the Highland Park house, to take over a teevee role in "Beulah," with non replacement set as yet.

Reade Sets Opera, Other Shows at Asbury House

Experiment by the Paramount Theatre, Asbury Park, N. J., in presenting opera on alternate Wednesday nights, may pay off. The Walter Reade circuit house Booked the Salmaggi Opera Co. for six presentations, leading off June 13 with "Madame Butterfly" and following with "La Traviata" July 27. "Carmen" is scheduled for July 11.

With a $1.20-$3 scale, house broke even with the first two performances. The fact that the summer season at the resort city hadn't started yet was regarded as a good indication that the project will turn in a profit when the community fills up with vacationers.

As a result of the biz done by the first two operas, circuit is planning to offer cultural presentations during the winter at the Paramount on a one-night basis. Ballet Russe is down for two appearances, and "A Night With Charles Coburn," starring Charles Coburn in readings, etc., has been pencilled in for a February date. Other stage attractions will be booked as they become available.

Meanwhile, Reade is putting burlesque into the circuit's Savoy Theatre in Asbury Park for the summer. It's the first burley to play the town in 20 years. Produced by Sidney Di May, the 30-people show made its debut last night (Tues.). It will give two performances nightly.

'Desire' $7,400, Princeton

Princeton, July 3.

The McCarter Theatre here teed off its current season last week with "A Streetcar Named Desire." The Tennessee Williams play, featuring Louise Buckley, Richard Carlyle, Norma Connolly and Phil Arthur, was booked to replace the cancelled Margaret O'Brien show. Gross was about $7,400, with an operating nut of approximately $5,300. Herbert Kenwith, producer of the 1,076-seat strawhat, said that attendance was fairly good.

This week (2-7) Kenwith is presenting Basil Rathbone in "The Gioconda Smile." Advance sale was fair.

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'Bittersweet' 29G, Pitt; 'Clutterbuck' Bare $5,500

Pittsburgh, July 2.

Heavy rains during most of the week were tough on both "Bittersweet," with Helena Bliss and Robert Shafer, at the Pitt Stadium, and Arthur Treacher in "Clutterbuck" at Bill Green's Arena Theatre. Although the latter project is under a waterproof tent, the weather still has a lot to do with biz, due to the difficulty in hearing when the downpours are peppering the canvas.

Actually only one performance of the al fresco "Bittersweet" was washed out, but that came on Saturday (30), the closing show, and accounted for a heavy loss. Result was around $29,000, poorest of the three productions so far. On a couple of other nights, storms an hour or so before curtain time curtailed crowds perceptibly. Stadium currently has "Where's Charley?" starring Gil Lamb.

"Clutterbuck" drew all of the first-string critics to Green's and they gave Treacher a fine sendoff, but here again the elements contrived to pepper the boxoffice, and comedy finished to barely $5,500. Joan Blondell is on tap this week in "Happy Birthday."

'DESERT SONG' BOWS K.C. STARLIGHT WITH 44G

Kansas City, July 3.

Between the raindrops, Starlight Theatre pulled off its opening week performances in good shape and racked up a gross of $44,000. With some of most intensive rains on record, daily performance was touch and go, but outfit came through the seven nights with attendance over 40,000.

"Desert Song," as the opener, gave a good account of itself and calibre of performance and production astonished many.

"Rio Rita" is current, opening Monday (2) for the usual seven-night run. Leads are Terry Saunders and Donald Clarke, with Tim Herbert and Don Sazen carrying the comedy assignment. Other principals are Earl MacVeigh, Leonard Cooley, Joyce Sellinger and Betty Ann Nyman. It's directed by Richard Berger.

Harry Howell has had to step out of his position as stage manager, due to illness at home. He has been sharing the stage manager chores with Bill Meader, who stays on. Replacement for Howell is Bill Ross, in from New York. He joined the staff last weekend. He's not to be confused with Robert Ross, stage director, who has been in on the project from the beginning.

Strawhat Tryouts

(July 3-15)

"Alice in Wonderland"—Boston Summer Theatre (2-7); Spa Theatre, Saratoga Springs, N.Y. (9-14). (Reviewed in VARIETY, June 27, '51.)

"Anything for a Song"—Musical Big Top, Oak Ridge, N. J. (3-8).

"Cheek and Double" — Manor Vail Playhouse, Lyndonville, Vt. (2-7). (Reviewed in VARIETY, Oct. 13, '50.)

"Fourposter" — Westhampton (L. I.) Playhouse (2-7); Chevy Chase Theatre, Wheeling, Ill. (9-15).

"Glad Tidings"—Sea Cliff (L. I.) Summer Theatre (2-7); Clinton (Conn.) Playhouse (9-14). (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane.")

"Glass Mountain"—Dorset (Vt.) Playhouse (6-7).

"Holiday House" — Theatre-Go-Round; Virginia Beach, Va. (9-14).

"Holly and Ivy" — Westport (Conn.) Country Playhouse (9-14) (Original London production reviewed in VARIETY, May 24, '50).

"Infamous Angel" — Putnam County Playhouse, Mahopac, N. Y. (10-14).

"Juliet by Four" — Manor Vail Playhouse, Lyndonville, Vt. (9-14).

"Little Lambs Eat Ivy"—Eagle's Mere (Pa.) Playhouse (4-7) (Original London production reviewed in VARIETY, April 21, '48).

"Mirror, Mirror"—Westhampton (L. I.) Playhouse (9-14).

"Miss Mabel"—Clinton (Conn.) Playhouse (2-7); Sea Cliff (L. I.) Summer Theatre (9-14).

"Perfect Woman"—Grove Theatre, Nuangola, Pa. (2-7).

"See How They Run"—Ogunquit (Me.) Playhouse (2-7). (Reviewed in VARIETY, July 19, '50.)

"Stars in Your Eyes" — Lake Whalom Playhouse, Fitchburg, Mass. (9-14). (Reviewed in VARIETY, June 27, '51.)

"Warrior Wife" — Little Lake Arena Theatre, Canonsburg, Pa. (2-7).

'Norway' Bows Toronto Tent Setup With 16G

Toronto, July 2.

Despite three nights' rain, "Song of Norway," with Irra Petina and Lawrence Brooks, grossed a neat $16,000 in Toronto's first introduction to theatre-in-the-round under a tent. Blue and gold bigtop at midtown Dufferin Park has 1,040 reserved arm-rest seats scaled at $3.40 top and descending to $1.15.

Schedule calls for 13 weeks under canvas. Producer is Leighton K. Brill; director, Ben Kamster; pit conductor, Arthur Lief; choreographer and ballet mistress, Natasha Carr; principal dancers, David Thimar and Gladys Forrester. It's a guest star setup, with stock leads including Carolyn Adair, Virginia Oswald, Stanley Carlson, Audrey Guard, Alex McKee, Lewis Brooks, Gretchen Wyler, Harold E. Brown and James McColl.

Current is "Brigadoon," which had a $6,000 advance sale. Subsequent lineup is: "Bloomer Girl," week of July 9; "Chocolate Soldier," July 16; "Roberta," July 23; "Desert Song," July 30; "Vagabond King," Aug. 6; "Rose Marie," Aug. 13; "Rosalinda," Aug. 20; "Show Boat," Aug. 27-Sept. 3.

'MUSIC IN AIR' $50,000 IN ST. LOUIS AL FRESCO

St. Louis, July 2.

Beset by rain and threatening weather throughout its one-week stand, "Music in the Air" wound up its fourth one-week engagement at Forrest Park here Sunday (1). A total of 53,000 payees attended, with approximate gross of $50,000.

The first local presentation of the Irving Berlin-Robert Sherwood musical, "Miss Liberty," led off a seven-night run at the Municipal Theatre Assn.'s al fresco playhouse last night (Mon.) under the most favorable opening night since the 33rd season started. A crowd of 8,500 laid an estimated $4,000 on the line.

'Roberts' Smash $31,500 In Its First L.A. Week

Los Angeles, July 3.

"Mister Roberts" got off to a smashing start last week, racking up a virtual capacity $31,500 at the Biltmore Theatre. Initial two sessions of the six-week run are under the Theatre Guild subscription series, the seasonal ticket reduction knocking about $2,000 per week off the total. In at a $4.20 top in the 1,636-seat house, "Roberts" probably will set a new local record for a non-musical.

"Detective Story" finaled Sunday night (1) at the Ivar after a four-week total of around $19,900. Final frame was up, hitting $6,200, for around 66% capacity. Tally, however, represented a production loss of around $7,500 for the four weeks. House rekindles Thursday (5) with a revival of "Peg O' My Heart."

"Hocus Pocus" limped through a third week at Las Palmas, creeping up $25 to hit $2,025 for the session. Figure is still $900 below operating costs.

Philharmonic Aud., dark last week, rekindled last night (Mon.) with world premiere of "Three Wishes for Jamie," third in the current Civic Light Opera season of musical productions.

Femme Stars at Holyoke House 40 Years After Dad

Holyoke, Mass., July 3.

Just 40 years after her father played his first starring part at the same theatre, Nancy Wells has her name in lights for the first time this week as Billie Dawn, femme lead in "Born Yesterday." The actress is a member of the Valley Players, resident troupe at Mountain Park Theatre here, but has not previously had top billing. Her parents attended the show's opening last night (Mon.).

Actress' father, James Wells, now a juvenile fiction writer, was a member of a stock company at the Mountain Park when he first got star billing 40 years ago, but he doesn't recall the exact date or the title of the play involved. Mrs. Wells, also an actress under the name of Agnes Young, plays the title part in the "Aunt Jenny" radio serial. She and her daughter frequently compete for radio and television assignments.

Paul Stephenson has signed a new contract as director of the Houston, Little Theatre for next season. This will mark the fourth season for Stephenson with the local group.

'Norway' $36,500 in Dallas; Jack Carson Into 'Texas'

Dallas, July 2.

State Fair Musicals' second production, "Song of Norway," showed a healthy $36,500 for its first week of seven performances here. Ballerina Maria Tallchief and comic Erik Rhodes are standouts in cast, which includes Walter Cassel, Frances Greer, Elaine Malbin, James Hawthorne, Jack Rutherford and Donald Saddler. Show ends with Sunday matinee (8).

"Texas, Li'l Darlin'" rehearsals started Monday (2), with a cast of Loring Smith, Danny Scholl, Jet McDonald, Fredd Wayne, Susan Johnson and Betty Lou Keim. Jack Carson, starred in the Homing Smith role of the John Whedon-Sam Moore comedy, fulfills a TV commitment in New York tomorrow (Wed.) before flying here to join the cast Thursday (5).

'Moon' $22,300, 'SP' $51,700, Chi

Chicago, July 3.

Despite heavy rains here all last week, both local attractions did turnaway business. While there may be the expected July 4 holiday week letdown, advance order for "South Pacific" and "Moon Is Blue" remain heavy.

Estimates for Last Week

"Moon Is Blue," Harris (8th wk) $4.40; 1,000). Boff $22,300.

"South Pacific," Shubert (33d wk) ($5; 2,100). Just keeps rollin' along with over $57,700.

HUROK PREPS TOURING 'NIGHT IN VENICE' CO.

Impresario Sol Hurok, who is sending out a touring company of Johann Strauss' "Fledermaus," this fall, will also do a revival of Strauss' operetta, "A Night in Venice," next season. Ruth and Thomas Martin are prepping a new English version based on the original libretto by Zell and Genee. Michael Tuttner and Martin will be responsible for the direction and production, same as with "Fledermaus."

Plans are to tour "Venice" late in the '51-'52 season, after close of the "Fledermaus" run, then bring it into N. Y. for the '52-'53 season.

Judy's 5G Plus 50% Profit Terms Nets R. I. Barn $600

Matunuck, R. I., July 3.

Judy Holliday, starring in "Dream Girl," grossed almost $11,000 at a $3.60 top in the 522-seat Theatre-by-the-Sea here, in nine performances starting June 29 and closing last Saturday night (30). Capacity for the engagement would have been $11,300, but there were a few balcony seats unsold at matinees. Otherwise, every performance went clean.

With Miss Holliday getting $5,000, plus 50% of the profits, co-producers Harold Wise, Donald Wilson and Harold Schiff netted $600 on the show. Under the circumstances, they were satisfied, as they'd been prepared to go into the red in order to make a local splash with their first production since taking over management of the spot.

Current bill at the strawhatter is "Brigadoon," with Hayes Gordon, of the original Broadway cast. Next week brings John Garfield in "Golden Boy."

Film to Bow Cleve. Hanna Season; Legit Sked Set

Cleveland, July 3.

In a departure from policy, the legit house, the Hanna, will open its fall season with the British film, "Tales of Hoffmann" Sept. 7 for a possible extended two-a-day run.

Except for the pic, manager Milton Krantz said that the theatre will stick to legits, and disclosed the first group of shows expected to play. These include "King Lear," with Louis Calhern; "The Country Girl," with Uta Hagen and Paul Kelly; "Death of a Salesman," probably with Thomas Mitchell; "Oklahoma," "Darkness at Noon," and "Autumn Garden."

Krantz also disclosed he has at least a half-dozen other shows lined up, and hopes that he will be able to attract a full season's run of touring groups under a guarantee from a score of mid-western legit houses for a 20-week road circuit.

Seasonal Slump Hits B'way Again; 'Seventeen' OK 30½G First Full Wk., Tree' $36,200, 'Okla' 24G, 'Stalag' 15G

Following the standard seasonal pattern, business on Broadway sagged last week for the fourth consecutive stanza. Except for the usual four solid sellouts, all shows felt the annual downbeat. In most cases attendance was particularly slack early in the week, with a moderate upturn Friday and Saturday nights (29-30). But a few entries reversed that course, slumping further at the weekend.

The total gross for all 19 shows last week was $471,500, or 79% of capacity. (For the corresponding week a year ago 19 shows grossed a total of $426,500, or 71%). The previous week's total gross for 20 shows was $536,610, or 74% of capacity.

Of the new shows, "Seventeen," with a four-four split in the notices, made a promising start, but its chances will be more clearly indicated in a few weeks. "Courtin' Time" tapered off further in its third week, with the management hoping for a boxoffice pickup from the move to the Royale, in 45th St. "Make a Wish" also dipped. "Oklahoma," playing a return engagement at the Broadway, appears set for the summer, despite an attendance dip last week.

With business in the usual seasonal decline, indications are that the current week will skid still further and that trade will be slow for the balance of July and through early August. If so, several current shows are due to fold, decreasing the list to somewhere around 10 or 12 entries.

Estimates or Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (40th wk) (C-$4.80; 1,012; $26,874). Almost $18,000 (previous week, $22,000).

"Call Me Madam," Imperial (38th wk) (MC-$7.20; 1,400; $51,-947). As usual, over $52,300.

"Courtin' Time," National (3d wk) (MC-$6; 1,172; $34,800). Under $13,000 (previous week, $15,-200); moved Monday night (2) to the Royale, where seating capacity is 1,025 and the potential gross (without standees) is $31,200.

"Gentlemen Prefer Blondes," Ziegfeld (32d wk) (MC-$6.60; 1,628; $48,244). Nearly $28,800 (previous week, $33,850).

"Gramercy Ghost," Morosco (10th wk) (C-$4.80; 912; $24,300). Almost $6,500, with two-for-ones (previous week, $6,900); Martha Scott replaces Sarah Churchill as co-star July 16.

"Guys and Dolls," 46th Street (32d wk) (MC-$6.60; 1,319; $43,-904). As usual, $44,400.

"Happy Time," Plymouth (75th wk) (C-$4.80; 1,063; $29,019). Just topped $10,200 (previous week, $12,800).

"King and I," St. James (14th wk) (MC-$7.20; 1,571; $51,717). As before, capacity at over $51,700.

"Kiss Me, Kate," Shubert (129th wk) (MC-$6; 1,361; $40,887). Just topped $22,100 (previous week, $25,000).

"Make a Wish," Winter Garden (11th wk) (MC-$6.60; 1,159; $50,-000). A shade over $19,200 (previous week, $29,700).

"Moon Is Blue," Miller (17th wk) (C-$4.80; 920; $21,586). Over $20,-200 (previous week, $21,000).

"Oklahoma," Broadway (5th wk) (MC-$4.80; 1,900; $46,912). Above $23,900 (previous week, $29,300).

"Rose Tattoo," Beck (22d wk) (D-$4.80; 1,124; $26,000). Almost $14,200, with two-fers (previous week, $19,500).

"Season in the Sun," Booth (40th wk) (C-$4.80; 708; $20,235). Slightly under $8,700 (previous week, $10,-000).

"Seventeen," Broadhurst (2d wk) (MC-$6; 1,100; $37,000). First full week $30,500 (previous week, $32,-400 for first four performances).

"South Pacific," Majestic (115th wk) (MC-$6; 1,650; $50,100). As always, about $50,000; Roger Rico succeeds Ray Middleton as male lead next Monday (9).

"Stalag 17," 48th Street (8th wk) (CD-$4.80; 921; $21,547). Nearly $15,000 (previous week, $17,100).

"Tree Grows in Brooklyn," Alvin (11th wk) (MC-$7.20; 1,331; $47,187). Almost $36,200 (previous week, $44,300).

"Twentieth Century," Fulton (27th wk) (C-$4.80; 970; $23,328). About $6,500, with twofers (previous week, $8,400); closed Saturday night (30), after 219 performances, at a profit of $8,533.

Future Schedule

"Two on the Aisle," Hellinger, July 19 (trying out).

"Three Wishes for Jamie," unspecified theatre, week of Sept. 17 (trying out).

"Love and Let Love," unspecified theatre, Sept. 25.

"Saint Joan," Cort, Oct. 4.

"Paint Your Wagon," unspecified theatre, Oct. 15.

'Aisle' $19,300 In Full Philly Week

Philadelphia, July 3.

"Two on the Aisle" run into a spell of Philly's hottest and most humid weather in the new revue's first full week at the Forrest, and hit a gross of $19,300. Show has been very well received here and word-of-mouth as well as notices have been most favorable.

The new Arthur Lesser revue, which has been undergoing numerous changes, holds one more week at the Forrest, with last local performance now set for July 14. Most of the alterations being made are in the dance department, with Ruthanna Berris working on new routines for Colette Marchand's numbers.

After "Two on the Aisle's" departure, Philly's legit department will be definitely shuttered for the summer, with first of new season's crop not due till Labor Day.

'GUYS' $42,400, FRISCO; 'CRAZY' NEARLY $14,000

San Francisco, July 3.

"Guys and Dolls," with Allan Jones, Jan Clayton, Pamela Britton, Julie Oshins and Maxie Rosenbloom, held to a capacity $42,600 for its fourth stanza at the 1,775-seat Curran, with house scaled to $4.80. "Girl Crazy," in its final week at the Opera House, got nearly $14,000. "Bloomer Girl" with Dick Haymes and Frances McCann, the second in the Gene Mann summer musical series at the Opera House, teed last night (Mon.).

Blackstone chalked up $9,200 for his one-week stand at the 1,550-seat Geary, with top of $3.80.

Eve Arden's 'Today' Breaks Olney Record With $11,500

Olney, Md., July 2.

Eve Arden in "Here Today" broke all records at Olney Theatre with $11,500 last week. This meant virtual SRO for every one of the eight performances in the 800-seat house, scaled at $3.

Arthur Treacher and Vicki Cummings open in "Clutterbuck" tonight (3) with mild advance, to be followed week of July 10 with Olivia De Havilland in "Candida." The Shaw revival with the Hollywoodite is already near sellout proportions.

Producers Richard Skinner and Evelyn Freyman have shedded Ann Corio in "Anna Lucasta" for week of July 31, leaving only two weeks in September still open.

'Norway' $17,500 for Six In Stormy Indpls. Week

Indianapolis, July 3.

Bad weather knocked the Starlight Musicals' week of "Song of Norway" at the State Fair grounds for a loop, although attendance records for both opening and closing nights were broken. Production, starring Wilton Clary and Peggy Engel, grossed about $17,500 in six performances at a $2.50 top.

Wednesday night's (27) performance had to be cancelled after a windstorm blew down part of the stage. Thursday's show was stopped by rain at end of the first act. Threatening weather held down attendance every night except the first and last (June 28-July 1).

Series continues with Doris Patson and Harold Patrick playing leads in "Annie Get Your Gun," July 3-8.

Plays Abroad

Penny Plain

London, June 29.

Fremantle Productions (John E. Gibson, Dave Clingberg, and Laurier Lister) presentation of revue in two acts (30 scenes). Devised and directed by Lister. Music by Richard Addinsell, Donald Swann, Charles Zwar, John Pritchett, Gibson Parker, Sandy Wilson, Hugh Martin. Lyrics by Joyce Grenfell, Virginia Graham, Michael Flanders, Nicholas Phipps, Kenneth Deer, Jack Gray, Hugh Martin. Sketches by Alan Melville, Joyce Grenfell, Geoffrey Harrison, Simon Phipps, Paul Dehn, H. F. Ellis, Herbert Farjeon, Charlotte Mitchell, Desmond Walter-Ellis. Sets and costumes by Emett, Ronald Searle, Osbert Lancaster, Hutchinson Scott, Jean Burton.

With Joyce Grenfell, Elisabeth Welch, Max Adrian, Desmond Walter-Ellis, Moyra Fraser, Rose Hill, Marjorie Dunkels, Patrick Brown, June Whitfield, Anthony Tancred, Julian Orchard, Della Williams, Jimmy Thompson. At St. Martin's Theatre, London, June 27, '51; $2.25 top.

"Penny Plain" is the third in the series of intimate revues devised and directed by Laurier Lister. It's likely to prove the least successful of the three. It makes a gallant effort at wit, but too obviously strains for effect. And although helped by the cosy atmosphere of the theatre, it must be regarded as a mild hope.

In its 30 scenes there is much that's commendable. The lyrics, particularly, are good, often pulling a neat satirical punch. But the show falls down mainly on the weak sketches, which try to force the pace but don't quite succeed.

Cast is headed by four strong revue names, and their West End pulling power may prove to be the telling factor. Elisabeth Welch and Joyce Grenfell, partnered by Max Adrian and Desmond Walter-Ellis, give their best. Miss Welch particularly scores with two firstrate lyrics, "Festival Calypso" and "Good Day of Godiva." Miss Grenfell is saddled with too many monologs, all in same style and tempo. Walter-Ellis has several effective comedy spots, notably as a heavily-moustached Guards officer and as a still photographer. Adrian gets his best reaction in a number entitled "Cold Comfort," in which he appears as a catarrhal actor who insists on going on to keep his understudy off.

Moyra Fraser scores personal success in an attractive dance routine arranged by Alfred Rodrigues, in which she effects several snappy costume changes and displays a pert comedy sense. Marjorie Dunkels is given opportunity to display her prowess as an impressionist, scoring mainly with her takeoffs of Peggy Ashcroft and Glynis Johns.

Show is slickly staged and efficiently presented. Decor by a number of well-known artists, including Emett (of Punch), Osbert Lancaster and Ronald Searle, is firstclass.

Myro.

Mary Stewart

Glasgow, June 19.

Glasgow Citizens Theatre production (in association with Arts Council of Great Britain) of drama in five acts by Robert McLellan. Directed by John Casson. Settings by Molly MacEwen. At Citizens Theatre, Glasgow, June 18, '51.

Mary Stewart	Lennox Milne
Lord Lindsay	Paul Curran
Earl of Morton	James Gibson
Lady Reidly	Madeleine Christie
Lord Darnley	Philip Lindsey
Earl of Moray	Leo Ashton
Monsieur Arnauld	Fulton Mackay
Maitland	Duncan Macrae
Mary Fleming	Hilary Paterson
Earl of Argyll	Robert Erskine
Earl of Huntly	Roddy Macmillan
Earl of Bothwell	Andrew Keir
Marie Courcelles	Wendy Noel
Standen	Douglas Murchie
Cunningham	Ian MacNaughton
Mary Seton	Rosemary Allan
Stewart of Traquair	James Gilbert
Ormiston	Eric Woodburn
Jeanie	Marilyn Gray
Dan	Jimmy Stuart
Lady Janet Stewart	Moira Robertson
Sir James Melville	Douglas Lennard

This is history presented on the stage in indigestible form. Detail follows detail, and the author never pauses to give his audience breathing room, let alone poor Mary Stewart, Queen of Scots.

Picture which Robert McLellan draws of Mary is not of a sweet and dignified queen, but of a woman troubled at heart, and volubly throwing her troubles at her scheming lords. She is not an attractive Mary.

The author has stressed academic points to the exclusion of good drama, presenting a history-book chronicle. For history-book addicts it may be interesting enough; as a piece of theatre it fails.

Lennox Milne, Scot actress (in private life wife of author Moray McLaren) talks broad Scot and dainty French, mainly the former, in a long and heavy role, but sustains it well. Words seldom stop flowing from her lips; she is an argumentative queen.

Apart from act three, which culminates in an explosion at Kirk O' Field, the piece never becomes sufficiently clear-cut to be interesting.

A large cast, which includes Duncan Macrae and Eric Woodburn, acts adequately. There is a good performance from James Gilbert as Stewart of Traquair.

Gord.

Blaubarts Achte Frau
(Bluebeard's Eighth Wife)

Vienna, June 20.

Theatre in the Josefstadt production of comedy in three acts by Alfred Savoir, translated by Peter Loos. Directed by Peter Preses. Sets by Willi Bahner. With Erik Frey, Carl Guenther, Franz Bohm, Heinrich Ortmayr, Susanne Almassy, Erna Mangold, Trixi Wirth. At Kammerspiele, Vienna.

Peter Preses, an American actor-director out of Vienna, is responsible for giving considerable new life and humor to the pretty tired Alfred Savoir comedy about the femme who finagled a real marriage out of the Tommy Manville type who set himself up as a 20th-century bluebeard at 2,000,000 francs per wife. Play is doing solidest biz in town, after uniformly smash notices and with excellent word-of-mouth from a town of playgoers tired of heavy Burgtheatre classics and philosophical four-acters.

Erik Frey, in the role of the American, keeps slapstick to a minimum and is fairly believable for stage Yanks hereabouts. Susanne Almassy, as the gal who leads him through marriage and divorce and back, is pretty arch by U. S. standards, but make a nice appearance in a town where the solid figure is the feminine rule rather than the exception. Erna Mangold, a looker with showy red hair and a sexy figure, walks easily through a small role. With one or two exceptions, company is more than satisfying.

Director Preses plays the tired jokes and transparent coquetry for plenty of results. Audience responds with heartiest yoks heard here in many a year. Looks like a run throughout the summer. *Jess.*

Frear Park Puts Troy, N.Y., On Silo Map for 1st Time

Troy, N. Y., July 3.

City of Troy with 71,000 population, is on the strawhat map for the first time, through the operation by Frank Myers, former deputy comptroller and long active in area theatricals, of the Frear Park Summer Theatre.

Myers opened it last Wednesday (27) with "John Loves Mary," performances running through Sunday night. He has a 120-seat proscenium-arch arena in a building originally used as a dance hall but dark during recent years. Myers leased it for a scheduled 10-week season. Frear Park is part of Troy's municipal system.

"The Happy Days" will be the second attraction. Other productions planned include "Meet the Wife," "The Torchbearers," "Jennie Kissed Me," "For Love or Money" and possibly "Born Yesterday" and "Harvey." Myers, who is charging 80c to $1.80, brought Mary Siedel, Helen Doherty, Jeanne Baker, Dave Cleary, Manning Heard and Richard Hunderut from New York as the professional company. He appeared in several plays staged by John Huntington at the Spa Summer Theatre in Saratoga during the past three years and for almost a decade acted as narrator on broadcasts of mass from St. Joseph's Church, Troy, over WABY, Albany.

Maiden Bridge Bows

Maiden Bridge, N. Y., July 3.

The Maiden Bridge Playhouse, opening Wednesday (4) with a new policy of two-week productions, will feature Marian Johnson and Louise Woodruff in "Old Acquaintances." Others in the cast are Anne Sharp, Paul Bremond, Gail McClintock, Hansford Rowe and [illegible] Paul.

Eunice Osborne directs.

Roberta Peters' 8-Wk. Deal For Beecham's London 'Girl'

Met soprano Roberta Peters is leaving Saturday (7) for England on an eight-week deal to sing the lead role in Balfe's "Bohemian Girl," which Sir Thomas Beecham will conduct at London's Covent Garden. Production will try out in Liverpool, coming into London Aug. 13.

Soprano, who made her debut at the Met last season, sang Gilda in "Rigoletto" at the Cincy Zoo June 27-July 1, and will be on Friday's (6) "Cavalcade of Stars" on DuMont, leaving next day for England. She'll be back for a recital date in Decatur, Ga., Oct. 17, and report to the Met for rehearsals Oct. 22. Projected film deal with 20th-Fox is off, as are a couple of other Coast nibbles.

PITT STRAWHAT IS NOW IN-NAME-ONLY ARENA

Pittsburgh, July 3.

Although Sam Handelsman's Pittsburgh summertime project, Bill Green's Arena Theatre, continues to be called that, it is now an arena theatre in name only. Following the opening, when technical difficulties made the preem of Edward Everett Horton in "Springtime for Henry" pretty much of a fiasco, it was discovered that sound didn't carry too well under the big circus tent and needed some kind of a sounding board.

That was provided by the outside of Green's Casino proper, to which the strawhat is adjacent, so the couple of rows of seats between that and the stage were removed and instead of being an Arena town, audience is seated only on three sides of the stage, with the fourth having been eliminated. It cut the capacity down only a little since there were only about 50 seats or less in the one section eliminated.

Barn Ams and Semi-Pros Giving Pros Competition

New Haven, July 3.

Giving the strictly professional strawhats in Connecticut somewhat of a run for their money, several amateur and semipro groups have sprung up for new or revived activity this summer. Among these are the Milford Players, doing a schedule of plays at Arnold College in Milford. It's a community affair, with Frederick Albee as executive director.

At Farmington, the Connecticut Theatre, Inc., holds forth at a spot labelled the Oval-in-the-Grove summer theatre. Talent is recruited locally and schedule includes regular productions such as the current "Silver Chord," plus competitive drama group festivals such as one recently held at which an original titled "The Safety Valve," by Kemp B. Batchelor, was presented.

Group 20, strawhat troupe operating at Unionville's town hall, has its fourth season opener on the boards now.

Current Road Shows

(July 2-14)

"**Guys and Dolls**" (Allan Jones, Jay Clayton)—Curran, San Francisco (2-14).

"**Mister Roberts**" (Henry Fonda)—Biltmore, Los Angeles (2-14).

"**Moon Is Blue**" (Maggie McNamara)—Harris, Chicago (2-14).

"**South Pacific**" (Janet Blair, Richard Eastham)—Shubert, Chicago (2-14).

"**Three Wishes for Jamie**" (John Raitt, Marion Bell) (tryout)—Philharmonic Aud., Los Angeles (2-14) (Reviewed in VARIETY this week).

"**Two On the Aisle**" (Bert Lahr, Dolores Gray) (tryout)—Forrest Philadelphia (2-14). (Reviewed in VARIETY, June 13, '51).

SUBWAY CIRCUIT

"**Death of a Salesman**"—Flatbush, Brooklyn (3-8); Windsor, Bronx (10-15).

"**Diamond Lil**" (Mae West)—Windsor, Bronx (3-8); Brighton, Brighton Beach, N. Y. (10-15).

"**Lend An Ear**"—Flatbush, Brooklyn (10-15).

Kressyn Into Yiddish Musical

Miriam Kressyn has been signed by Irving Jacobson and Edmund Zayenda for one of the leads in "Don't Worry," new American-Yiddish musical comedy to co-star Leo Fuchs and Jacobson at the Second Ave. Theatre, N. Y. "Worry," for which Abe Ellstein composed the score, opens early in October.

Elaborate Layout

Continued from page 56

hat audiences is sufficiently encouraging, the Cronyns plan to bring the show to Broadway in the fall. Screen rights to the play are owned by Stanley Kramer, who will shoot it this summer with Rex Harrison and Lilli Palmer (Mrs. Harrison) as stars.

ATPAM Try in Chi Area

Chicago, July 3.

Last-minute attempt to sign up Chicago area strawhats with union pressagents has fallen flat, although Oliver Sayler, of the Assn. of Theatrical Press Agents and Managers, came out from N. Y. to make a pitch to the more affluent silo managers. Area has added two Equity houses this summer, in addition to four here. The North Shore Musical used a union p. a. last year, but this year is going along with a non-union freelance.

Question isn't one of not using a union agent, but managers want a fulltime resident staffer for the coin, and most of the available Chi agents are doing part-time jobs or were working when the season was planned. Then there is the fear that other unions would demand work for their members, and also that ATPAM would in addition want to include house managers and boxoffice men, now the work of students or local hausfraus.

'Love' $8,100, Westport

Westport, Conn., July 3.

Thanks to a hefty subscription list, the tryout of Robert Anderson's "Love Revisited" last week at the Westport Country Playhouse grossed a passable $8,100. The piece, co-starring Helen Claire and Richard Kendrick, was generally panned by the local critics.

Current at the 20-year-old strawhatter is Shaw's "Philanderer," starring Tom Helmore, Claudia Morgan and Vanessa Brown. Subsequent weeks bring tryouts of the London success, "The Holly and the Ivy," Walter Anderson's "Little Screwball" and Claudette Colbert in Noel Coward's "Island Fling."

'Tidings' $12,800 at Salt Creek

Chicago, July 3.

Marshall Migatz's Salt Creek summer theatre opened up with a rousing $12,800 for 11 performances of "Glad Tidings" (formerly "Sacred and Profane") with Melvyn Douglas and Signe Hasso. The Hinsdale, Ill., strawhatter has Guy Kibbee in "On Borrowed Time" opening tonight (3), and follows with Nina Foch in "Animal Kingdom"; "Royal Family," with Ruth Hussey and John Newland; and John Barrymore, Jr., and cousin, Ethel Barrymore Colt, in "Hasty Heart."

Migatz is looking for video stars to round out his August schedule, with the producer pointing out that top business last year was done by Imogene Coca.

'Show Boat' Sparks Skokie

Chicago, July 3.

"Show Boat," Barrie O'Daniels' first production at the Music Theatre, Skokie, Ill., ran up a great $34,000 for its two-week stay.

"Gay Divorce," with Jack Whiting and Audrey Meadows, replaces it tonight (3), with all musicals hereafter in for one week.

Martha's Vineyard Shed

Martha's Vineyard, July 3.

Under direction of British actor-director Basil Langton, the Rice Playhouse, Oak Bluffs, Martha's Vineyard, will offer alternate-week revivals of four Shaw plays during its season. Starting Friday night (6), they will include "Man and Superman," the opener; "Pygmalion," "Heartbreak House" and "Arms and the Man." There will also be a tryout of a new play, "Duet for One," during the eight-week season.

Members of the resident Equity company will include Ray Boyle, Gerry Jedd, Carroll McComas, Virginia Mattis, Mary Bell and Gerry Paris. The designer will be Bill Roberts, with John Seig as technical director.

OK Bucks, Music Circus B. O.

New Hope, Pa., July 3.

There was sweet music all along the Delaware last week, not only out front, but in boxoffices of both local enterprises. Bucks County Playhouse, here, departing from its customary straight legit, offered a new song and dance version of "Alice in Wonderland," while St. John Terrell's Lambertville Music Circus, across the river in Jersey, presented the Garson Kanin-Howard Dietz adaptation of "Fledermaus." Both managements reported fine biz, the Playhouse selling out on Wednesday and Saturday matinees and Saturday night, and the Music circus, following an excellent week, breaking the tent record Saturday night by more than $200, thanks to 73 standees. Encouraging to note that in one evening nearly 2,000 theatregoers poured into an area whose total permanent population is only about 3,500.

Westhampton Financing

Westhampton, L. I., July 3.

The Westhampton Playhouse which opened here last night (Mon.) with the preem of "Fourposter," costarring Hume Cronyn and Jessica Tandy, is financed almost completely by local residents. The strawhat, occupying a converted film house, is operated by Ron (Ronald W.) Rawson. Latter, a radio and TV announcer, and his wife, Ruth Rawson, who does commercials with him, live here year 'round, commuting to New York for their other assignments.

Largest single backer of the $10,000 venture is Elaine Perry, daughter of the late Broadway director Antoinette Perry, $1,000. Others include talent agent Hal (Harold T.) Hackett, $500; Mrs. Rawson, $500; Bob Sylvester, N. Y. News drama reporter, $250, and P. B. Stephens, the same sheet's business manager, $250. Most of the others are local hotel and restaurant proprietors and merchants.

This is the first season for the operation.

Cape Codders In Boff Bow

Hyannis, July 3.

The three Cape Cod summer strawhat enterprises of Richard Aldrich, Broadway and summer playhouse producer, now a Commander in Naval service, opened their 1951 seasons at Dennis, Hyannis and Falmouth last night (2) to capacity audiences.

The Cape Cod Music Circus, at Hyannis, starting its second season with "The Great Waltz," not only was SRO, but already has a third of the entire nine-week season sold to date. This percentage of advance is believed to be a record for all tent musical organizations.

Presentation of Olivia de Havilland in "Candida" marked the 25th anniversary opening of the famous Cape Playhouse at Dennis, where the summer advance sale is strong. Falmouth Playhouse was filled to capacity for John Garfield in "Golden Boy." This is the third year at the Coonamessett spot.

New Hampshire Season On

Concord, N. H., July 3.

New Hampshire's summer theatre season got off to a good start when the New London Players presented "On Borrowed Time" by Paul Osborn, June 26, and the Peterborough Players staged their opener, "The Bishop Misbehaves," by Frederick Jackson, the following night.

Charlie Jobes, character actor, played the leading role in New London, with Bruce Kimes and nine-year-old Clark (Butch) Hris in the supporting cast. Howard Fischer had the title role in the Peterborough production. The new London theatre is operating again this year under the direction of N. Warren Weldon, owner-producer.

Strawhat circuit went into full swing last night (2), when curtains were raised at the Lakes Region Playhouse, in Gilford, Keene Summer Theatre, Windham Playhouse and Hampton Playhouse.

Following week will see openings by the Barnstormers in Tamworth, July 10, and the Merrimack Players in Concord City Hall, July 11. The Eastern Slopes Theatre in North Conway will make its season's debut with "Petticoat Fever," July 19. The Forty Niners in Whitefield and the Boston Players at the Showboat Theatre at Wentworth-by-the-Sea in New Castle are also preparing for July openings.

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Literati

Toots Shor Between Covers

John Bainbridge's series in The New Yorker last year on Toots Shor is being put into book form under Houghton Mifflin imprint in November. It's titled "Toots Shor's (The Saloon With a Soul)," yclept the Toots A. C., the Elite Eatery, Genteel Groghop, Seigne Shack, Maison de Chow, Chez Bicarb or the Heavenly Hashienda.

Caniff Cited in Congress

Milton Caniff, creator of "Steve Canyon," the comic strip, received unusual Congressional mention last week when the text of his strip was inserted into the Congressional Record by Congressman Eugene J. Keogh of New York.

Implying that comic strips have their good points, as distinct from criticism leveled at them from many quarters, Rep. Keogh stated in the House: ". . . much has been said about the comics but many of them serve a useful and helpful purpose. A particularly fine example of this appeared in Milton Caniff's strip, "Steve Canyon," which was carried in approximately 500 papers on May 19, 1951."

Neil Vanderbilt's Interview

Cornelius Vanderbilt, Jr., VARIETY correspondent, yesterday had an exclusive interview in Lucerne with Dr. von Steiger, president of Switzerland, who is also chief justice of the Swiss supreme court and a member of the seven-man federal council. The Vanderbilts made several photographs of von Steiger. Last week they photographed Dr. Reppard, head of the International Labor Organization in Geneva.

Vanderbilt is on a roving filming assignment for his fall lecture tour.

Lasky's Robinson Plug

Victor Lasky, former anti-Communist "specialist" for Scripps-Howard, is writing a freelance mag piece on Edward G. Robinson, whose name was linked in the recent House Un-American Activities Committee investigation. Lasky's angle is that Robinson was an innocent dupe in joining a number of organizations, and is now unfairly suffering through difficulty in getting film jobs.

Lasky heads for the Coast next week to work on the script of a documentary to be made by Metro on aims of Communist Russia. Dore Schary, Metro production topper, is understood planning to take the film under his personal wing.

Gallery of Maestros

Donald Brook's "International Gallery of Conductors," which Macmillan is bringing out this week, covers a wide range in symphonic maestros little or well-known, from Toscanini and Stokowski to Norman Del Mar and Richard Korn.

British and Continental conductors, not too familiar to U. S. audiences, get prominence here, in a compact volume of short features that gives a comprehensive survey of the current international baton-ist field.

Ted Saucier's 'Bottoms Up'

Publicist Ted Saucier, long at the Waldorf-Astoria, who has been collecting famous names' drink recipes, has whipped up an anthology of some 500 fancy drinks by fancy mixologists, including some secret recipes by Gene (Colony) Cavallero, San Francisco's Trader Vic, etc. These include pre-Prohibition and kindred potions.

Titles "Bottoms Up." Greystone Press will publish this fall.

Larkin's 'Traveler' Tie

Mark Larkin, film publicist, has teamed up with J. Frank Beaman in the Traveler Annual Corp., publishers of The Traveler magazine which is shedded for its New York debut in the fall. Already published in Philly and Washington, the N. Y. edition will have a newsstand sale and distribution in 17 Manhattan hotels. Issued as an annual, The Traveler is revised every six months and serves hotel guests as a shopping guide and sightseer's directory. Larkin will head the New York office.

Prentice-Hall Show Biz Tomes

Fall catalog of Prentice-Hall includes several titles of show biz interest. Among them are: "I Never Grew Up," autobiog of Cobina Wright, the former singer and present-day Hollywood columnist; "Complete Book of Twentieth Century Music," by David Ewen; "The Face of War," by Charles and Eugene Jones, young cameramen for NBC-TV who covered the Korean fighting; "Anita Colby's Beauty Book," by the charm-coach and flack; "How to Draw Cartoons and Comics," edited by Clark Kinnaird of King Features and containing sections by Milton Caniff, George McManus, Jimmy Hatlo, etc.

Also, "Once Over Lightly," a novel by actor David Niven; "Caroline Cherie," translation of the French bestseller by Cecil Saint-Laurent (who has written over 80 novels under at least 20 pen names); "Peter Hunt's How-To-Do-It Book," by the artist whose booklets were offered on radio by the DuPont Co.; and "This Is India," by Madame Vijaya Lakshmi Pandit, Indian ambassador to the U. S.

CHATTER

'Alice M. Bingham resigned as managing editor of Dance News.

Author's agent John T. Elliott recovering from an appendectomy.

Adele Fletcher in Hollywood for two weeks to gander the film situation as N. Y. editor of Photoplay.

Alan Reitman, public relations director of American Civil Liberties Union, upped to assistant director of ACLU, but will retain publicity duties.

Met soprano Helen Traubel to be featured in the July 22 issue of Parade with article by Sid Ross and Ernest LaFrance, titled "Traubel Surprises You."

Bob Viano, who just completed the advance publicity job for Richard Aldrich's Music Circus, Cohasset, Mass., doing a magazine piece, "The Aldrich Family Pitches a Tent."

Random House bringing out Maurice Zolotow's "No People Like Show People" July 13. Tome profiles Tallulah Bankhead, Ethel Merman and Jimmy Durante among others.

Jack L. Warner is contributing a chapter on silent films to "The Arts and Sciences of Motion Pictures," a tome sponsored by the Academy of Motion Picture Arts and Sciences and compiled by Muriel De Lisa.

NBC is sending its lensing Jones Twins (Charles and Gene) to photograph the North Pole. They covered Korea for the network and, coincidentally, wrote a book for Prentice-Hall fall publication, "The Face of War."

Singer Lena Horne gets a pix-copy spread in the August issue of Ebony, built around her recent engagement at the Cocoanut Grove in Hollywood. Mag points out Miss Horne was the first Negro performer to play the spot.

Rinehart is publishing new editions this fall of "Anthology of English Drama Before Shakespeare," edited by Robert B. Heilman, and five Shakespeare plays in one volume, "Hamlet," "King Lear," "Henry IV," Part I, "Much Ado About Nothing" and "The Tempest."

Jim Winchester, of King Features, hits the slick jackpot in August with an editorial in Redbook; a World War II ship story in American Legion Magazine; a yarn about a Newfoundland hoop in Coronet; and an aircraft plant story in Aviation Age. Also has upcoming yarns in Esquire and True.

Roving Mugg

Continued from page 56

London, soared and was long extinguished but a familiar voice argued on and on. For 32 hours he kept jumping up from his commons bench, almost single-handedly leading the opposition to the government in the marathon debate on the Finance Bill. The spunky old man faced a brace of six government braintrusters armed with sheaves of notes, stacks of books and yards of statistics. But Winston Churchill read his lines without a single note. This was the Festival of Britain for me.

His Personal 'Festival'

Churchill, and the opening of Ascot, the stirring Trooping of the Colors, the sight of Lee Shubert being mistaken for a mandarin in the Savoy lobby, Jessie Royce Landis, radiant and beautiful in her new play, Richard Addinsell's haunting music in the Lyric Revue, the extraordinary Peter Ustinov and his meaty "Love of Four Colonels," the Oliviers to be sure, the food at Caprice and the Empress Club, Sunday lunch at the Hotel de Paris at Bray, the piquant looks of Audrey Fildes in "Ring Around the Moon," "county style" as beheld in the bar of the Connaught, a shave for two shillings, the regency bunting which makes Queen Mary's palace the snappiest in London, the great personal beauty of Mia Slavenska in the summer ballet, the arrival of the venerable Princess Marie Louise at any theatre, Cicely Courtneidge's curtain calls, "Somoday My Heart Will Awake," Ivor Novello's last waltz, which America would like; Oliver Messel's triumphant decor for "The Little Hut," the ambitions of the Arts' Club, the intense British interest in Katharine Cornell, who hasn't played London since 1930, the best seats in the stalls for $2.70 American cash. These little items were the Festival for me.

I met another Connecticut pilgrim in London, from Waterbury, and I asked him what he had been doing. He had, he said, seen "Kiss Me Kate" and "Carousel," Danny Kaye at the Palladium, the new Barbara Stanwyck movie, and he had waited all day outside the American Embassy to catch a glimpse of Margaret Truman.

'Courtin' Time'

Continued from page 57

backbone of a new show, particularly for a musical.

'Seventeen' Angle

Prior to the opening of "Seventeen," the broker call for "Courtin' Time" was fairly good. It was the newest musical available (and musicals are the red corpuscles of broker patronage) and was apparently set for attendance by those who have already seen (or couldn't get into) "Guys and Dolls," "South Pacific," "Call Me Madam" and "King and I." But with "Seventeen" opening to fair notices, "Courtin' Time" must now share the also-ran status with still another entry.

The run-or-close decision for "Courtin' Time" at the Royale is likely to be a matter of only a few weeks. If the more desirable location stimulates attendance, the show might be able to stick around indefinitely, particularly if it effected cast and royalty cuts. The next few weeks are traditionally bad, so if it can survive until mid-August it should share the general upturn due about then. But if business doesn't perk almost immediately, the musical can hardly survive, as it went far over the budget during its two tryouts and is hardly the sort of prospect on which backers would be inclined to stake additional coin.

At theoretical capacity at the Royale, the show could net about $3,000 a week. At that, it represents a tough haul to recover the $210,000 investment. Move to the Royale is a shoot-the-works fling for the musical.

'Fledermaus'

Continued from page 57

of the signed "Fledermaus" talent are believed to be members, will attempt to have them rebel against Equity representation, is a question. Also, the attitude of the Met and Hurok in the situation is not indicated. So, as the situation now stands, the jurisdiction over the Met and Hurok productions seems to be in the air, despite the 4A's ruling. But there's apparently little question of Equity's ability to exercise jurisdiction over the various independent productions of the operetta, most of which are by strawhat managements who regularly use Equity members.

The 4A's vote to award the jurisdiction to Equity resulted from a switch in the position of the American Guild of Variety Artists, which had previously sided with AGMA. The American Federation of Radio Artists refused to budge in its opposition to Equity. Paul Dullzell, whose resignation as 4A's president precipitated AGVA's reversal, has not yet indicated whether he will reconsider.

Under the 4A's ruling, Equity was awarded jurisdiction over all operettas in English, unless produced as part of a regular opera repertoire. In the latter case, AGMA will continue to represent the performers. However, Equity was given jurisdiction over non-repertoire productions of operettas in English, regardless of whether by regular opera managements. Equity agreed that for the 1951-52 season AGMA members already signed for "Fledermaus" would not be required to join the legit union or pay dues or initiation fees. But it was stipulated that all such deals must be on Equity form contracts.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 3.

The Quiz Kids celebrated an anniversary recently. Over the air it sounded as if it were the 13th. Some of the old familiar faces were not gone, but they certainly had forgotten. Fran Allison, of "Kukla, Fran, and Ollie" (and Aunt Fanny of Don McNeill's Breakfast Club), was in Joe Kelly's old spot as quizmaster.

At the end of the program she announced no score had been kept because it was an anniversary party. Hence all would be back the next week. It is the usual practice to drop the one who finishes fourth.

A little moppet named Frankie, who will be in the second grade next fall, was asked to make a wish. After that they all blew out the candle in the birthday cake. Miss Allison asked Frankie what his wish was. He said it was a "seekwit," sounding a good deal like Joel Kupperman (who, incidentally, was on the program) used to sound 10 years ago. It was a "seekwit," but he did tell Aunt Fanny.

"I wish I could be on every quiz program there is," he said.

They Get Millions of 'Em

Somebody then thanked the 4,000,000 listeners who had sent in letters over the years. Apparently none was from a sponsor because the program at present is being carried on NBC's cuff.

Though Miss Allison didn't keep score, I did. I not only kept score on the Quiz Kids, I checked it against our whole educational system.

Neither seems to be going anywhere; or if it is, it's not going forward. Joel Kupperman, who is now 15, and a senior at a Chicago high school, was asked the square of 207. He said it was 64,000.

Fran Allison then put on a recording. It seems he was asked the same question when he was seven years old and came out with an answer of 68,049. As a child he did his thinking out loud and one could learn the various steps by which he arrived at his answer. In his sweet childish way, he said he couldn't explain what he was explaining very well, "because it's a seekwit twick." Well, if it is, it seems a shame that the more education Joel is getting the harder it is for him to remember the trick.

There happens to be in London at the present time a 19-year-old girl named Shakuntala Devi. Studying for her B. A., she is one of the calculating wonders of all time. In London recently a mathematician chalked up 24,137,569, and asked her to give the cube root of it. In less than a second she told him it was 289.

Miss Devi comes from India. She, too, at the age of six gave exhibitions of her skill, but she was not educated in American schools and so has managed to hold on to her skill for a longer time.

The chances are that she, too, will give way to machines in time. It might console her and Joel Kupperman to know that Zerah Colburn, an American, went on tour when he was six (that was in 1810) and was at the height of his powers when he was 10. In London he raised eight to the 16th power, which is 281,474,976,710,656. But when he began to be really educated, his mathematical powers began to decline.

Washington, Cleveland—Who Looks?

In 1945 the Quiz Kids were on a bond-selling program. They raised millions. They knew what bonds looked like. They were paid in them. In 1951 Fran Allison asked them whose face was on a $25 bond, a $50 bond, and a $100 bond. They missed on all three, which shows you how interest in bonds has skidded since the manipulators of the national economy succeeded in decreasing their purchasing value 50% in five years.

In the field of history, they were a bit better than in the areas of economics and sports. But when asked who replaced Joseph H. Ball, Wallace E. White, and C. Whelan Brooks in the U. S. Senate in 1948 they only got two out of three, and one of them was practically an infield hit, because it involved Paul Douglas of Chicago. They muffed completely White's replacement by Margaret Chase Smith in Maine.

In 1949, they were told, Bill Odum, a pilot they had once met, had flown from Hawaii. Miss Allison wanted to know if he had stayed on the 39th parallel, what states would have to be crossed in flying across the U. S. After a good deal of groping the kids got Texas and Florida, but she had to supply Louisiana as the third.

The first question the Quiz Kids were asked on their first program, a question which was repeated on their 1951 anniversary program, was about streets. They were asked to identify Basin St., Baker St. and Gabby Street. They did all right in identifying Basin St. with Blues and Baker St. with Sherlock Holmes, but it took a bit of groping for them to ultimately identify Gabby Street with baseball.

As to the rest of the answers, the kids did quite well, but since they did as well when they knew half as much as they do now, my guess is that they must be learning a lot of things today which aren't so.

Where this 15th anniversary thing stems from has me puzzled. First I heard of the program was around 1940, though it may have been warming up on a local station for several years before that.

I understand 12 sponsors in all toyed with the idea and then threw it away, figuring the kids would run out of knowledge and after that the program would be left with its commercials down. Alka-Seltzer took a chance and was paid back handsomely.

The original format called for the retention of the three kids with the highest scores, the fourth being replaced by a newcomer. Gerard Darrow, then only eight, stayed on nine weeks. Then he missed a question and was placed fourth. That meant he was through.

What Happened To the Phlm?

Protests poured in. People said if Alka-Seltzer were dropping Gerard, they were dropping Alka-Seltzer. So the rules were changed. A dropped kid could have a second chance.

Nevertheless, in the first eight years 200 kids passed through Joe Kelly's amazing classroom. About 200 have been retired as over-aged, 16 being the year they are expected to stop acting as child prodigies. At first the quizmaster was a college prof. This seemed to stymie the kids. Louis G. Cowan, the producer, finally realized that what the kids needed to show off at their best was a teacher who would be dazzled by them, not one who knew more than they did. So Cowan hit on Joe Kelly, who had quit school after the third grade. Things went fine after that.

Of earlier marvels like Jack Lacal, Van Dyke Tiers, Cynthia Cline, Joan Bishop, Richard Williams and Gerard Darrow, I hear nothing any more. All of them must be between 18 and 24 years old by now. I understand we cannot expect anything terrific from them for at least another 10 years.

Nobody thought any moppet could supplant Gerard Darrow for uninhibited humor and brilliance but Joel Kupperman certainly succeeded in making oldtimers forget Gerard. And now little Frankie is nudging Joel, who's doomed to extinction next year anyway because of that 16-year limitation.

Psychologists reported Joel had the highest I.Q. for a kid of his age since these tests were introduced. Emotionally he was just normal for his age, though it seems I recall that he and his mother used to count to 10 when they were angry and debate whether a spanking would do him good. If that's normal, I'm John Dewey.

Lincoln Park Shed

Lincoln Park, N. J., July 3.

Lincoln Park Summer Theatre will tee off July 10 with "Yes, My Darling Daughter." An Equity company will be used throughout the season under Harold E. Lawrence's direction.

Also skedded for production are: "Clutterbuck," July 17; "Charley's Aunt," July 24, and "Tobacco Road," July 31.

Broadway

Anita Colby flying to Europe.

Jack Carter off to play Las Vegas nitery a.ter getting in from European vacation.

Bandleader Meyer Davis leaving Sunday (8) for his Sorrento, Me., home for the summer.

Robert Taylor enroute on the Americas to Britain, where he'll star in Metro's "Ivanhoe."

Mike Nidorf, Jo Stafford's manager, to Europe over the weekend on radio deals for the singer.

Georgie Jessel may fly to Israel on the El Al (Israeli) Lines as part of that government's bond drive ballyhoo.

Songstress Rosalind Courtright flying out July 7 to play London's swank Embassy Club and double into BBC TV.

Sid Garfield, Samuel Goldwyn's recently-appointed eastern ad-pub chief, back in N. Y. following his first studio visit.

Robert Taylor off on the Liberte yesterday, heading for London to appear in Pandro Berman's production of "Ivanhoe."

Will Hays, former head of the Motion Picture Assn. of America, sailed yesterday (Tues.) on the Caronia for a 35-day North Cape cruise.

N. Y. News' Danton Walker is another off-to-Europe columnist. Plans motoring through England, a switch on the usual Continental jaunts.

Vincent Sardi and wife returned Monday (2) from a two-month European trip, and off to their Berkshires summer home for a few days' rest.

Charles Carpenter, manager of Technicolor's local office, weds Sara I. Rossman in New York Aug. 4. She's with the Rockefeller Foundation.

Grace Kelly returns to 20th-Fox for another film, "High Noon," after her summer stock season at Elitch Gardens, Denever, where she's slated for two months.

Edgar Van Blohm, until last month manager of the Paris Theatre, sailed to Europe last Saturday (30) for six to eight-week combined biz and pleasure trip.

Kathy Beaumont, voice of "Alice" in Walt Disney's cartoon version of "Alice in Wonderland," sailed on the Queen Mary Friday (29) to attend London preem of the film.

Dorothy Gish, who returns to the screen in Columbia's upcoming release, "Whistle at Eaton Falls," sailed Saturday (30) on the Atlantic for a four-month European vacation.

Much to-do about the twice divorced and remarried Milton Berles (Joyce Mathews) going on separate boats to Europe, but they finally got off jointly on the Queen Mary, albeit in separate quarters.

Frank M. Folsom hosting RCA branch managers with a prize cup award, a Princeton (N.J.) Labs o.o., and a Broadway show topper-offer tomorrow (Thurs.) night in a "better consumer service" competition.

Claude C. Philippe, banquet and promotion director of the Waldorf, Air Franced to Paris over the weekend. Will be gone a month, motoring to Italy, Switzerland and Vienna, o.o.ing the new wine growths, etc.

While east for a rabbinical convention, Rabbi Edgar Magnin, of the Wilshire Blvd. Temple, Hollywood, has been buddling with Prentice-Hall, which is publishing his inspirational book, "How to Live a Richer Life."

In addition to the Rainbow Room and Cafe Louis XIV, John O'Malley now handling the five other Union News restaurants in Rockefeller Center, besides other eateries and airport restaurants operated by the company.

C. S. Forrester, creator of the fictional naval adventurer, "Capt. Horatio Hornblower," in from Britain Saturday (30) on the Media. Warners' film version of "Hornblower" is scheduled to preem at the Music Hall next fall.

Nelson A. Rockefeller quit presidency of Rockefeller Center, and G. S. Eyssell, head of Radio City Music Hall, succeeded him. Rockefeller remains as chairman of the board and Eyssell continues as president of Music Hall Corp.

Film actress Bette Davis, accompanied by her husband, Gary Merrill; actress Valentina Cortesa, composer Gian-Carlo Menotti and Joseph McConville, pres of Columbia Pictures International Corp., arrive from Britain tomorrow (Thurs.) on the Queen Elizabeth.

Legit-TV actress Gloria Stroock sailed yesterday (Tues.) on the Liberte to meet her sister, Geraldine Brooks, in Paris, where the latter is completing the film, "Green Glove," opposite Glenn Ford. The sisters will tour Europe, returning to the U. S. about Labor Day.

The Waldorf's Paul Stewart has been setting up the theatre tickets for General MacArthur's party in recent weeks, most of it done quite discreetly, although some of the shows latched onto the publicity. The Gen. pulled a surprise last week by visiting the Palace and expressing himself an ardent vaude fan.

Ed Duhoff preceded his charge, Danny Kaye, back by air on Monday (2) and planed west yesterday (Tues.) in order to spend the traditional July 4 with his son, who phoned him from Hollywood to London to remind him. Kaye is aboard the Queen Mary, sailing Friday (6). Sylvia Fine (Mrs. Kaye) and their baby are awaiting him in N. Y.

Minneapolis

By Lee Rose

Carrie Finnell underlined for Vic's theatre cafe.

Leslie Chabay, Met Opera, N. Y., tenor, here for concert.

Herbie Fields back at St. Paul Flame for seventh engagement.

Maurice Rocco into Minneapolis Flame with Harry Ranch novelty band.

Colstons into Dorothy Lewis' ice show at Hotel Nicollet Minnesota Terrace.

The "original" Dagmar, exotic dancer, broke all records by wide margin at Vic's theatre cafe.

Benefit show at Auditorium for ailing Harry Hirsch, veteran local showman, netted him $10,200.

Stu MacPherson pinchhitting on WCCO for Cedric Adams while latter vacations for three weeks.

Augie's theatre cafe has "Fats" Pichon, who was saluted by Minneapolis Star columnist Virginia Safford in lengthy article.

Bob Gaus opened his strawhatter seasons at Pine Beach and Bemidji with "Clutterbuck" and "The Inspector Calls," respectively, and will alternate his Equity companies between two spots.

City council waiving usual $1,200 fee for Ringling Circus, July 27-28, because it will be one of attractions of annual Aquatennial, summer mardi gras, paying latter 1 to 12% of local engagement's profits, depending on amount.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Joe Gale out of hospital.

Howard Lindsay in town.

Glenn Ford filming on the Eiffel Tower.

Leonide Moguy to Italy to prep his next picture.

Film fest at Vichy opened June 25, to run to July 6.

Aaron Bridges, Negro pianist, to Switzerland for a nitery tour.

Jacques Francois to London for a role in the new Somerset Maugham pic, "Encore."

Conjurer Frakson out of the Lido for one month to be operated for ulcers.

"Journal of a Country Priest," a French film, receiving the Grand Prize of French Cinema.

Rudolph Mate back in town with crew for 10 days' local work to wind up "The White Company."

Tamara Toumanova to Holland, and then to dance at the Opera, Paris, for three weeks, beginning July 22.

Leonide Moguy in town for the presentation of his adolescent sex educational film, "Tomorrow Is Too Late," to which he has invited 700 priests.

Filmhouse Cine-Opera opening after extensive alterations as a firstrun establishment and presenting the Swedish picture, "Miss Julie."

Richard Conte to star opposite Merle Oberon in "24 Hours," to be directed by Victor Saville in England and on the French Riviera for Associated British.

Uni-France Film organizing a two-week film exploitation fest in Knokke Le-Zoute during which 10 new Gallic films will be screened. It will run from July 1 to 14.

Australia

By Eric Gorrick

Franquin, hypnotist, planes to U. S. after current Sydney run at Empire.

Aussie exhibs will hold a big conference at Mackay, Queensland, next month.

"Worm's Eye View" continues to do smash biz at Royal, Sydney, for J. C. Williamson Theatres.

Leroy Brauer, Columbia's new Aussie chief, headquartered in Sydney, is presently touring the territory.

The Piddingtons, local mind-reading act, are returning to London for additional playdates. Brother-sister duo did top biz here for the J. C. Williamson circuit.

John Pertwee, British comic, has arrived here for the David N. Martin Tivoli loop. He'll also do a series of air shows for the non-commercial Australian Broadcasting Commission.

London

Robert Cummings expected here this month to discuss a British pic deal.

Henry Johnson back to Paris after her cabaret stint at the Empress Club.

Mischa Auer stars in "Storks Don't Talk," which opens at the Comedy, July 11.

Marion Harris, Jr., signed for cabaret at Churchills and will be followed by Josephine Prentice.

Elsa Lanchester, wife of Charles Laughton, goes into the Cafe de Paris for four weeks opening Oct. 1.

The Dolinoffs and Raya Sisters sail for New York on the Nieuw Amsterdam July 11, opening at the Palace July 19.

Sam Wanamaker back, for the first time for two years, to appear in Anthony Kimmins' film, "Mr. Denning Drives North."

Alfred S. Kahn, looking over current shows, intends to stay here until August and then plans short Paris trip before returning to New York.

David E. Rose took the "Saturday Island" crew by charter plane to Jamaica for location shooting where they'll be joined by Linda Darnell, who is flying direct from California.

Dorothy Dandridge follows Bea Lillie for a month at the Cafe de Paris, opening July 9. Colored songstress was booked by John Heyman, owner of the Cafe, while in New York recently.

Joseph A. McConville, Columbia International proxy, left on the Elizabeth Saturday (30) after a few days in London on his return from attending the organization's European convention in Rome.

Michael Bentine has turned down an offer to go to Miami for a nitery session next Christmas, due to his "Crazy People," weekly BBC radio feature, in which he is costarred with Peter Sellers, Harry Seacombe and Spike Milligan, having been held over for 12 weeks, with further option to be retained for the entire year.

New use is being made by Leichner's, American makeup concern, for students of the Royal Academy of Dramatic Art. Gals, while on vacation, are being used as makeup specialists in the Pleasure Gardens, at the Festival of Britain, where Leichner's is the only American concern granted this concession, for which purpose it erected a special pavilion, using 12 gals.

Westport, Conn.

By Humphrey Doulens

Clinton Wilder to Europe (7).

Mrs. William Anthony McGuire here.

Maurice Evans occupying new home on Nod Hill.

Armina Marshall to the Coast to visit ailing mother.

Sir Shane Leslie, Irish author, visiting the Justin Sturms.

Ridge Road now commuting to "Oklahoma" on Broadway.

Lillian Gish at Stonehenge between New England engagements in her touring "Miss Mabel."

Polyna Stoska, Virginia MacWatters, Felix Knight soloists at Connecticut "Pops" concerts at Fairfield (6).

Andre Kostelanetz at his Silvermine home after a trip to Europe, and will conduct concerts in New York and Philadelphia.

Helen Richards again handling press for music theatre at Danbury fairgrounds. Second season opening July 19 with "Student Prince."

Christie MacDonald, Gladys Swarthout, Eva Le Gallienne, John C. Wilson, Richard Greene, John Hersey, Audrey Wood, Ruby Schinasi, Frank Chapman, Gov. John Lodge, William Saxton, Theresa Helburn, William Liebling at Country Playhouse opening of "The Philanderers."

Miami Beach

By Lary Solloway

Betty Reilly set to return to Sans Souci Hotel's Blue Sails Room next week.

Dolly Dawn, current at Five O'Clock Club, being paged for engagement at Monmarte, Havana.

Sea Isle Hotel experimenting with longhair concerts featuring Seymour Hoffman ensemble three times weekly.

"Ice Vogues of '51" setting healthy grosses at Miami Beach Municipal Auditorium. First time an icer has clicked in this area.

Town filled for first time in weeks. Hotel ops optimistic about summer biz, with more Cubans here than at any time in last three years.

Josephine Baker may make pic in Cuba. Carlyle, dance and show director for Sans Souci Club in Havana, will handle same chores if deal goes through.

Luis Gomez & Beatrice and their dance group pacted by Jack Goldman to handle production and solo dance spots at his Clover Club until April, 1952.

Casablanca Hotel's Club Morocco switched to one show nightly policy and eliminated cuisine with intro of summer one-feature-act idea. Current is Monica Boyar.

Portland, Ore.

Heat continues to hinder theatre and nitery biz.

Miss Portland contest set for Palaise Royale Ballroom July 6-7.

Sammy Amato in as manager at McElroy's and Jantzen ballrooms.

Forman Bros. take over their newly purchased WB houses this week.

Tommy Dorsey orch replaces Harry James at Jantzen Beach Ballroom, July 6-7.

Lee Mortimer, New York Daily Mirror, in town for a couple of days to gather facts for his book, "West Coast Confidential."

Russ Brown took over as Oregon district manager for Evergreen Circuit and other managers were promoted.

Jack Marshall held for second week at Amato's Supper Club. Ditto Sammy Walsh at Clover Club.

Philadelphia

By Jerry Gaghan

John Hershberger has been named N. Y. rep for the Philadelphia Orchestra.

Herbie Collins has taken over the bandstand in the Warwick Room (Hotel Warwick) for the summer.

Sid McKinney, vocalist with Illinois Jacquet orch (at Club Harlem here), has left to go into the Army.

Dallas Gerson, co-owner of Latin Casino, will leave for California to line up movie names for next season.

The Robin Hood Dell Orchestra, Fritz Reiner conducting, got the entire season's recording finished over the week-end.

Harry Chipetz has resigned as sales manager of Scott-Crosse Co., indie record distribs which recently merged with Marnel Distributing Co.

The Variety Club's (Tent 13) annual benefit game, staged in conjunction with the Philadelphia Daily News, will be held at Shibe Park Aug. 3. Athletics vs. Cleveland.

Concessions at Academy of Music, top local concert hall, have been leased for 1951-52 to Gollub Bros., New York, by the Academy's new owner, Philadelphia Orchestra Assn.

Seattle

Palomar going burlesque for next two weeks.

"Student Prince" second operetta produced by Summer Opera Co. at Aquatheatre.

Newly rebuilt Palladium dancehall in north end opened with Jackie Souders' orch.

Greenman String trio into Georgian Room of Olympic Hotel during summer hiatus on dinner dancing in room.

Rex Allen, Republic sagebrush star, making rounds of Washington cities. Lunch for press, radio and exhibitors hosted by Paul McElhinney, branch manager here, at Olympic Hotel.

Havana

Borrah Minevitch Rascals opened Friday (29) at Tropicana night club. On the same bill is Ernesto Bonino, Italian singer.

Carlyle Films, Inc., organized two weeks ago, is rounding up a bilingual cast for its first show, which will be a musical. Plans to start shooting in 30 to 60 days.

George Arnold's Reviewers closed here Thursday night (28) and are booked in Syracuse. Arnold is leaving the show to do a series of TV shorts in Hollywood on the Republic lot.

Two of biggest five pix houses showing "Father's Little Dividend" report SRO during first four days of run. Folding chairs were put in the aisles of one house to take in more people. Reportedly has done better business than any other show in weeks.

Berlin

By Bill Conlan

Igor Cassini in last weekend.

Rudolf Bing in town last week.

First German video sets come off the assembly line in August at 1,200 Marks ($300) up.

Rodolfo Lowenthal arranged for the co-production of two German-Mexican pix this year.

Met Opera's Astrid Varnay scheduled for an appearance here during the Cultural Festival in August.

Hollywood

Bert Friedlob, Bill Blowitz in from N. Y.

Paul Gregory glanced in from London.

Coleen Gray to El Paso to visit hospitals.

William Gargan, Jr., inducted into Army.

Frank Fontaine to Medford, Mass., on vacation.

David L. Johnston recovering from major surgery.

Tony Curtis to Detroit to rejoin Piper Laurie on tour.

John Barrymore, Jr., ordered to report for Army physical exam.

Bebe Daniels in from London for funeral of Dr. Harry W. Martin.

Lloyd Bridges to hometown Eureka to plug "Little Big Horn."

Andy Hervey appointed assistant to Teet Carle, Par publicity chief.

Greer Garson and Col. E. E. Fogelson to Honolulu on vacation.

Robert L. Lippert returned to work after two weeks out for surgery.

Jack Martin in town after a tour of France, Spain, Portugal and Belgium.

Ann Doran playing 200th film role in "Here Come the Nelsons" at U.I.

Joe Kirkwood lined up a 12-week tour of professional golf meets.

Groucho Marx and his first wife settled their alimony dispute for $40,000.

Rex Allen to Spokane to open five-city personal appearance tour of state.

Edward D. Cohen in from South America for huddles with Darryl F. Zanuck.

Gene Nelson's injured back keeping him out of Warners' "Starlift" for couple weeks.

Russell Holman in from N. Y. after confabs with Y. Frank Freeman, Don Hartman.

John Derek slated for 13-day personal appearance tour with "Mask of the Avenger."

Harry and Jack Warner tossed luncheon for Michael Curtiz to celebrate his 25th year on lot.

Wild Bill Elliott planed to Brownsville, Tex., to rejoin his rodeo after sagebrushing for Monogram.

Jimmy Hunt broke a bone in his arm during filming of a sack race in U.I.'s "Weekend With Father."

Vienna

By Emil W. Mazes

Actor Hanns Starkmann, 63, died.

Erna Maria Illing-Herwelly, 64, of Gratz Opera, died.

Arnold Brunnen appointed director of Scala Theatre.

Salzburg puppet show will give first appearances in Boston in October. Mostly Mozart scenes on program.

Gian-Carlo Menotti's opera "The Consul," in repertoire of the Salzburg city theatre for the coming winter season.

Elections for the new board of the Austrian AKM (society of authors, compdsers and publishers) will be held beginning of September.

Chicago

Dave Garroway off to Gotham and Europe for summer.

Otto Preminger in town for another gander at "Moon Is Blue."

Cleffer Julie Styne in town visiting his father, who's undergoing surgery.

Ken Remo replaces Charles Sheldon in cast of "Roarin' Twenties" at Blackhawk.

Nina Foch set for lead in "Animal Kingdom" at Salt Creek strawhatter July 9.

Cisco Kid Rodeo kicks off at Wrigley Field July 11 for five days. Duncan Renaldo and Leo Carillo will guest.

Mrs. F. Martin Perkins (Elsie Marlin), wife of Lincoln Park Zoo director, takes off this week for Aspen, Colo., to prep for fall concert series.

Guy Kibbee bowed Monday (2) at Salt Creek in "On Borrowed Time." Julie Haydon opened yesterday (Tues.) in "That's for Julia" at Chevy Chase.

Atlantic City

By Joe W. Walker

Jack Beck, Globe manager, says burlesque biz up 20% over last year.

Frankie Laine opened at Steel Pier Music Hall Sunday (1); Ray Anthony orch in Marine Ballroom.

Gloria De Haven and Henny Youngman livened things up at Warwick management entertained notables Thursday (28).

Jean Parker, Circle Theatre star, guest of Warwick management at its cocktail lounge and supper club opening Friday (29).

OBITUARIES

DAVID WARFIELD

David Warfield, 84, one of the leading legit actors in the first quarter of this century, died June 27 in New York. Warfield began his stage career in San Francisco as a comic impersonator before coming to N. Y. He was in the Weber & Fields burlesque company when David Belasco brought him into Broadway legit in 1900.

Warfield appeared in just five plays during his 25 years with Belasco, every one of them a hit. They were "The Auctioneer," "The Music Master," "A Grand Army Man," "The Return of Peter Grimm" and "The Merchant of Venice." All had extended engagements in N. Y. "Music Master" was revived in 1916 after an initial run of four years ending in 1907. His first play, "The Auctioneer," which was scripted by Belasco, ran for three years.

Before joining Belasco, Warfield specialized in burlesques of stars of the day and in takeoffs. He developed a sketch of a Russian Jew for George Lederer that brought him a large public following and won him the engagement with the Weber & Fields troupe.

Warfield left the stage in 1924 at the comparatively young age of 57 and while still a potent attraction. He had ample means for retirement, since, in addition to his huge stage earnings, he had been the original partner of the late Marcus Loew in establishing a penny arcade on 14th St., N. Y., and in other investments. The arcade was the precursor of Loew's, Inc.

Surviving are his wife, a brother and two sisters.

LOUIS C. WALLICK

Louis Charles Wallick, 79, president of Columbus' Deshler-Wallick Hotel until four years ago, died in Columbus July 2. At 22 he opened his first hotel in Seymour, Ind., later another one in Shreveport, and during his career he owned the Chatham and other hotels in New York and the Secor and Jefferson in Toledo. Wallick was associated with the Providence (R. I.) Biltmore (now Sheraton) and the Biltmore and Commodore hotels in New York, was trustee of Ohio Hotels Assn., in 1939-1940, and was a member of the Tavern Club of New York and the Columbus Club.

Survived by his wife, and three brothers.

ROLLIN PALMER

Rollin Palmer, 60, Buffalo's oldest and best known critic and columnist, died in that city recently following a heart attack.

Palmer went to Buffalo in 1905, starting as a copy-holder on the old Buffalo Morning Express. After a long stint as a general reporter he joined the Buffalo Evening News in 1916, later becoming legit and pix critic for many years.

For five years he was a member of the News' editorial staff. In 1949 he joined the Courier-Express, starting a 'round-the-town column, "The Bandwagon," which he continued with critiques up to time of his death.

JOHN S. LEICK

John S. Leick, 73, musician and bandleader, died at his Denver home June 26. A top trumpeter, Leick played with John Philip Sousa and other name bands, made 14 European tours, once conducting the Canadian Kilties band. In Denver he led the El-Jebel Shrine band 19 years, the municipal band four years, Highlanders boy band 25 years. Several years ago he retired from active band work, but still gave private lessons.

Leick's wife, Mrs. Mabel Keith Leick, is also a trumpet player and music teacher. Besides his wife he is survived by a son and daughter.

FREDERIC D. WOOD

Frederic D. Wood, 72, former orch leader, died in Freeport, L. I., June 23. Wood arrived in the U. S. from England at the age of 14 and was billed as the youngest bandleader in the world in Philly. For 12 years he was bandmaster for Wanamaker's department store in N. Y. and later was musical director for Loew's State and the Fox movie chain. He was married to Louise Maude Page, English actress who was known professionally as Gladys Weston.

A son survives.

JEAN TAYLOR

Jean Taylor, 63, concert violinist and composer of children's songs, died June 25 in New York. Three of Miss Taylor's music books for children ("Rhythms for Children," "Tinkling Tunes" and "Song and Play") are used in the kindergarten schools of N. Y., Boston and other cities. Two of her outstanding songs were "The Sheep and the Lamb," with words by Katherine Taylor, and a nursery rhyme, "Old King Cole." Her works also include folk tunes and spirituals.

Surviving is a sister.

SIMONE MANTIA

Simone Mantia, 78, musician-composer, died June 25 in New York. Mantia played the euphonium and the trombone in the Pryor, Sousa and Goldman bands, the Victor Herbert orch, the NBC Symphony, the N. Y. Philharmonic and more recently in the Band of America.

Mantia had been associated with the Met Opera orch for more than 35 years and had been its manager for 12 years. Among his compositions was "Priscilla Waltz."

Surviving are his wife, a brother and two sisters.

THOMAS L. WARDLE

Thomas L. Wardle, 30, part owner of the Amityville Theatre, Amityville, L. I., died June 25 while watching the trotting races at the Roosevelt Raceway, Old Westbury, L. I. At one time he operated theatres in Farmingdale, and was interested in a house at Bellmore, both L. I. For the past few years, he had been postmaster at Amityville.

Survived by wife and a brother.

SAM COBEAN

Sam Cobean, 34, cartoonist of The New Yorker Magazine, was killed in an auto accident July 2 in Watkins Glen, N. Y. Cobean worked for the Walt Disney Studios in Hollywood and other pic companies until he joined the Army Signal Corps in World War II. While in service he started sending cartoons to The New Yorker and later became one of the mag's leading artists.

Surviving are his wife and son.

GEORGE R. BLACKHOUSE

George Ronald Blackhouse, 33, of Lacombe, Alta., was killed June 20 in a highway accident near Edmonton, Alta. Supervising operator of CBX, Lacombe, a Canadian Broadcasting Corp. transmitter, he had been with the CBC for 10 years at Sackville, N. B., Watrous, Sask., and Calgary, Alta.

Survived by his parents, wife and two daughters.

ARTHUR MURRAY SHERWOOD

Arthur Murray Sherwood, 63, former Radio Corp. of America administrative aide and brother of playwright Robert E. Sherwood, died June 28 in Princeton, N. J. Sherwood had retired from his RCA post several years ago.

Besides his brother, two daughters, a son, a sister, another brother and five grandchildren survive.

LILY MARKWICH TAYLOR

Lily Markwich Taylor, former concert cornetist and pianist, died in East Orange, N. J., June 27. She played with the Aida Quartet of N. Y., the Boston Trio, the Mozart Trio and the Ladies' Imperial Orchestra of N. Y. and Boston.

Surviving are her husband and a sister.

MARGUERITE ELLIOT

Magdalin Marguerite Knoop, 67, former stage and radio actress who was known professionally as Marguerite Elliot, died June 28 in Fort Lauderdale, Fla.

Mrs. Knoop and her husband, known as George Elliot, played vaude for several years as Elliot & LaRue. They later appeared on radio programs.

PRYOR MOORE

Pryor Moore, 59, contract manager of the Biltmore Theatre, Los Angeles, died June 25 in Los Angeles.

Moore was former orch conductor for Ken Murray's "Blackouts" and a member of the L. A. Philharmonic.

HENRY W. HIRTH

Henry W. Hirth, co-owner of the Royal Theatre, Pacific, Mo., died June 19 at his home there after a long illness.

Hirth, a widower, operated the house with his son and brother-in-law, L. A. Leber.

Adah Ashill Callaway, 79, mother of International News Service columnist Inez Robb, died June 28 in Tulsa, Okla., from injuries suffered in a California auto accident March 22. Besides Mrs. Robb, a son, a daughter, a brother and a sister survive.

Al Belasco, 45, Technicolor camera technician, died June 27 after a heart attack in Durango, Colo., where he was working on location with "The Denver & Rio Grande."

Vander Beume, 68, brother-in-law of pic producer William Pine and member of Paramount's labor department for 18 years, died June 25 in Hollywood after a heart attack.

Oscar R. Clemeset, 62, drummer in dance bands for many years in Ohio, Kentucky and West Virginia, died June 22 in Portsmouth, O.

Charles Sproul, 64, a member of Metro's construction department for 30 years, died June 26 in Culver City, Cal., after a heart attack.

Robert M. Smiley, 60, veteran member of Paramount's special effects staff, died June 25 in Hollywood.

A twin daughter born recently to Mrs. John Kroege, wife of KDKA staffer in Pittsburgh, died there last week.

Grace Hall Hemingway, 79, mother of author Ernest Hemingway, died June 28 in Memphis, Tenn.

Gustavo Moreno Duran, composer of the Mexican song "La Raspa," died June 29 in Madrid.

Mother, 85, of Carey Harrison, film character actor, died June 27 in Hollywood.

Florence Eichler, secretary at 20th-Fox, died June 24 in Hollywood.

Albert Goady, veteran projectionist, died in Chicago June 23.

Aimilios Veakis, 67, Greek actor, died June 29 in Athens.

BIRTHS

Mr. and Mrs. Kevin McCarthy, daughter, New York, June 24. Mother is actress Augusta Dabney; father is an actor.

Mr. and Mrs. Robert Fixler, son, New York, June 26. Mother is Thelma Altman, Metopera mezzo-soprano.

Mr. and Mrs. Allan Shulman, daughter, N. Y., June 27. Mother (Sophie Bostelmann) is former concert pianist; father, a composer, is cellist in NBC Symphony Orchestra.

Mr. and Mrs. John Rossiter, son, June 18, Columbus, O. Father is manager of WTVN there.

Mr. and Mrs. Jack Young, daughter, Pittsburgh, June 27. Father's Pitt distributor for Mercury Records.

Mr. and Mrs. Sidney Magidson, daughter, Pittsburgh, June 27. Parents are Sidney & Ames, nitery dancers.

Mr. and Mrs. Frank McCormick, son, Pittsburgh, June 25. Mother's Marjorie Thoma, radio scripter.

Mr. and Mrs. Harry Manning, son, Pittsburgh, June 25. Father's ex-vaude and mother's Sylvia Starr, cafe dancer.

Mr. and Mrs. Robert Kessler, daughter, Pittsburgh, June 24. Father's on staff of Copa nitery.

Mr. and Mrs. Jack Blasl, son, New Castle, Pa., June 25. Father's a Pittsburgh musician.

Mr. and Mrs. Andrew Keir, daughter, Glasgow, June 20. Father is film actor and member of Glasgow Citizens' Theatre Co.

Mr. and Mrs. Larry Dorn, daughter, New York, June 21. Father is producer of Mutual's Bob Poole show on radio.

Mr. and Mrs. Walter Bennett, daguhter, Mount Kisco, N. Y., June 24. Father is trade news editor for WOR, N. Y.

Mr. and Mrs. Arthur Marx, son, Hollywood, June 28. Father is a screen writer, and son of Groucho Marx.

Mr. and Mrs. Burt Lancaster, daughter, Santa Monica, Cal., July 2. Father is a screen actor.

N. Y. as Paradise

Continued from page 1

venturing. (This doesn't count, of course, the many fine straight restaurants and hotels like Lindy's, Toots Shor, etc.).

Gogi, a Coast host who had a fling at the Barberry Room and now operates La Rue's, is among the newest venturers into New York, and Nicky Blair, a Prohibition nitery operator, recently took over the defunct Leslie House on West 56th and renamed it Blair House. Latter is in the Toots Shor's idiom.

Gogi emulated the original Romanoff technique of enlisting a lot of glam names as investors. Gogi's technique went further, with accent on the socialite appeal plus a must-dress-Fridays regime (a la Maxim's).

Way off Broadway

Continued from page 2

gether. Each holds the end of a rolled up handkerchief and one acts as anchor man while the other does a kazatsky, pirouettes, and generally has himself a time. When the one doing all the work is ready to take five, he straights for the first guy. Meanwhile the people at the tables whistle, stamp, or ignore them.

There's a young girl working at a club who does a sort of Egyptian hip-throwing bit which is supposed to be pretty sexy, but she has one of those permanent delighted smiles which make everything look phoney. Her "built" is a little odd too. I can't give you any details but it's the reverse of that English ballad which goes "I can tell you how I feel . . . I didn't mind the upper decks but couldn't stand the keel." The reverse, mind you.

Tres Gallant

A club which is called "The Argentina Dancing" has a Brazilian orchestra called Fon-Fon. They don't have Larry Adler but they have three American girls I won't name because they have a problem and I don't want to spread it around in the hopes that they learn better. They are pretty stocky young kids and they do a difficult acrobatic routine during part of which they are chained together by their ankles. They have a jump rope and while two turn, the third goes back-flips over it and, in the turnabouts, the other two have some real dingers. But, they are so cocksure of themselves that it communicates and when they finally go off nobody applauds. Somehow they'll have to come up with a bit of humility.

Tonight I'm going to see a French movie which, I've been told, is pretty dirty . . . so next week I'll let you know about the Toulouse-Lautrec exhibition. (Say, that sounds dirty, too, doesn't it?)

Frankfurt and Wiesbaden

There was no theatre in either Frankfurt or Wiesbaden so I did the nightclubs. They're exactly the same all over Germany . . . in the smaller cities, at least, so I'll use Wiesbaden as a rule of thumb. Say, the Atlantik. This is a sort of in-town roadhouse with three bars. The largest is called the Harem and behind the long, dog's leg bar are 12 bargirls wearing phoney headdresses. Their job is to have affairs with the customers without ever coming out from behind the bar. They'll drink with you, hold your hand, sympathize—anything, as long as you keep ordering. The other entertainment is a "show" that goes on every fifteen minutes. The bandleader grabs a microphone and announces a "wondervoll" act. The act is always the same . . . a girl in a short bolero jacket and skirt. There's nothing under the jacket, and it has no buttons. As the band plays, she leaps around the floor sort of like a jerky stripper, only faster. It takes about two minutes. They all do the same "steps," but the name of the dance changes to suit the color of the skirt. Red is Mexican, green is Spanish, etc. At the end she holds up the jacket for the big news and the next show goes on in 15 minutes.

At the Walhalla there is a big orchestra and two girl singers. This is a German "family" place, so no strips . . . it's a concert. The leader makes long announcements about each number and the "arrangements" are four to six minutes long. They're ignoring the American influence . . . no boogie . . . so they play the way Whiteman did 30 years ago. After each number the audience applauds like frenzy. I didn't get it.

The best place in Wiesbaden is the American Officers' Club, the Neroberg, up on the hill. Big old casino in the grand style, plush red walls, etc. They have a Dutch band, pretty good, and whatever American entertainers are in the zone. For example, when Pearl Bailey was here, she toured all the clubs, officers' and enlisted men's, from here to the border.

In Vienna

In Vienna the best place is the Moulin Rouge. The main room is a circle with two tiers on the main floor and a balcony. The show starts at 11 with some bum playing an accordion while the girl, in a G.I. uniform, does the boogie-woogie . . . or what would be, if she had seen it done. Then there's the two-strong-men-who-toss-a-small-dame-around number, the cute sisters-who-sing-and-dance act, the genuine Hindu in no-clothes bit, the big Negro and small white girl in African makeup stint, and it's time to get lost. No drinks served at the table, only bottles of wine. About $3.

At the Casanova they have a Chinese juggler who's pretty fair, in an oldfashioned way, and another cute sister act, a German juggler (of dubious sex yet!), and you can have a drink at the table or go talk to the bargirl who also, in a kimono, works as the Chinese fella's Oriental assistant.

In all those joints (and I've been in 23) there are lots of young ladies who have nothing to do before, during, or after the show. They sit in ones or twos staring around the room or at their "himmersafts." This is soda with colored syrup in it. Ten cents. (The girls come to a bit more).

A Hot Magico

Last night caught a magician . . . and financial wizard. Calls himself Kalanga. The full billing is "Kalanga und Gloria, Sinsalabim wirbelt um die Welt." I don't know exactly what that means but he must, because he fills the 1,800-seat Raimundtheatre every night with a masterly presentation of he froway a bag of tricks as you don't ever remember any more. And there are no Americans in the joint. This is what the natives clamor to see . . . for $1 top, and that's high in this town.

He opens with Gloria, a fake platinum blonde, coaxing a shmo out of the audience for the lend-me-your-watch-and-boy-will-you-be-surprised-when-I-find-it-in-a-box-inside-a-box-inside-a-box-and-you-can-open-it-up-yourself, trick. The audience falls down in a faint. Then he pours water out of an empty pitcher, with 30 repeats during the show. They adore him. He does a thing with two billiard balls . . . . wow! . . . they become three! . . . card tricks . . . and then when the customers are weak with passion and can't stand anything else, dear Lord, he makes not one, but two girls disappear right out of a cabinet in a dim light. This is so powerful they have to call intermission. (Pause.)

In between the flashy stuff he sticks a tired dance team who are so deep in makeup their heads hang. Gloria shows up in a bra, occasionally, just in case. It's a sensation here and I'll always wonder what he does in the second act.

Must admit he has one thing that's pretty good. He took "Think-a-Drink Hoffman's" act in its entirety and does it with Vienna's own water. This leaves them so stunned they can only beat each other over the head with chairs.

Well, off-to-Cairo; always wanted to see the camel bit.

MARRIAGES

Dolly Kaye to Sidney Stearns, Chicago, June 28. Bride is vaude and nitery singer.

Betty Dorfman to Howard Klarman, June 28, New York. He's director of promotion and publicity for WMCA, N. Y.

Dorothy Joyce Cohn to Bertram Lebhar, 3d, New York, June 23. Groom is WMGM, N. Y., sportscaster under name of Bert Lee, Jr., and is son of WMGM exec Bertram Lebhar, Jr.

Dorothy Jane Douglas to Vaughn Paul, Santa Monica, Cal., June 28. Bride is an actress; he is a screen producer and former husband of actress Deanna Durbin.

Julie Follansbee to Charles Pratt, Jr., New York, June 27. He was stage manager for the legit productions of "The Consul" and "The Green Pastures."

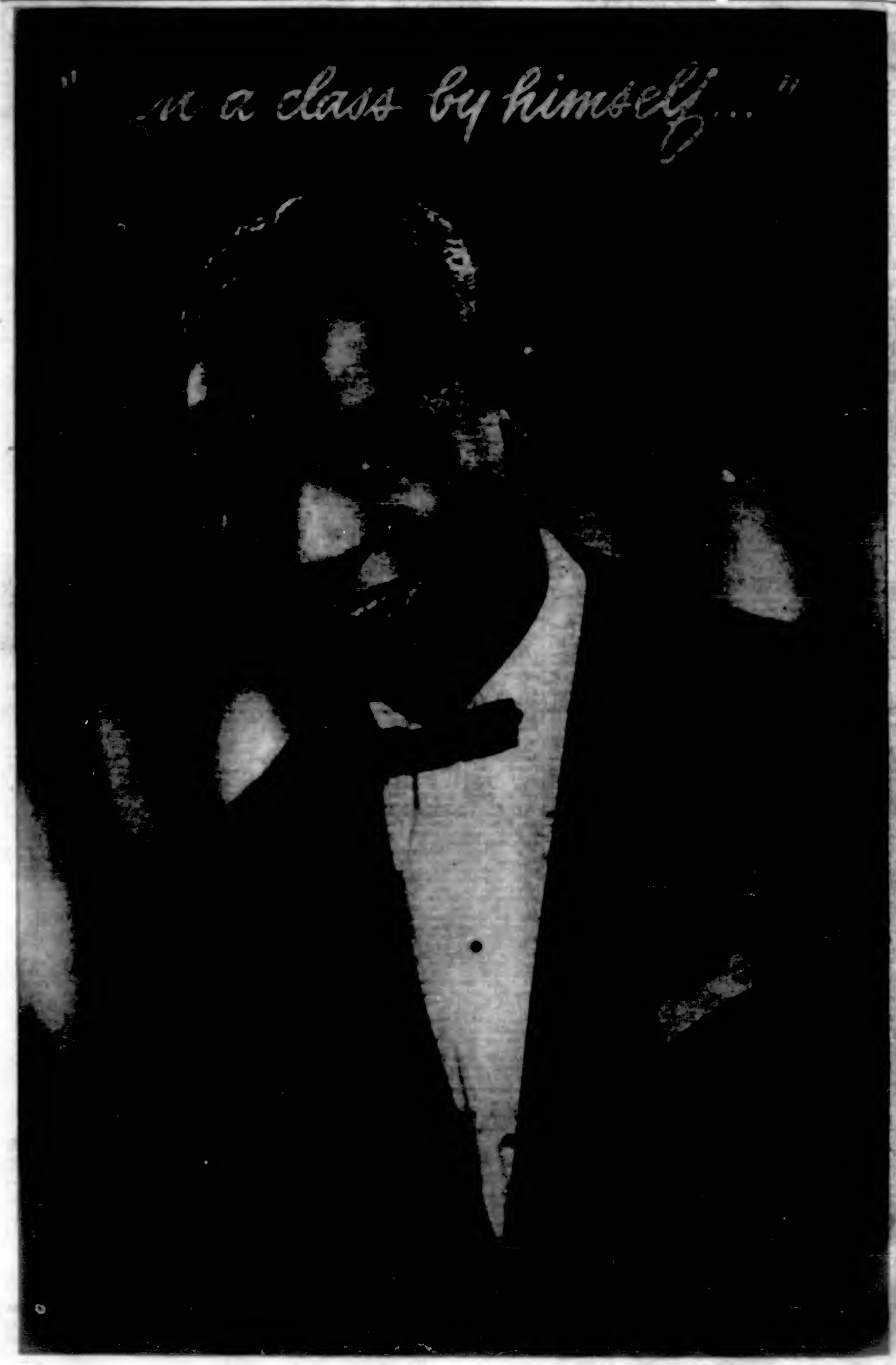
Sara Marie Gugala to Albert Hirtz, Pittsburgh, June 26. Both are with Pitt Symphony orch.

Patricia O'Shea to Thomas Worthington, New York, June 30. Her father is E. K. O'Shea, veepee of Paramount Film Distributing Corp.

Ethel Ephron to William R. Sherman, New York, June 30. Bride's mother is former actress Lynn Kendall.

Mrs. Lorraine Abel to Clyde Beatty, Seattle, June 28. Groom is animal trainer and circus operator.

Marilyn Pearson Levitz to Richard Irwin Schuler, July 7, New York. Bride is the daughter of Robbins-Feist-Miller Music exec Stephen Levitz.


" ... a class by himself ... "

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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STATIONS SOUR ON TV SHOCKERS

Martin & Lewis Seen Netting $118,000 In Record 2 Weeks at N.Y. Paramount

Dean Martin and Jerry Lewis, in order to hit their record-breaking total take at the Paramount, N. Y., during the past week, did 63 shows on the stage—and almost an equal number out the window of their dressing room on 44th St.

The three-minute act at the window is no more shenanigan by the comics. It is announced from the stage after each show and does exactly what it is designed for—gets many of the kid customers out of their seats and around to the stage door and thus allows for maximum turnover.

This device is one of the prime reasons that Martin and Lewis will go far beyond any record ever achieved by the house. Their gross of just over $150,000 for the first week, ending last night (Tues.), of their two-week run is about $30,000 higher than Bob Hope did last year.

Even more astonishing is the personal take of the two comics. Their deal is such at the Paramount that they will take out of the house the highest salary that any act has ever received in the history of show biz. Their net take for the initial week is about $80,000 and for the two-week run will be approximately $118,000.

The deal is the same as Hope had —a $50,000 weekly guarantee against 50% of the gross. Out of that they provide the show, which, with overtime, runs them about $11,000 a week. Layout comprises Dick Stabile's orch, Berr & Estes, Mayo Bros. and Helen O'Connell.

With $150,000 take the first week, MAL got as their share $75,000, which leaves them a net of $64,000

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Arenas Say No Dice To MCA's Dean-Jerry 10G-Vs.-% One-Niters

Martin & Dawn are being offered for-one-nighters at $10,000 against 50% of the gross, Music Corp. of America has submitted the tomics at that figure to arenas-auditoriums, but no takers so far.

Operators of the large-seaters reason that any act which feels it can earn that kind of coin should be willing to do some gambling on the take. They're opposed to high guarantees.

Arena operators similarly turned down Josephine Baker, who was submitted to them for $6,000 plus percentages.

Bradley Aide Preps TV Show on Gen.'s Memoirs

Lt. Col. Chester Hansen, aide to Gen. Omar Bradley, has an idea to build a TV show around the World War II hero's just published memoirs, "A Soldier's Story," a current bestseller. General is now a member of the Joint Chiefs of Staff.

The William Morris agency is handling it.

Cease-Fire Held Aiding TV Sets, New Stations

Effects on radio and television of a cease-fire situation in Korea were being studied by industry toppers this week. General reaction is that tele's inroads into AM audiences will be speeded up.

It's figured that tele set production will move into higher gear, after having tapered off, as the demand for certain critical materials needed for defense production eases off somewhat, due to a slightly slower pace of arming than originally planned. Lifting of the TV freeze is also a bit closer, because a less urgent international situation would remove one reason for keeping a clamp on new TV station construction.

Regarding TV set sales, with controls likely to be less tight, credit restrictions that have cut into installment buying may be relaxed.

(Continued on page 119)

Catholic Daily for N.Y.

New York is slated to get a Catholic daily newspaper, to sell for 3c, starting in October. Morning publication will be privately financed.

Only other Catholic daily in the U. S. is in Kansas City, which surprisingly enough does not have a large Catholic population. While newsstand sales of the K. C. paper are not large, it has 10,000 subscribers.

RADIO HIT ALSO FOR SCARE SHOWS

By GEORGE ROSEN

Fresh outbursts of complaints over the unnecessary brutalities and sadism being incorporated into the multiple TV and radio mystery mellers have assumed alarming proportions. The networks are now being threatened with program cancellations by affiliate stations that are taking it on the chin from their AM listeners and more notably their TV viewers.

That the networks are cognizant of the seriousness of the situation has been manifest by the NBC promulgation of standards released only a couple of weeks back, simultaneously with the all-industry meet called in Washington when the National Assn. of Radio-Television Broadcasters brought together industry execs to formulate much-needed restraints.

What, if anything, the networks have done thus far in concrete programming terms, however, has failed to stifle the cries from outlying sections of the country, where more and more broadcasters, notably in video, are serving notice on the networks to cut out the extreme stuff.

As result, the continuity acceptance boys around the TV webs have been told to "lay off" the extreme horror business, particularly

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SHRINERS' N. Y. FEZTIVITIES BOOM AMUS.

The annual Shrine Convention, now meeting in New York for the first time in 65 years, is one of the most orderly conclaves of its size ever to be held in Gotham. The nearly 100,000 Nobles are in with about 150,000 members of their family and, as a result, legitimate enterprises are getting the bulk of the coin being spent here.

The cafes and hotels are hitting bonanza takes. The hostels naturally are sold out and cafe business is on the upsweep. The Latin Quarter, for example, has the late shows practically sold out until tomorrow (Thurs.), date of the confab's windup. The Copacabana has

(Continued on page 27)

Legit Uneasy on House Probe Rumors; Garfield, Holliday, Ferrer Biz Okay

The legit theatre, thus far relatively unaffected by the talent blacklisting and political censorship that have marked other entertainment fields, is beginning to show signs of tension and uneasiness on the subject. Amid reports that the House Committee on un-American Activities is due to start public hearings during August on possible Communist infiltration of the stage and radio, there are increasing rumors of investigators working in New York and of various show business personalities supplying named of alleged Reds, fellow-travelers, sympathizers, etc.

Although there have been no clear cut cases of individuals losing legit assignments because of political factors, there have been apparent instances of it and a number of situations where an individual's political affiliation is supposed to have been the subject of quiet inquiry. On the other hand, the Ann Arbor Drama Festival recently refused to drop J. Edward Bromberg from the cast of its revival of "Royal Family," although he had been subpoenaed by the Committee. And last season both Howard da Silva and Anne Revere appeared in Broadway shows, although it had been rumored that both were to be called by the Committee. All three sub-

(Continued on page 27)

Report Theatres in 250G Pic Bid for Title Bout

A group of eastern theatre-owners is considering bidding up to $250,000, plus a percentage, for the film rights to the expected heavyweight championship fight early in the fall. The fight would presumably be between champ Ezzard Charles and Joe Louis, with the Charles-Joe Walcott repeat match next week being awaited before there's any further action. It's all supposed to be very hush-hush, in light of the competition with TV for the same rights.

The bid would be on the condition, of course, that there is no live home video or big-screen theatre TV to contend with. An independent outfit would do the filming.

Radio's 'Let There Be Music' to Fight Inroads by Video

Herman Starr, Warner Bros.' vice-pruxy over the studio's publishing combine, foresees a bigger-than-ever era for the music business via the medium of radio. Despite the deep inroads made on the eighteen kilocycles by television in the last couple of years, Starr maintains that AM radio will not pass out of the picture. On the contrary, Starr holds that radio will be forced to turn to music as its chief program fare to buck the sight values offered on TV.

At the present time, however, the music business is passing through a transitional phase which reflects the general reshuffle among the various facets of show business engineered by TV. According to Starr, the main difficulty facing the industry is the lack of a decisive exploitation medium for songs.

Nothing as yet has taken the place of the all-important air plug on which the publishers banked heavily 15 years ago. The decline of name bands, the fade of the remote plugs and the general shift of accent in the music business to

(Continued on page 119)

Disks' Star-Making Role Seen Again With Clooney Via 'Come On-A My House'

Star-making potential of disks has again been evidenced in the case of Rosemary Clooney, whose Columbia Records cut of "Come On-A- My House" has broken through for a hit. As a result of the surrounding bally, Miss Clooney has obtained six solid weeks of theatre and nitery dates, starting with a week at the Chicago Theatre, Chicago, Friday (13). She'll follow with stands in Las Vegas, Philadelphia, Pittsburgh and the Steel Pier in Atlantic City.

During the last year such recording names as Patti Page, Guy Mitchell and The Weavers have also been in big demand for personal appearances following their disk clicks. First on the market with "House," Miss Clooney's disk has gone over the 250,000 sales marker at Columbia since its release four weeks ago.

6th ANNUAL
RADIO-TELEVISION REVIEW and PREVIEW

Uncle Sam Stalks Show Biz Names On Tax Arrears in Big Crackdown

By MIKE KAPLAN

Los Angeles, July 10.

Business managers of top show biz names are working overtime these days to get tax affairs straightened out as a result of the Government's "intensified" drive to collect delinquent taxes. While no official estimate is forthcoming, it's believed the Government's crackdown affects scores of amusement industry personalities, with the amount of delinquent taxes running well into the millions.

Recent seizures of property owned by Nat "King" Cole and Veronica Lake are only the beginning, internal revenue officials indicate. Business managers have been notified that the Government intends to brook no further delays on the question of taxes. Intention is not to "get tough," it's pointed out, but rather to see to it that show biz names do not continue to pile up tax arrears. Treasury Department attitude is that wage-earners in the upper income brackets are constantly getting further behind in their payments, and Washington wants to call a halt now before the arrears reach such astronomical figures that a payoff might be unlikely.

Property seizure is conducted under the law which directs the Treasury Department to take over any assets of a delinquent to realize at least part of the tax owed. Where possible, however, business managers are quietly notified long in advance of seizure that it would be well to dispose of clients' assets on a regular sale basis. Treasury Department points out that "dis-

(Continued on page 112)

Olivia to Tour 'Juliet' On Guild Subscription; Hammond to Produce

Olivia de Havilland, who starred on Broadway last season in "Romeo and Juliet," will tour in another production of the revival this fall and winter as a Theatre Guild subscription offering. The revival will be produced by Thomas Hammond, who sponsored the tour last season of Edward Arnold in "Apple of His Eye" and two seasons ago partnered with Dorothy Willard in the Broadway presentation of "The Liar."

The new production will be much simpler than the one in which Miss de Havilland appeared on Broadway. It is being budgeted at $60,000, including bonds and a reserve fund, whereas the production last season was budgeted at $150,000 by the late producer Dwight Deere Wiman and ultimately involved a loss of over $300,000. Hammond figures that with a unit set and a minimum of stagehands, the new edition may be able to break even on a gross of considerably under $20,000.

The tour is tentatively scheduled to open Oct. 8 at the American, St. Louis; be booked to the Coast and the northwest, back through Minneapolis-St. Paul, Chicago, and other midwest cities, and possibly play a two-week stand on Broadway about Easter. Hammond will go ahead to plug the show personally, besides hiring a lecturer and a pressagent to do advance promotion.

Currently, Miss De Havilland is touring the strawhat circuit as star of "Candida."

KEATON SET FOR FULL MOSS EMPIRES CIRCUIT

London, July 10.

Having brought over Buster Keaton for six weeks with the Stoll circuit, Posters agency has now completed a deal for him to play the entire Moss Empires circuit.

Keaton will be presented in a vaude unit titled "Down Memory Lane," and will be supported by George Robey, Hetty King, Albert Whelan, Peter Bernard and Georgie Wood.

Unit opens July 30 at the Empire, Leeds.

KSTP Puts Mrs. Oatis On Air to Identify Prague A.P. Bureau Head's Voice

Minneapolis, July 10.

Unusual dramatic radio broadcast, productive of much newspaper publicity for KSTP, had Mrs. William N. Oatis of the Twin Cities, wife of the espionage-convicted A.P. bureau head in Czechoslovakia, listening in its studio to a radio recording made at her husband's trial. Then she identified it and told how it affected her, with her hopes for the future. It was the first time in 13 months that she had heard her husband's voice.

The voice confessing espionage guilt in the Prague courtroom definitely was that of her husband, Mrs. Oatis, employed in a large department store's ad department, said. "It was William," asserted Mrs. Oatis over the air. "I could tell from the first word he spoke. It was a strange sensation."

Mrs. Oatis was outwardly calm as she listened to the broadcast. "It did give me hope for looking forward to the day when I'll see him again," she said.

The U. S. Government has charged that torture was employed to obtain what purports to be a "confession."

Cease-Fire Films to Get Improved U.S. Treatment

Jack S. Connally, State Department's newsreel division topper, heads to Kaesong, Korea, to supervise a staff of Signal Corps and U. S. Navy fotogs to cover truce and cease-fire negotiations between the U. N. commanders and the Communists. Trip is designed by the State Dept. to assure fairer news coverage for the United Nations' allies. There has been world criticism of the Reds' current exclusivity on this sort of still and newsreel propaganda.

Connally's four-week junket will take him to India, Singapore, Pakistan, Turkey and Europe.

Faye May Do Play At Time W-K Films It

Faye Emerson may essay a Broadway play, "Strike a Match," by Robert Smith, this fall, just about the time Wald-Krasna would be putting the film version into production for RKO.

The producers own the pix rights. The play is an afterthought. Curtis Bernhardt will direct the RKO version.

7-11

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U.S. Senate O.O. Worries A. C.

Atlantic City, July 10.

After a member and counsel of the U. S. Senate Crime Investigating Committee questioned witnesses at this resort last week (6-8), those with stakes in local nitery business are not too happy about the whole thing. As a result of the initial closed sessions, held in Hotel Traymore, open crime hearings similar to those held in New York and other cities seem assured.

Senator Lester C. Hunt (D., Wyo.), after the three days of closed hearings, said that "things are pretty rotten" and that the resort rackets are "comparable to the gambling and the political organization that existed in Miami before the Federal cleanup there. He said there were between 300 and 600 bookies and numbers operators in the resort area and that the present situation here is "every bit as bad" as conditions during the heyday of Enoch L. (Nocky) Johnson.

Senator Hunt added that he thought Police Chief Harry Saunders' knowledge of gambling here, as expressed before the committee, "was ridiculous." The intimation was that Saunders will be questioned closely when and if the committee opens its sessions.

The quiz gave the resort further undesired publicity. Most of the east's big papers sent crime reporters, while radio and a Philadelphia TV station televised proceedings Saturday night (7).

Way Off Broadway

By HENRY MORGAN

Paris.

My favorite bosom show here in Paris is still at Eve. There are two Eves . . . (and two Rose Rouges, and two streets named St. Honore . . . but we have 13 cities named Springfield). Since last year the admission price is up but the necklines are still down. It's always a pleasure to drop in there because the French prefer quality to quantity and it's interesting to see what can be done without Maidenform.

The big show last week was out at Versailles. Around Neptune's basin, a big pool with fountains, they constructed a few thousand

(Continued on page 29)

U.S.-FRENCH SYNDICATE PREPPING PARIS GARDEN

Paris, July 10.

Col. Grombach is heading a syndicate of U. S. and French coin to build a French Madison Square Garden on the lot formerly occupied by Luna Park, on the Paris and Neuilly line. Plans call for work to begin next May and to be completed within two years. House will seat 21,500 and will have, besides pictures and vidpix equipment, a cycle track, ice hockey rink and boxing ring.

Ground was made available on condition that in 50 years, the lot and building on it will revert to the city of Paris.

More Showmanship Now on Lecture Circuits; TV Angle a Hypo to B.O.

By KURT SINGER

TV is hyping business on the Platform Circuit. Speakers and entertainers who have appeared on TV shows are sold now as TV stars the country over.

Though some forums in New York, Boston, Chicago and Los Angeles have taken a fold, the lecture platform has increased its activity by including more entertainment, more music, hocus-pocus, variety and films.

Dr. Russell Potter, large buyer for Columbia University Platform Series, declared, "People are picking and choosing their entertainment more carefully."

Al Jolson's double, Larry Parks, was ready to spiel on "I Was a Communist," but was stopped at the last minute by his lawsuit. Adolphe Menjou and Robert Montgomery speak on Reds instead.

Managers are out to import Anthony Eden and Winston Churchill. Rich bait is being dangled before Somerset Maugham, who hates to gab in public, contrary to successful writer and speaker Louis Bromfield.

New British headliner contracted for United States is 62-year-old Lady Baden-Powell, wife of the

(Continued on page 29)

CARSON SET FOR 2 WKS. AT LONDON PALLADIUM

London, July 10.

Jack Carson and company open at the Palace, Manchester, Aug. 13 for one week, after which they go to the London Palladium for two weeks, starting Aug. 27.

Val Parnell wanted Carson to stay four weeks at the Palladium, but the American comic couldn't accept the offer, due to his picture and TV commitments.

Salary Board, Sworn In by Johnston, To Mull Pix Ceiling Policy

Washington, July 10.

Salary Stabilization Board, sworn in today (Tues.) by Economic Stabilizer Eric Johnston, reportedly will consider a policy on film stars and top studio execs which may exempt them from an earning ceiling. Falling in the SSB'R administrative field are high-salaried employees in the amusement biz, professional athletes and sundry other top earners.

SSB differs from the Wage Stabilization Board in that it will set policies on individual cases rather than on mass personnel, as does the WSB in handling steel workers, auto workers, etc. Among members of the five man SSB are a university professor and a manufacturer.

Panel Urges No Ceiling

Tri-partite panel of the Wage Stabilization Board, meeting in Cincinnati Thursday (5), completed its report on pay-control exemptions for personnel in industries exempt from price control and recommended that there should be no ceiling on pay for workers in such industries as pix, radio and television. This decision was hinted at following a meeting of the panel in N. Y. June 20-21.

Reps of amusement unions have been active in hearings before the panel, stressing Congress did not intend that wage ceilings should apply on industries free from price controls.

The report, completed in skeleton form at the Cincinnati sessions, is being formalized and will be submitted to the WSB on or about July 20. Panel members included reps of labor, management and the public.

Mex Boycott Voted For 'Caruso' Pic on Song Credit

Mexico City, July 10.

An international boycott of "The Great Caruso" (Metro) was voted by the Mexican society of authors, composers and publishers of music (SMACEM), because, it alleges, a key song of the pic, "The Loveliest Night of the Year," credited to Irving Aronson, has the music, unchanged, of "Over the Waves," famed waltz by Juventino Rosas, Mexican composer who died some 90 years ago.

SMACEM, claiming that it will forgive Metro if latter credits Rosas as author of "Night's" music, explains that the boycott will be exercised in Mexico and in France, Spain and some Central and South American countries, through tieups with composer, publisher and looter organizations in those lands.

Sarnoffs' 35th Anni

Paris, July 10.

RCA board chairman David Sarnoff and his wife have gone to Aix-les-Bains for a holiday. They are celebrating their 35th wedding anniversary on the Continent.

They are due to return to America Aug. 10.

Lolly to Go Vidpix

Hollywood, July 10.

Louella Parsons is getting into television and early in September will shoot a pilot film.

Show is to be called "The Hollywood Scene," with the Hearst columnist doling out news of film personalities and interviewing guests.

British Technicians' Head, Noted Commie, Makes New Attack on Hollywood Pix

London, July 3.

Trade union movement and cooperative societies should finance a few films, to break the commercial stranglehold of the monopolies and challenge the dominance of Hollywood. This proposal is outlined by Ralph Bond, veepee of the Assn. of Cine & Allied Technicians, in the current issue of Arena mag. Claiming that Hollywood captured the British film industry as long ago as 1915, and has never loosened its grip, Bond asserts that no serious endeavor has been made to change this situation either by governments or by the film trade itself.

Entire issue of Arena, comprising 56 pages, is devoted to a slashing attack on America under the overall heading, "The U.S.A. Threat to British Culture." Some 13 chapters include sections on films, press, publishing and literature. All are authored by known left-wingers.

A noted British Commie, Bond lashes out at Hollywood and British interests who prefer to show American-made films. The big money, he says, is in cinemas, and cinema profits have always been kept rolling by an endless supply of American product obtainable at a cheaper price than British pictures.

Danny Kaye's Unwitting 'Slight' to Red Skelton

London, July 10.

Danny Kaye sent a letter of apology to Red Skelton following an inadvertent breach of etiquette, result of Kaye's last performance (30) at the Palladium here. It's customary for the departing headliner to direct the spotlight to managing director Val Parnell's box where the incoming topliner is seated. Kaye bowed off without an introduction and welcome to Skelton who started at the Palladium last Monday (2). Kaye, pleading an oversight, sent his letter of apology the following day.

Skelton is a big local hit. Kaye is en route home on the Queen Mary.

Nype Pacted by M-G

Hollywood, July 10.

Russell Nype, juvenile currently featured on Broadway in "Call Me Madam," has been signed to a one-picture Metro contract after consulting here over the weekend with Dore Schary, Metro's production head. Nype will take a three-month leave of absence from "Madam" starting Aug. 11, when he will return here to play the lead in "The Family Man" for M-G.

Nype planed out here Saturday night (7), right after his "Madam" performance, and returned in time for the Monday evening show (9).

$8,500,000 TRUST SUIT BILL IN '51

Another Milestone

The year 1951 will go down in show biz annals with the same historic significance given the industry when Warner Bros. and Al Jolson gave sound to motion pictures.

In the intervening quarter-of-a-century show business experienced startling changes. With sound's kayo of the silents, and the upsurge of radio which, many showmen feared, would "exterminate the bring-the-family-to-the-movies habit," two major manifestations asserted themselves. One, pix went on to newer and greater heights, and radio not only didn't K.O. the b.o., but the theatres harnessed radio's ballyhoo for benefit of the boxoffice.

Both media, however, did experience parallel setbacks and, in both instances, it took a war to recoup their fortunes. Just as World War II hypoed the b.o., so did radio's function thrive anew, from revitalized newscasters to institutional commercials (since shortages curbed any direct merchandising).

A new internecine war, on a civilian front, now faces show business. The capping climax, which showmen conceded as "inevitable," has come to pass. The wedding of the two—pix and TV—despite its "shotgun" connotations may prove to be blessings in disguise for both. This would be history repeating itself.

True, unlike radio, the TV medium has a new value—sight, in addition to sound—that puts it head-and-shoulders above AM, so far as being inimical to the going-out habit is concerned. It would be naive and ostrich not to recognize that and concede it.

But with the decision of one major entity at least (United Paramount Theatres and its yet-to-be-confirmed American Broadcasting Co. merger) to see to it that the twain shall meet, it is apparent that both can be made to go forward so that both media may not only survive but thrive and, probably, scale heights never heretofore attained.

Certainly this year of decision has seen the iconoscope's shadow-writing on the big-screen TV equipment in the major picture houses. If closed-circuit sports events such as the Louis-Savold and Murphy-LaMotta fights can create turnaways into the thousands and blacketeering of $1.20 admissions at $5 and $7.50, as occurred in some key cities, then that is certainly one answer to "getting 'em out of the house." This must mean that the proposal of a closed-circuit "dream show," to be piped into a number of theatres on an exclusive basis, is not far behind. Above all, it manifests anew the resourcefulness of the picture business in harnessing the "enemy" for benefit of b.o. If the TV ogre can't be slain, the new David & Goliath technique, circa 1951, is to go waltzing with the "monster."

Thus, there is the NBC-TV idea of vidpixing such top television programs as Eddie Cantor, Jimmy Durante, Abbott & Costello, Milton Berle, Martin & Lewis, Sid Caesar-Imogene Coca, Ed Wynn, Danny Thomas, et al., and utilizing the major theatre screens for a two-ply ballyhoo: plug TV in theatres, and give the theatre audiences a reprise of the top TV shows.

And not far behind is the as-yet unresolved potential of "subscription TV." These embrace Zenith's Phonevision, Paramount's Telemeter and the Skiatron system, all primed to siphon quarters, halves and bucks from that lazy segment of the TV public whose want-to-see for certain, choicer, film product must be paid for, either by a phone fee (Phonevision), or coin-in-the-slot fees, as with the other systems.

And superseding all, perhaps, is the future dominance of celluloid in relation to the TV scene. No question that much over 50% of TV's future must be geared to celluloid. Where there's celluloid there's Hollywood. The degree of Hollywood's servicing of theatres, and TV, is something that the immediate future will decide. Its course already has been charted. Paradoxically, the accents on vidpix may prove the very revitalization force for want-to-see film theatre-going. There are evidences of that already. The same stay-homes, who are content to accept mediocrity because (a), it's free, and (b), it's easier, have found their tastes whetted anew for quality. Quality product alone will get them out of the house. By the same token of the (a) and (b), there are many known instances of never-went-to-pictures TViewers who have found their appetites whetted for better film product, and they have been chased out of the house to pay at the boxoffice for the better pix product.

This year is indeed a milestone in the annals of the shifting tides of showmanship. It is this never-a-dull moment standard which will keep show biz ever vital and alive. *Abel.*

Par Suit Vs. Brandts For $563,265 on % Fraud in Settlement

Paramount Pictures percentage-fraud suit vs. Brandt Theatres, in which damages of $563,265 were demanded from the N. Y. circuit, has been settled. Filed three and a half years ago, the action never reached trial.

Film company's 62-page complaint listed Harry, Louis, Bernard and William Brandt, and numerous other individuals and affiliated companies, as defendants. Plaintiff charged under-reporting and misrepresenting b.o. receipts derived from exhibition of Par films, and exaggerating and misrepresenting expenses in operating the theatres involved.

Par was repped by attorney Louis Nizer in negotiations of the [illegible] Milton C. Weisman handled the legalistics for Brandt.

KODAK'S GOTTA RETURN NUDE INDIANS—OR ELSE

St. Louis, July 10.

Suit for $500,000 was filed against Eastman Kodak in the U. S. District Court in Chicago last week by Denver M. Wright, wealthy St. Louis County big game hunter, because of the company's refusal to return motion pictures he made of uncivilized primitive Indians in South American jungles. Wright seeks $50,000 damages for "wrongful detention" of the films and $500,000 property value.

Wright took 8,000 feet of film and upon his return to St. Louis sent the film to Eastman for processing. The firm termed 200 feet, or four reels, "objectionable" because the subjects were naked. Wright contends the film is of a documentary value and is of "immeasurable value to science and education," taken at great expense, time, danger and inconvenience.

MAJORS SAVE FOR 'CONTINGENCIES'

Film companies and affiliated and divorced major theatre chains figure that the constantly mounting number of private antitrust suits instituted by independent exhibitors will cost them approximately $8,500,000 this year.

Whether the actions result in win, loss or draw decisions, the expenses involved clearly are putting a hefty dent in corporate profits. Outfits estimate each new action filed means an almost automatic outlay of $25,000 to cover costs of retaining special counsel and, the courtroom maneuvering preliminary to and during trial. The figure, of course, climbs higher if the case shapes as a long, drawn-out contest. Cash settlements or court awards to the plaintiffs obviously represent additional financial burdens.

Pointing up the earnings cut resulting from the legal battle was the statement from Universal recently. Company earned about $500,000 in the second quarter of its current fiscal year. This constituted a healthy improvement in the outfit's finances. But for the same 13-week period U made a pro-

(Continued on page 10)

Dim Outlook On Lurie-RKO Deal

Chances of San Francisco realty operator Louis R. Lurie's taking over RKO Theatres faded further this week. The bid for Howard Hughes' controlling stock hasn't been withdrawn but a spokesman in the Lurie camp said Hughes' continued silence on the proposal indicates little prospect that the deal actually will go through.

Lurie and a couple of close associates offered market price—about $3.50 per share—for Hughes' 929,020 shares. Actually, the offer also included Hughes' shares in the RKO film company at the same price but the airman-tool manufacturer shortly after made a public statement he would not part with these holdings. Lurie still left his bid in, figuring on taking over the circuit alone in the event he couldn't acquire both RKO outfits.

N.Y.-H'wood M-G Toppers to Meet In Salt Lake City on Studio Revamp

Skouras Back to N. Y.

Hollywood, July 10.

Spyros Skouras, 20th-Fox pres, flew back to N. Y. Sunday (8) after a week's huddles with Joseph M. Schenck and Darryl F. Zanuck on upcoming production program.

While here he also conferred with his brother, Charles Skouras, on procedure of divorcement of the Skouras theatres from the parent 20th-Fox company under terms of the consent decree.

Loew's Theatres Stalled on PCA TV Installations

While their interests are drawing closer, via TV, there's a good deal of coolness in the Radio Corp. of America-Loew's relationship. Situation came to light this week when Joseph R. Vogel, v.p. in charge of Loew Theatres operations, disclosed as open order for large-screen TV installations had been placed.

Information from other sources was that the order was given to RCA, which put Loew's at the bottom of the list of purchasers awaiting delivery of sets. First installations was promised for about next October.

Failure to obtain a priority on delivery was said partially due to Loew's earlier lack of interest in th tre TV. That was when RCA was making its big pitch to win theatre ops, particularly the major chains, over to adaptation of the medium via the large-screen pickups. Talks reportedly were carried on at the top level, between RCA president Frank M. Folsom and Loew's topper Nicholas M. Schenck.

Loew's policy was to avoid any plunge until there was more certainty on what it was getting into. It figured theatre TV was, and still is, an expensive addition to programming and wanted addi-

(Continued on page 27)

Loew-Metro officials from both Coasts will get together within the next two weeks at a midway point—probably Salt Lake City—for a top-policy meeting on company operations and general industry conditions. Specific agenda hasn't been mapped but doubtless there will be a decision on who inherits the title of studio administrative chief, relinquished by Louis B. Mayer.

Dore Schary, v.p. in charge of production, will head the Coast contingent, and prexy Nicholas M. Schenck, who will top the N. Y. group, is expected to designate the new studio operations boss. Also anticipated is a general reshuffling of other exec responsibilities on the Culver City lot. Principals said most likely to be affected—one of whom might well be chosen top-kick—are E. J. Mannix, Benjamin Thau and Louis K. Sidney. Mannix was in N. Y. last weekend for conversations with Schenck. They've been business associates for the past 25 years, and it was during their huddle, presumably, that the upcoming session was mapped.

Geographical Convenience

Conclave originally had been set for next week in Salt Lake—to last only one day—the specific day undecided—but late yesterday (Tues.) there was another decision favoring the brief postponement. Salt Lake was selected for geographical convenience.

Contingent from N. Y. will include Charles C. Moskowitz, treasurer; J. Robert Rubin, chief counsel; William F. Rodgers, distribution topper; Arthur Loew, international chief; Joseph R. Vogel, head

(Continued on page 28)

Blumberg's 6 Weeks in N.Y.

Nate J. Blumberg, Universal prexy, planed into N. Y. from the Coast yesterday (Tues.) for a stay of about six weeks.

He'll be at the homeoffice in the absence of Alfred Daff, global sales chief. Latter plans a world tour, leaving N. Y. July 20.

National Boxoffice Survey

'Caruso' Holds Top Spot, With 'Show Boat' Opening Strong; 'Strangers' and 'Dust' Hefty

Independence Day gave a shot in the arm to most of the first-runs in key cities covered by VARIETY correspondents this stanza, but with the holiday over, biz generally is becoming sluggish again. Hot weather and the call of the outdoors are taking their tolls. However, top pix are overriding the climatic competition and there are some bright spots in the overall picture.

On the basis of the grosses at Radio City Music Hall, N. Y., "The Great Caruso" (M-G) again holds the first position among the current releases. But Metro has another pic that's edging up to the Mario Lanza pic, and that's "Show Boat," which is setting a terrific pace in its initial showings.

"Strangers on a Train" (WB) is running a fast heat, scoring hefty grosses in more than a dozen cities to rank third among the boxoffice leaders. "Take Care of My Little Girl" (20th) and "Excuse My Dust" (M-G) are running a close race for fourth place, with "Take Care" having a slight edge to fit into the fifth position slot and "Dust" coming up for a close sixth place.

"The Frogmen" (20th) is gaining momentum to clinch the seventh position. "Ace in the Hole" (Par) ranks eighth among the upper brackets and "Tales of Hoffmann" (Lopert), which has maintained a hold among the first 10 since its release, is in the end spot.

Among the newcomer runnersup are "Fort Worth" (WB) and "Texas Rangers" (Col), both scoring well in the early runs. Strong, but not having sufficient runs to rank among the toppers are "The Prince Who Was a Thief" (U-I), "The Prowler" (UA), "Rawhide" (20th), "Sealed Cargo" (Col) and "Secret of Convict Lake" (20th).

"He Ran All the Way" (UA) is pulling well, especially in Minneapolis and San Francisco. "Night Into Morning" (M-G) is getting coin in scattered spots, particularly Los Angeles and doing fairly well in Chicago. Still raking in the shekels, but in fewer first runs spots this week than last, are "Fabiola" (UA) and "Kon-Tiki" (RKO). "Apache Drums" (U-I) is getting a good play from action fans, scoring in Providence and Louisville.

"Strictly Dishonorable" (M-G) is showing spotty returns, but pulled okay in Cincinnati. "Comin' Round the Mountain" (U-I) is finding customers in three scattered spots.

(Complete Boxoffice Reports on Pages 8-9)

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7 Goetz-Spitz Int'l Co. Films Sold To Hyman-Mirisch-Branton for 700G

In one of the biggest deals of its kind, negatives of seven films made by the William Goetz-Leo Spitz International Pictures unit have been sold for a reported $700,000. Buyers are Elliott Hyman, Harold Mirisch and Ralph Branton.

Included in the group of pix are two Gary Cooper-starrers, plus five other high-budgeters. They are all expected to end up on TV eventually, since Hyman's biz recently has been mainly concerned with tele product. However, he declared yesterday (Tues.), a distribution deal would first be made for reissue of the pictures.

Films were made by Spitz and Goetz during the several-year period before they merged their indie International unit into Universal in 1947. Goetz now heads production for Universal-International, as the merged company was dubbed, and Spitz continues to be associated with him. International released through RKO.

Hyman heads Telinvest, an outfit active for several years in financing film production and buying up pix for tele. It has as a subsid one of the largest of the tele pix distrib organizations and owns over 500 Hollywood pix, which it has been releasing to TV. Telinvest is currently in process of merger with Flamingo Films, another tele distrib firm, which is headed by Matty Fox. Hyman will continue as prexy of the new company under an employment contract.

Mirisch, Hyman's partner in the International film buy, is head of production for Monogram-Allied Artists. He was formerly with

(Continued on page 27)

Jap Curbs on U.S. Films And Coin Halt the Free Flow of Pix to Nippon

Motion Picture Export Assn. has called a halt on shipment of American films to Japan, Irving Maas, v.p. and general manager, reported to an MPEA board meeting in N. Y. yesterday (Tues.). He said the action was the result of the Japanese government's new proposals which would restrict imports to 131 films annually and place curbs on convertibility of earnings.

MPEA bows out of the Jap operation on Jan. 1, at which time the U. S. companies will begin independent operations on a competitive basis. Maas, who had just returned from Tokyo, said conditions in that territory presently are uncertain and prospects for the future similarly are somewhat clouded. He said the U. S. pix are not moving into Japan pending a clarification of the overall situation.

On another front, Maas disclosed that on June 1 MPEA shifted its Eastern Europe headquarters from Prague to Austria. Louis Kamturek, who heads the outfit in the area, was about the last American to leave Czechoslovakia.

LENGTHY 'CARUSO' RUN SNAGS MUSIC HALL SKED

Lengthy run of "The Great Caruso" at the Music Hall, N. Y., currently, is creating booking problems for the giant Rockefeller house. Distribs don't want to wait out the present lineup of product to get their own pix in, despite the desirability and difficulty of getting a Music Hall deal.

Latest to back away is 20th-Fox. Russell Downing, theatre's managing director, is understood to have evidenced interest in the company's "No Highway in the Sky." He couldn't promise a date before Thanksgiving, however, and 20th decided to skip it rather than muddle its release schedule. Pic is on the slate for Aug. 1. It was decided, therefore, to put it in the Roxy, the distrib's own Broadway showcase, about that date. Film, made in England, stars Marlene Dietrich and James Stewart.

Paramount last week cancelled two M. H. bookings because of the long wait involved. They were for "Place in the Sun" and "Here Comes the Groom." Following the current "Caruso," Hall has booked Metro's "Show Boat," and Warner Bros.' "Capt. Horatio Hornblower" and "Streetcar Named Desire."

Levant Stirs Exhibs

Oscar Levant's unfaltering crack about films on his CBS tele show for General Electric Sunday (8) night brought the by-now customary flood of calls from irate exhibs and other industryites to the Council of Motion Picture Organizations the following day. Levant's flippancy was something to the effect that films were "the things that chase people out of theatres and to their TV sets."

A COMPO exec said the all-industry public relations organization would take no protest action, "since the gag is so old, I've already heard it in reverse: 'Television is so bad, it's sending people back to the theatres.'"

P.S. Levant was cancelled off the tele show by the sponsor yesterday (Tues.).

Kodak Into Mfr. Of Monopack In Settlement of Suit

Eastman Kodak has agreed to swing into manufacture of 35m "monopack" color rawstock under terms of settlement of the $300,000,000 monopoly action filed against EK and Technicolor by the Keller-Dorian Colorfilm Corp. in 1948. Truce was said to mean the availability of a tinted film process which could have revolutionary effects on the entire color field.

System is the one controlled in the U. S. by the Dorian outfit, of which George J. Schaefer is president. It's a single-negative film, as compared with Technri's three-strips. Only a standard motion picture camera and much less lighting intensity are required, compared with the Technri system, it's claimed. Original suit charged EK and Technri with suppressing development of the Dorian process.

Under the settlement, a new corporation, Lenticolor, Ltd., holds all patents and has the right to grant licenses on them. It in turn has given a license to EK on the

(Continued on page 29)

Bally Stunt for Title On Par's New Hope Pic

Paramount is planning a publicity-exploitation stunt on the next Bob Hope film by running a contest to select a title for it. Hope will announce and plug the contest via his radio show, starting in September. Pic is for release at Christmas.

It is now billed on the Par slate merely as "The Hope Comedy," but originally bore the title, "My Favorite Spy." Comedian's personal dislike for the latter tag resulted in his and Jerry Pickman's cooking up the idea of the contest for another label. Pickman is Par's pub-ad chief. Par will offer substantial prizes for the tag.

One advantage of the contest is that it gives Hope a natural reason for extensive plugging of the pic on the air. Its disadvantage is that without a tag it makes it almost impossible for ad manager Sid Blumenstock to work out a campaign and get all the advertising production work done prior to the release date.

Pittsburgh Finally to See 20-Year-Old Dietrich Pic

Pittsburgh, July 10.

Pittsburgh will see Marlene Dietrich's 20-year-old picture, "The Blue Angel," for the first time shortly. It's slated to follow "Kon-Tiki" at the Art Cinema, probably in a week or so.

When the German-made film was originally released in 1930, Pennsylvania censors chopped it, so that Par refused to release it in this state. Since then, some of the cuts have been restored but "Angel" never got a first-run showing, or even a subsequent one, in this territory until Art Cinema decided to pick it up.

Sells Metro Yarn For 5G to Settle N.Y. Suit

Gustave B. Garfield sold "Murder in Jest," short story which he authored, to Loew's for $5,000 under terms of settlement of his infringement action against the film company. Garfield had charged that the film, based upon Eleazar Lipsky's "The People Against O'Hara," was a plagiarism of "Murder."

Garfield, who is an attorney, had appeared in his own behalf in preliminary hearings in U. S. District Court, N. Y.

Richard de Rochemont Seen Exiting Time Org. As March of Time Folds

With the discontinuance of The March of Time film series for theatre exhibition late this summer, organizational changes remain up in the air, but it is reported authoritatively that Richard de Rochemont, production chief, will bow out of the company in the fall. His future plans are unrevealed. Richard de Rochemont succeeded his brother, Louis, as director of the series in 1943, when the latter moved over to 20th-Fox as a producer.

Rising costs and a desire to switch his creative talent to TV were given as the reasons for the demise of MOT by prexy Roy E. Larsen of Time, Inc., parent outfit of the pic company. Arthur Murphy, assistant to Larsen, said Monday (9) that MOT was conducting experiments in the use of both live-action and films for its television programs, and considerable research would have to be conducted before a pattern could be adopted.

In effect, MOT was a prestige series which, almost from the start, did not return earnings to the parent company. But films were regarded as good show windows for the parent company's publications, Time and Life. Each issue cost in excess of $50,000, and four permanent crews were kept on hand at all times. Approximately 130 persons are on the payroll. Murphy indicated that the crews and creative talent would be switched to TV.

In his announcement of MOT's withdrawal from the theatre field, Larsen said the company would make some special theatrical films. Whether 20th-Fox will distribute the specials has not been decided. Distrib has handled the MOT sales since 1942, prior to which the series was released by RKO. Latest feature-length pic in the specials category is "Modern Arms and Free Men," although completed, it's without a release at the present time.

MOT has produced five features in the last 10 years. They were "The Ramparts We Watch," "We, the Marines," "The Story of the Vatican," "The Golden Twenties" and "Modern Arms." In the regular news series, MOT has three more to deliver. They are "Morocco," "Crisis in Iran" and a subject on Formosa. First two are completed and the latter is in the editing stage and slated for late-August release. It will wind up MOT's film career.

"Crusade in the Pacific," a sequel to "Crusade in Europe," will be released exclusively this fall for TV showings in 26 half-hour episodes. Company currently is dickering with advertising agencies for prospective sponsors.

MOT made its bow in 1935 and has won two Oscars.

Acquires European Pix From Alien Custodian

Harry A. Kapit, president of General Film Productions Corp., has acquired all rights to 25 features and 50 shorts made in Europe and now under jurisdiction of the Alien Property Custodian.

Kapit said he'll select the pix from a new group heretofore unlisted by the Custodian.

Europe to N. Y.

Robert S. Benjamin
Adolph Carlson
Bartley Crum
Alexandra Danilova
Robert W. Dowling
Daphne Du Maurier
Cynda Glenn
Kay Harrison
Franklin Heller
Arthur B. Krim
John B. Nathan
Jack Schlissel
Charles Torem
Arnold Weissberger

Film Industry's Bally Problem

Stories in the New York papers during the past couple weeks are indicative of the tough row the industry has to hoe public relations-wise. Two mass-circulation sheets, the Sunday News and the Sunday Journal-American, gave generous space on succeeding weeks to the story that New York theatreowners, rather than showing their fear of the future by closing up, were demonstrating confidence in that they had built 31 regular houses and 38 drive-ins in the past six years. Stories were prepared and planted by the recently organized public relations co-op of New York exhibs, represented by Lynn Farnol.

Industryites were pretty much congratulating themselves on this break and space given in the Herald Tribune and other papers to a national theatre-building story issued by the Council of Motion Picture Organizations when the March of Time released its announcement last Friday (6) that it was abandoning pic-making for theatres in favor of concentration on TV. Although the Time, Inc., documentary-production subsid has been known to have been in the non-profit category for years, story was given unusually important play in almost all the papers, particularly the influential Times and Herald Tribune. Immediate assumption drawn by the papers, and undoubtedly by most of their readers, was that TV had knocked off another aspect of the picture industry.

On the credit side in the dailies during the week were stories of the crowds drawn to the Paramount by the personal appearance currently of Dean Martin and Jerry Lewis. Lines a block long caused papers to note that theatres weren't quite dead yet. It was also noted, however, that at least part of the popularity of the Martin-Lewis team is probably creditable to their tele appearances.

An unexpected plug for theatres came yesterday (Tues.) in Walter Winchell's column. He pointed out that filmeries, in contrast to legit theatres, do not have "a kind of suspended life for the summer." He continued: "Unlike the theatre, the movies have their best pictures opening in the summer, and the air conditioning is the one sure relief from the heat when everything else fails. They haven't built air conditioning into TV sets yet."

UA Tackling Major Foreign Snags, Income Falls Short of Domestic Pace

Einfeld's Bally Sessions

Denver, July 10.

Charles Einfeld, 20th-Fox ad-publicity head, held sessions today (Tues.) with exhibs of seven Rocky Mountain states on 20th-Fox plans for showmanship cooperation.

Rosenfield in Dallas

Dallas, July 10.

Jonas Rosenfield, Jr., 20th-Fox ad manager, is here for promotion talks with Interstate circuit reps.

Mayer Started To Unload Loew Common in June

Washington, July 10.

Louis B. Mayer, recently resigned as Metro studio head, began unloading his Loew's no-par common stock early in June, according to the latest Securities and Exchange Commission monthly report on insider stock transactions.

Mayer reported to the SEC that he sold 600 shares on June 2, another 200 the following day, 100 on June 9 and 500 on June 16. This still left him with 10,400 shares. The SEC report covers the month ending June 16 last, so that any additional transactions would be reported next month.

During the month, Loew's, Inc., purchased all it could of Loew's Boston Theatres' $25 per common stock. In five separate purchases, the parent company acquired 547 shares of the theatre company, bringing its holdings to 128,196 shares.

R. L. Huffines, Jr., member of the board of United Paramount

(Continued on page 25)

N. Y. to Europe

Elaine Carrington
Wolfe Cohen
Eddie Davis, Jr.
Armand Denis
Lovat Fraser
Paulette Goddard
Louise Howard
Abbott Kimball
Andre Kostelanetz
Gypsy Rose Lee
Robert L. Lippert
Anatole Litvak
Anita Loos
John McCarthy
Michele Morgan
Nina Morgana
Roberta Peters
Ethel Reiner
Bernard L. Schubert
Walter T. Shirley
Cecil Tennant
Henri Vidal
Lou Walters
Bruno Zirato

While marking new and substantial gains on the domestic front, United Artists now is in process of tackling problems in its foreign operations. Major factor reported is that revenue had failed to show a gain abroad commensurate with the upswing in the U. S.

Prexy Arthur B. Krim and his pard in the UA operation, Robert Benjamin, were back in N. Y. on Monday (9) following an on-the-spot study in Europe. They were in conference both Monday and yesterday with other UA toppers on the overall situation.

Despite the current setbacks abroad, Krim is upbeat about prospects for the future. Numerous new pix, which had been held up by dubbing work and the customary long-range booking practice in England and on the continent, are now set to swing into exhibition. These clearly should mean a business improvement, the pres feels.

Also said helpful is the fact UA actually has two outlets for its product in some areas, its own plus franchise operations through which the Eagle Lion Classics pix, acquired by UA last spring, are channeled. In England, this dual setup means UA films have a chance at the three top circuits.

Krim and Benjamin were together a week in Paris, meeting with the distrib's reps from France, Belgium, Italy, Holland

(Continued on page 29)

L. A. to N. Y.

John Barrymore, Jr.
Nate J. Blumberg
Claudette Colbert
Edward E. Colton
Nadine Conner
Henry Daniell
Denise Darcel
Arthur Dreser
Billy Eckstine
Jane Froman
Erwin S. Gelsey
Sonja Henie
Ray Klune
Jeanette MacDonald
Michele Morgan
Arnold Moss
Hal Roach, Jr.
Ginger Rogers
Pincus Sober
Margaret Sullavan
John van Druten
Henri Vidal
Rene Williams
Carol Woods

N. Y. to L. A.

Robert Burton
Brandon De Wilde
Jessie Ernst
Harry Fox
Iris Mann
Leo Mishkin
Helen Morgan
Norman Panama
Ray Sackheim
Tom Schiller
Robert Sour
Ed Trucinski
William Zimmerman
Fred Zinnemann

'MAKE CLEARANCE FIT THE PIC'

NBC's Weaver Sure Exhibs Will Buy Comedy Show Pix—If They're 'Good'

Cold exhib reaction is putting no brake on the National Broadcasting Co. in going ahead with its plan for filming the best of its tele comedy shows for sale to theatres. Sylvester L. (Pat) Weaver, veepee in charge of video for the network, takes the realistic attitude that if the films are good enough to earn a dollar for exhibs, they'll buy them.

Weaver's thinking is that theatremen in the present state of exhibition business won't let principles regarding TV stand in the way of their earning coin via the medium. He is apparently backed in this view by Henry Ginsberg, former Paramount production chief, who now serves as fulltime consultant to NBC.

Ginsberg, incidentally, has been talking with reps of major companies on the Coast regarding distribution of the films. Weaver said that NBC has also had several nibbles from indie distribs in the east, but had decided to make no move yet regarding distribution. It may wait until the initial film is completed and tested in several theatres.

As a matter of fact, Weaver admitted, NBC may hold off on production of the series of five 70- to 90-minute films until the first one is completed and reaction is noted. Lensing is slated to start Aug. 1, when NBC will move regular 35m cameras into the Center Theatre, N. Y., to replace the television equipment there now. Pix will in-

(Continued on page 10)

Argue Henigson Claim Vs. Hunt Stromberg, Myron Selznick Estate

Hollywood, July 10.

Argument is being heard in superior court here on Henry Henigson's claim against producer Hunt Stromberg and the executors of the estate of the late agent, Myron Selznick, brother of David O. Selznick. Executors named as defendants are the Bank of America, David O. Selznick and Charles Feldman.

Henigson, who is now with Metro, claims he had a contract with Myron Selznick under which he would receive 50% out of all the latter's indie setups. The defendants agree that such pact was drawn, but that Myron Selznick never signed it.

Stromberg had a contract with the Selznick agency whereby the latter would get 10% of all profits from the first five indie productions turned out by Stromberg. However, when the agent died a new deal was written between the producer and the estate, made necessary under terms of the original deal which called for Selznick to act in a counseling capacity to Stromberg.

The point at issue is whether Henigson has any rights in his claim to one-half of the estate's profits from Stromberg's five films.

DISTRIB UNIT STUDIES INDUSTRY DRIVE PLANS

Distributors' committee of the Motion Picture Assn. of America will meet in N. Y. tomorrow (Thurs.) to examine proposals for the advertising-publicity-exploitation program to be used for the projected industry boxoffice drive planned for the fall. MPAA's advertising-publicity committee met yesterday (Tues.) in N. Y. and agreed on a broad outline of the program presented by chairman Barret McCormick.

Following session of the distribs' group, of which Ben Kalmenson is chairman, the ad plans will be submitted to the company presidents. The plans were submitted by all companies and were sifted by Howard Dietz and Charles Simonelli for presentation to the McCormick committee.

Jack Warner the Dean

Hollywood, July 10.

Upcoming departure of Louis B. Mayer from Metro leaves Jack Warner as dean of major studio heads in point of continuous service with one company.

Warner has been identified with the production branch of the industry for nearly 40 years, with Warner Bros. having produced independently until its acquisition of Vitagraph in 1928 to gain the status of a major company with its own system of exchanges. Harry Cohn of Columbia is close behind Warner as a major studio topper, Columbia graduating from a state rights distributor to national rating two years after WB.

Sponsors Seen Eager to Back Trailers on TV

Far from paying for TV time to advertise their product, major studios, by providing film clips, can have their choice of sponsors for nationwide tele coverage. That was disclosed this week, following reports that Leonard Goldenson, who'll be president of the merged United Paramount Theatres-American Broadcasting System, was sounding out studios on their support for an industry-wide daily promotion program.

Goldenson is reportedly asking for trailerizing clips that can be used in a five-times-a-week half-hour tele program of news and chatter about Hollywood. It would all be favorable to the industry, of course, and would be aired by ABC.

Tentatively lined up, according to reports from the Coast, are Warner Bros., Paramount, 20th-Fox and Metro. Eastern film execs, queried on these reports, said they knew of no such commitments. They disclosed, however, that they have all been canvassed by virtually every advertising agency in New York to provide clips from new films. There were various ideas for weaving these into Hollywood shows, but

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Sam Goldstein Dickers For WB Conn. Houses

Samuel Goldstein, head of Western Massachusetts Theatres, Inc., is dickering with Warner Bros. for purchase of WB's houses in Connecticut. Around 15 theatres are involved, including those that must be disposed of under the consent decree.

Goldstein and Irving Wolper, his son-in-law and circuit exec, will make an inspection tour of the Connecticut Warner houses this weekend.

United Paramount Theatres, which holds a 48% interest in the Western Mass. chain, has held preliminary huddles with Goldstein for the buyout of the latter's 52% interest in the circuit.

Flacks, MPPA Sign

Hollywood, July 10.

Publicists Guild signed a basic working agreement, with the Independent Motion Picture Producers Assn. retroactive to May 21 and terminating Dec. 31, 1952.

Under the new contract, senior flacks will draw $235 a week on a temporary deal. In case a producer has a program of six features or more annually, the publicist will draw $173.55 a week.

CAMPAIGN KEY TO SUB DATING

While clearly dissatisfied with the scrambled clearance situation across the country, some execs now believe a new and advantageous formula for spanning a pic's engagement from first-run to subsequent theatres may emerge from the present confusion.

This calls for suiting the clearance to the nature of the film and the campaign it's given. With some pix there would be no time lapse at all between end of the preem run and opening at the second-run house.

Pointing up the benefits of this idea was the experience which the RKO chain in N. Y. and United Artists had with "Fabiola." Film opened last week on the circuit the day following windup of its showing at the Victoria, Broadway showcase, drawing strong business in the subsequent circuit run.

Feeling of UA toppers is that in the absence of any clearance the pic stood a better chance to cash in on the promotional campaign, which obviously was one of the big b.o. factors. On the other hand, a wait of a few weeks before the circuit openings would have meant loss of some of the publicity value, plus that much more time for the circulation of word-of-mouth, which might not have been too upbeat.

While "Fabiola" was said to be the type of film which lends itself to the quick-playoff treatment, exact reverse applies to other product. Leonard Goldenson, president of United Paramount Theatres, has complained that many top-calibre pix are exhibited in such haste that the public, largely, largely, misses out on an opportunity to see them.

His theory is that the favorable word-of-mouth plugs are not given sufficient time to catch up to the full audience potential. His thought also on top films is that

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Home Video Wins Nod Over Theatre Tele In Coast Research

While a majority of Coast television owners recently polled said they would be willing to pay $1 to see in their homes "a major event" not otherwise available, they would not be willing to pay $1 to see the same exclusive on a large screen in a theatre.

Findings are contained in a survey released this week of 10,000 viewers in Los Angeles, San Bernardino and the San Francisco Bay area. It is part of a continuing research project on TV sponsored by Woodbury College and participated in by six other California institutions of higher learning.

Querying also disclosed that a majority of tele viewers think shows on the medium should be subject to censorship similar to that provided by the Eric Johnston office for pix. They feel that TV moral standards are about the same as those of films.

One question that produced answers encouraging to theatremen was whether viewers with sets for 12 months or more were looking at them more, less or as much as they used to. Majority were spending the same or less time at the cathode ray tube. Only about 25% were spending more. Approximately 41% were giving an equal amount

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Zimmerman West for RKO

William Zimmerman, RKO distribution counsel, planed to the Coast from New York Monday (9). He'll testify in a pending antitrust suit in Los Angeles and will huddle with RKO sales execs in the Coast territories on a number of problems that have arisen where antitrust laws are involved.

Zimmerman will be west about three weeks.

Exhibs Answer Weitman on 'Good Will' In Theatre TV: 'Gotta Get What We Can'

RCA's Big-Screen Color

RCA, in demonstrating its color television equipment Monday (9), said it was also developing color for its large-screen theatre TV installations.

Company engineers declared they have a 54-square foot projection system in color already working and expected to have a full-size theatre operation set in a matter of months.

TV Theatres Seek Deal for Repeat Of Boxing Telecasts

Reps of theatres carrying exclusive large-screen telecasts of fights are attempting to come to terms with the International Boxing Club, which controls the bouts, on a schedule of rates for repeat showings. At least one house has shown films of the fights over again within an hour of the original screening, and others have been considering it.

Brandt circuit has an even more extensive idea for repeats in one or more of its 42d St., N. Y., houses if a deal is worked out. It would show the fight pix over four or five times between the end of the actual bout and the closing time of the house—which would be about 4 a.m.

Brandt group is planning two installations among the six houses it operates on 42d St. It feels that the peculiar character of the thoroughfare, with its quantity of late passer-by trade, would make it a natural for the quick fight repeats.

IBC is understood anxious to make an arrangement on rates for theatres to rechow pix. It realizes that the value of the fight as an attraction declines virtually hourly from the moment it is finished. Its greatest draw is said to be within 12 hours. There's a much greater falling off within the next 12 hours, by which time newspapers are out with pictures and full stories. By 24 hours after the fight, it's said there's a very sharp decline, which is why newsreels three days late have so little draw.

The only thing that's reportedly bothering the IBC is the deadline it should put on repeats. Theatres are understood desirous of having a clear field for 24 hours, perhaps paying a flat rate for as many repeats as they desire or setting up a sliding scale under which the IBC will get less for each repeat as the hours go by.

Paramount is particularly anx-

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Report Fidelity's 'Chuck' May Get RKO Distrib

Hollywood, July 10.

Although denied by Howard Welsch, who produced for Fidelity Pictures, RKO spokesman confirmed report that negotiations are in the final stages for "Chuck-A-Luck" to be released by that studio.

Pic, the Marlene Dietrich-Mel Ferrer-Arthur Kennedy costarrer in Technicolor, was announced for 20th-Fox release, and deal is understood to have blown up when it became apparent film would not be able to go into release from the Westwood lot until 1952 due to a heavy backlog of its own studio product.

Hughes' interest in "Chuck-A-Luck" stems from fact one of leads, Ferrer, is an RKO contractee. Hughes two years ago made an outright purchase of another Fidelity film, "Montana Belle," which starred RKO pactee Jane Russell. Pic has yet to be released.

Robert M. Weitman's viewpoint that fights or other exclusives on large-screen tele should be given as a free, added attractions to patrons is meeting with little sympathy from other exhibs. About half of the 11 houses which carried the recent Murphy-LaMotta bout, and at least that proportion of those scheduled to show the Rex Layne-Rocky Marciano fight tomorrow (Thurs.), are upping admissions.

Opinion of most exhibs—evidently including those carrying the fights—is that a theatre must get what it can for each attraction. "It's the attraction that counts," one circuit operator explained, "and you've got to get what in your judgment the traffic will bear.

"If you don't have a show the public wants, all the good will in the world won't bring 'em in. And if you do have what they want, price—within reason, of course—is no deterrent."

Opinion expressed in VARIETY two weeks ago by Weitman, v.p. of United Paramount Theatres, was that "in the interest of preserving whatever good will is left to the film industry, houses with large-screen TV exclusives should make them available at regular admission prices and as part of their ordinary service to the patron."

Otherwise, Weitman opined, theatres are going to reap a crop of ill will because home tele owners will blame theatres for depriving them of fights and other shows which they had thought were theirs for free in the living room as a matter of course. This provides a tickliish

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Sachson, French Co. Set Partnership For French Pix Distrib

Arthur Sachson Enterprises and Cite Films of Paris have set up a partnership in New York for distribution of French pix. Cite is headed by Jacques Bar, 29-year-old producer.

First of Bar's films for which the Sachson outfit will handle distribution is "Mr. Peek-A-Boo." U. S. version is in English, having been lensed simultaneously in French and English, with much of the cast working in both editions. German-language version is set to be shot in Germany by Bar.

Story, by novelist Marcel Ayme, is of a French government clerk who suddenly discovers he can walk through walls. It stars Bourvil, comic of French legit and radio, and Joan Greenwood, British actress. Second Bar feature which Sachson will distrib stars Fernandel, Gallic comic. Tentatively titled "Three Brothers" for American release, it is currently playing to top grosses in France under the title "Meurtres."

Sachson, who heads the distrib phase of the new operation, is a former Warners Distribution Corp. v.p. and later was distribution v.p. for Sam Goldwyn. More recently he has been associated with distribution for such Hollywood pix as

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11 THEATRES TV-ING LAYNE-MARCIANO FITE

The 11 theatres which programmed the exclusive large-screen television pickup of the Bob Murphy-Jake LaMotta fight two weeks ago similarly will carry tomorrow (11) night's bout between Rex Layne and Rocky Marciano from Madison Square Garden, N. Y.

Houses, located in eight cities, are Fabian's Palace, Albany, and National, Richmond; RKO Keith's in Washington and Palace Cleveland; Loew's Century, Baltimore; Warners' Stanley, Philadelphia; Shea's Fulton, Pittsburgh; Mo Wax's Lincoln, Philadelphia; Henry Hornstein's Regent Baltimore, and Balaban & Katz's Tivoli and State Lake, Chicago.

Here Comes the Groom
(SONGS)

Sock Crosby-Capra comedy with Jane Wyman, other strong co-star support. Big word-of-mouth potential.

Hollywood, July 6.

Paramount release of Frank Capra production. Stars Bing Crosby, Jane Wyman, Alexis Smith, Franchot Tone, James Barton; features Robert Keith, Anna Maria Alberghetti. Directed by Capra. Screenplay, Virginia Van Upp, Liam O'Brien, Myles Connolly; story, Robert Riskin and O'Brien; camera, George Barnes; editor, Ellsworth Hoagland; songs, Jay Livingston, Ray Evans, Johnny Mercer, Hoagy Carmichael. Tradeshown June 28, '51. Running time, 113 MINS.

Pete	Bing Crosby
Emmadel Jones	Jane Wyman
Winifred Stanley	Alexis Smith
Wilbur Stanley	Franchot Tone
Pa Jones	James Barton
George Degnan	Robert Keith
Bobby	Jacques Gencel
Suzi	Beverly Washburn
Ma Jones	Connie Gilchrist
McGonigle	Walter Catlett
Mr. Godfrey	Alan Reed
Mrs. Godfrey	Minna Gombell
Governor	Howard Freeman
Aunt Abby	Maidel Turner
Uncle Elihu	H. B. Warner
Uncle Prentiss	Nicholas Joy
Uncle Adam	Ian Wolfe
Mrs. McGonigle	Ellen Corby
Policeman	James Burke
Baines	Irving Bacon
Mr. Paul Pippitt	Ted Thorpe
Radio Announcer	Art Baker
Theresa	Anna Maria Alberghetti
Maid	Laura Elliot
Herself	Dorothy Lamour
Himself	Frank Fontaine
Himself	Louis Armstrong
Himself	Phil Harris
Herself	Cass Daley

Paramount has a topnotch piece of comedy diversion in "Here Comes the Groom." It is the sock picture both Bing Crosby and Frank Capra have needed, and tops all of their more recent entries. The boxoffice response should be as hearty as its laughs, particularly after strong word-of-mouth potential gets going.

The incredibly swift 113 minutes are jampacked with the kind of fun that never lets up on the risibilities and will find its mark with a broad audience. The gag-laden script keeps continually punching under the type of direction given it by Capra, and the playing of Crosby, Jane Wyman, Alexis Smith, Franchot Tone, James Barton and the other performers.

Some viewers may liken "Groom" to "It Happened One Night," and there's nothing wrong with that as a comparison. Actually, the likeness is in the flavor with which the tale has been told. It sparks the same type of heart and hilarity in judiciously mixed doses coming to a conclusion with a garden wedding finale on the grounds of a huge estate.

Robert Riskin and Liam O'Brien provided the merry yarn of a carefree newspaperman (Crosby) who must marry within a week to be able to adopt two war orphans he has picked up during a lengthy Paris assignment. He hopes the bride will be Miss Wyman, but arrives back in Boston to find her tired of waiting and about to marry wealthy Franchot Tone. His problem is to break up the impending rebound marriage before the adoption deadline.

Around that plot springboard, scripters Virginia Van Upp, O'Brien and Myles Connolly have built a succession of potent gags equipped with the kind of smart dialog and business that never stops entertaining. Tone, a match for Crosby at every turn, with $40,000,000 and a Boston Back-Bay upbringing, agrees to let the reporter make his pitch to re-win Miss Wyman.

Crosby uses the two orphans, songs and, finally, Miss Smith, "kissin' cousin" to Tone with whom she is in love, to break up the marriage. It's a last-minute feat, bringing in a phony FBI man, and finds Crosby the winner in a hilariously staged attack that wrecks the garden wedding of Tone and Miss Wyman only minutes before the ceremony.

Crosby is at his casual best, nonchalantly tossing his quips for the most effect. Miss Wyman is a wow as the girlfriend who makes him really work to win her. The two join on the Hit Parade tune, "In the Cool, Cool, Cool of the Evening," by Johnny Mercer and Hoagy Carmichael, in a socko song-and-dance session. Miss Smith's assignment does wonders for her and she pitches the comedy just as successfully as the others in changing from a stiff Bostonian to a man-chasing gal.

Tone wallops home his portrayal. James Barton, as the drinking ex-mackerel fisherman father of Miss Wyman, knows his way around a character laugh. Robert Keith supplies dry wit in the underplayed role of Crosby's editor. Connie Gilchrist, Miss Wyman's mother; Walter Catlett, Alan Reed, Minna Gombell, Howard Freeman and the other adults involved give the comedy firstrate assists.

Two very appealing moppets, Jacques Gencel and Beverly Washburn, supply the heart to the laughs as the two war orphans who adopt Crosby. Young Gencel's personality and the performance drawn from him by Capra are particularly appealing. Film also introduces teen-aged Anna Maria Alberghetti, whose coloratura makes her single scene singing "Caro Nome" a standout.

Score includes three Jay Livingston-Ray Evans songs, all likeable. They are "Your Own Little House," "Misto Cristofo Columbo" and "Bonne Nuit," latter a lullaby sung to the orphans by Crosby. "Columbo" is a novelty number done on the States-bound plane from France by Crosby, the kids and such guest stars as Dorothy Lamour, Frank Fontaine, Louis Armstrong, Phil Harris and Cass Daley.

Capra and his associate producer, Irving Asher, back the comedy with properly valued polish to show it off. A number of special effects are used amusingly, notably the early scene in which Crosby, in Paris, receives a record from Miss Wyman telling him she is through. While the record spins, Miss Wyman, in miniature atop the disk, chatters away. George Barnes' cameras effectively display the players. Editing has made the one hour and 53 minutes seem extremely brief, and other technical assists are in keeping, including Joseph J. Lilley's excellent musical direction and the smart costumes designed by Edith Head. *Brog.*

On Moonlight Bay
(SONGS—COLOR)

Strong names and topnotch b.o. prospects.

Hollywood, July 10.

Warners release of William Jacobs production. Stars Doris Day, Gordon MacRae; features Jack Smith, Leon Ames, Rosemary De Camp. Directed by Roy Del Ruth. Screenplay, Jack Rose, Melville Shavelson; adapted from the "Penrod" stories by Booth Tarkington; camera (Technicolor), Ernest Haller; editor, Thomas Reilly; song, Charles Tobias, Peter DeRose; music adapted by Max Steiner; musical numbers staged and directed by LeRoy Prinz. Tradeshown June 28, '51. Running time, 94 MINS.

Marjorie Winfield	Doris Day
William Sherman	Gordon MacRae
Hubert Wakeley	Jack Smith
Mr. Winfield	Leon Ames
Mrs. Winfield	Rosemary De Camp
Stella	Mary Wickes
Miss Stevens	Ellen Corby
Wesley	Billy Gray
Doorman	Henry East
Jim Sherman	Jeffrey Stevens
The Barber	Eddie Marr

The enduring warmth and charm of Booth Tarkington's writings about youth have been combined with songs into a very beguiling piece of Technicolored screen entertainment. For the romantics of all ages, and the family audience, it is particularly appealing filmfare. Star names of Doris Day and Gordon MacRae promise to get it off to a good start, and the word-of-mouth potential will take care of following playdates. Grossing outlook is excellent.

"On Moonlight Bay" is a nostalgic comedy-romance of the 1915-17 period that takes a slice from Tarkington's "Alice Adams" and another from his "Penrod" stories to frame the likeable characters against a small-town, family setting. In keeping with the period, only one new song is used, and that fits the costumed background. It is "Love Ya," cleffed by Charles Tobias and Peter DeRose and sung by Miss Day and Jack Smith.

Other songs are such standards as the title number, "Cuddle Up a Little Closer," both done by MacRae; "Tell Me," vocalled by Miss Day; "I'm Forever Blowing Bubbles" and "Every Little Movement," both by Smith; "Pack Up Your Troubles," by MacRae; "Till We Meet Again," by Miss Day and MacRae, plus snatches of other oldies. "Christmas Story," cleffed by Pauline Walsh and published in 1950, also occupies an important spot and falls easily on the ears as done by MacRae and Miss Day.

While there is plenty of music in the production, it has been so integrated into the story that "Bay" is not to be classed as a musical. Emphasis is more on the comedy-romance angles of the Jack Rose-Melville Shavelson screenplay. They have lost none of the Tarkington flavor and have added some amusing touches of their own. Under the smart direction of Roy Del Ruth, the footage plays off fast with constant chuckles and quite a few socko laughs.

Miss Day is seen as the 18-year-old tomboyish daughter of Leon Ames and Rosemary De Camp, and the sister of puckish Billy Gray, the 11-going-on-12 kid brother. Miss Day transitions from tomboy to dating miss when she meets MacRae after papa has moved his family to a new neighborhood, and the plot carries the principals through typical involvements, romantic and family, before pop finally consents to a marriage between his daughter and MacRae.

All of the characters are good for some hefty laughs, and Del Ruth's direction and the writing supply plenty of touches that keep punching the risibilities and jogging nostalgic memory. Highly hilarious moments include Miss Day's first dance date with MacRae, and the two powder puffs aiding nature, until a violent embrace nearly asphyxiates MacRae in a cloud of talc; the kid brother's "stuffing" of his sister's dates by hiding under the front porch; the Turkey Trot dancing; the silent movie sequence of a drunken father, on whom the kid blames his lack of educational preparedness and sets off a town gossip reaction, and the well-used swinging door suspense gag.

Casting is nigh perfect. Miss Day and MacRae blend well in the romantic leads, both performance and song-wise. Smith, as the stuffy, rival suitor, is excellent. Ames and Miss De Camp solidly sell their parent roles, and Mary Wickes belts over her part as the family maid. Ellen Corby, as the schoolmarm taken in by Billy Gray's "drinking father" routine, draws chuckles.

Young Billy Gray, however, is the real cast standout. He socks the Penrod flavor of his character to a fare-thee-well with many hilarious sequences that keep the fun bubbling constantly. The performance will be the most remembered of the many good ones in the film.

"Moonlight Bay" makes no pretense at being anything other than good, soundly-valued entertainment with popular appeal, and the production guidance of William Jacobs insures delivery. Ernest Haller's photography treats the players and small-town settings expertly; editing helps keep the footage rolling. The oldtime dances are peppily staged by LeRoy Prinz. Also rating a nod are the musical adaptation by Max Steiner and the musical direction by Ray Heindorf. *Brog.*

Hurricane Island
(COLOR)

Mediocre costume action-drama as companion feature in lesser situations.

Hollywood, July 3.

Columbia release of Sam Katzman production. Stars Jon Hall; features Marie Windsor, Romo Vincent, Edgar Barrier, Karen Randle, Jo Gilbert, Nelson Leigh. Directed by Lew Landers. Written for screen by David Mathews; camera (SuperCinecolor), Lester White; editor, Richard Fantl. Previewed June 28, '51. Running time, 71 MINS.

Captain Carlos Montalvo	Jon Hall
Jane Bolton	Marie Windsor
Angus Macready	Marc Lawrence
Jose	Romo Vincent
Ponce de Leon	Edgar Barrier
Maria	Karen Randle
Okahla	Jo Gilbert
Pedro	Nelson Leigh
Rollo	Marshall Reed
Valco	Don Harvey
Cobo	Rick Vallin
Owenga	Russ Conklin
Alfredo	Alex F. Montoya
Physician	Lyle Talbot
Crandall	Rusty Wescoatt
Lynch	Zon Murray

This fiction account of Ponce de Leon's search for the Fountain of Youth is a mediocre costume action-drama that drags itself out for 71 minutes. Production values are very light and, while color gives it some help for release intentions, as does name of Jon Hall, its chances in any but the small situations are not good.

The David Mathews plot involves the fountain of youth search with a lady pirate and a gang of cutthroats, some outlaw Indians and a femme Indian leader who wants peace for the world. Had script been more adeptly put together and better dialog written for the players it might have had a mild chance for general acceptance in the action-adventure field.

Hall is a Spanish captain accompanying Edgar Barrier, as De Leon, on New World explorations. Barrier is injured during a Florida landing and his group starts looking for the magical fountain so he can be treated. Marie Windsor is the lady pirate who goes along as a girl willing to settle in Florida so she can steal the gold supposedly to be discovered at the spring. Jo Gilbert is the Indian leader and custodian of the spring. Footage labors through poorly-staged sequences that make faltering attempts at action with scant success.

Climax is dully resolved when the Indian princess treats De Leon at her fountain, he recovers, the princess dies when the spring dries up and the outlaw Indians and cutthroats get their just desserts in a hurricane called up by the princess before she dies. Naturally, the lady pirate decides to reform and does a finale clinch with Hall.

Lew Landers had little to work with in handling the direction of the script, and the players suffer the same handicap. Sam Katzman's production supervision, while on a tight budget, could have given the film a better physical appearance. Technical credits are routine. *Brog.*

Savage Drums

Routine actioner with Sabu for lowercase bookings in smaller situations.

Hollywood, July 7.

Lippert Pictures release of William Berke production. Stars Sabu, Lita Baron; features H. B. Warner, Sid Melton, Steven Geray, Bob Easton. Directed by Berke. Screenplay, Fenton Earnshaw; camera, Jack Greenhalgh; editor, Carl Pierson. Previewed July 6, '51. Running time, 70 MINS.

Tipo	Sabu
Sari	Lita Baron
Moana	H. B. Warner
Jimmy	Sid Melton
Chang	Steven Geray
Max	Bob Easton
Tonia	Margia Dean
Aruna	Francis Pierlot
Rata	Paul Marion
Rami	Ray Kinney
John	John Mansfield
Tukuana	Edward Clark
Officer	Harold Fong
Spy	Nick Thompson

The Lippert market will get by with "Savage Drums" although it's a routine melodrama. Good title and name of Sabu supply some selling help for the smaller action situation but, otherwise, it is poor filler material.

Picture started with a bad script by Fenton Earnshaw, and neither producer-director William Berke nor the players are able to raise it above mediocrity. Self-conscious dialog and stereotyped situations set up story of a small Pacific island eyed by the Communists and how the native king is able to save his people from the Red invasion. What transpires, particularly the machine-gunning given the invaders by hero Sabu at the finale, will rate a better reaction from juves than adults.

Sabu, as a rising young lightweight fighter in the states, is called back to the island when his brother, the king, is killed. There he finds a cousin, Paul Marion, plotting with Commie Steven Geray to take over the island. Sabu has his work cut out for him but is able to rally the natives and do in the villains by the time the long, draggy, 70 minutes are over.

Sabu rates better material. Lita Baron has a difficult job with her heroine role, as does H. B. Warner as the wise old counsellor who is killed trying to aid Sabu. Sid Melton and Bob Easton, as Sabu's Yank cronies, furnish some tired comedy. The two heavies and Margia Dean, femme menace, are obvious. *Brog.*

Calling Bulldog Drummond
(BRITISH)

Walter Pidgeon in stock Scotland Yard thriller, with modest prospects.

London, July 3.

Metro release of Hayes Goetz production. Stars Walter Pidgeon, Margaret Leighton, Robert Beatty. Directed by Victor Saville. Screenplay, Howard Emmett Rogers, Gerard Fairlie, Arthur Wimperis; camera, Graham Kelly; editor, Frank Clarke; music, Rudolph G. Kopp. At Ritz Theatre, London, July 3, '51. Running time, 80 MINS.

Hugh Drummond	Walter Pidgeon
Sgt. Helen Smith	Margaret Leighton
"Guns"	Robert Beatty
Algy Longworth	David Tomlinson
Molly	Peggy Evans
Insp. McIver	Charles Victor
Colonel Webson	Bernard Lee
Bill	James Hayter
Alec	Patric Doonan
Stan	Harold Lang
Bert	Michael Allan

This latest British Metro picture is definitely for the family trade. Emphasis is on action all the way, and the hearty, boisterous treatment rides roughshod over an immature script. It's not for the sophisticated, but will satisfy those situations that prefer action entertainment.

Yarn follows the readymade pattern. Captain Bulldog Drummond is called out of retirement to track down a London criminal gang. Scotland Yard gives him a policewoman as his partner and they quickly make contact with the crooks. The civilian sleuth is recognized, and trapped in the basement of a bombed building, but breaks out in time to hand the gang over to the Yard.

Film opens with a lively action sequence in which the gang robs a London store and makes its getaway through thick fog with radar equipment. All the action scenes are handled in lively fashion, but the prime thinness of the picture is the weak, naive dialog.

Walter Pidgeon gives a spirited performance as Drummond, and makes light work of the role. Margaret Leighton, who is one of Britain's best potentials, is once again given an unsatisfactory part. She does quite nicely as the policewoman, but merits something more substantial. Robert Beatty doesn't always succeed as the tough gang leader, and Peggy Evans isn't given much chance as his moll. David Tomlinson as a phony club type, Charles Victor as the Scotland Yard man, and Bernard Lee, the respectable front for the gang, play principal subsidiary parts adequately. *Myro.*

Maniacs on Wheels
(BRITISH)

Exciting motorcycle races help save an otherwise slow story. Okay for duals.

International Releasing Organization release of J. Arthur Rank production. Stars Dirk Bogarde, Bonar Colleano, Renee Asherson; features Bill Owen, Moira Lister, Thora Hird. Directed by Jack Lee. Screenplay, William Rose and Lee, based on Montagu Slater's novel. Tradeshown in N. Y. July 5, '51. Running time, 76 MINS.

Bill Fox	Dirk Bogarde
Tommy Possey	Bonar Colleano
Pat Gibbon	Renee Asherson
Lag Gibbon	Bill Owen
Duggie Lewis	Cyril Cusack
Ma Fox	Thora Hird
Pa Fox	James Hayter
Mrs. Lewis	Pauline Jameson
Mr. Yates	Stuart Lindsell
Dolly Liz	Moira Lister

"Maniacs on Wheels," a British import, has some thrilling speedway sequences but they've been surrounded by a slow story. In an effort to speed up the yarn, U.S. distrib has done an editing job, but the scissoring has done little more, apparently, than make many of the scenes jerky. It's strictly for the lower half of duals.

Story is about a young London factory worker (Dirk Bogarde) who gives up his trade to become a motorbike racer. He reaches the top in his profession, but popularity goes to his head. He eventually accedes to the wishes of his wife and gives up racing. But there are a number of extraneous sequences that seem to have been dragged in by the heels. These include the Spanish civil war, World War II, efforts to unionize the racers by Bogarde and a brief romance between Bogarde and another gal.

Male members of the cast turn in rather colorless performances. The most convincing roles are on the distaff side. Renee Asherson, as the sister of Bogarde's pal, Bill Owen, makes the most of a sympathetic part, while Moira Lister, as the other woman, is commendable. Exceptionally good is Thora Hird, who portrays Bogarde's mother. *Alst.*

Nature's Half Acre
(COLOR)

Newest in Walt Disney's True-life Adventure series; fine novelty documentary of birds and insects.

RKO release of Walt Disney True-Life Adventure production. Directed by James Algar. Screenplay, Winston Hibler, Ted Sears and Algar; narrated by Hibler; camera (Technicolor), Murl Deusing, Karl H. Maslowski, Arthur A. Allen, Alfred G. Milotte, Joseph Heidenkamp, Jr., Tom and Arlene Hadley, Olin Sewall Pettingill, Jr., William Norman Jupe, John Nash Ott, Jr., Stuart V. Jewell; animation effects, John Hench, John Meador; special process, Ub Iwerks; editor, Norman Palmer; music, Paul Smith. Tradeshown N. Y. July 6, '51. Running time, 33 MINS.

Having previously turned out "Seal Island" and "Beaver Valley," Walt Disney's True-Life Adventures trains its Technicolor cameras on the birds, bees and insect world in "Nature's Half Acre." Result is a striking kaleidoscope of the lower forms of life that rates as an acceptable booking for audiences in almost any situation.

Half-hour documentary abounds in excellent photography. No less than 11 lensmen captured closeups of various birds feeding their young, snapped scenes of caterpillars emerging from their cocoons, caught scenes of bees collecting pollen and shot scores of other entomological incidents to give filmgoers a new perspective on bugs and birds.

Sock camerawork is further enhanced by scripter Winston Hibler's lucid narration and a good musical score by Paul Smith. Opening stages of the picture outline the bustling activity among chirpers and insects when spring's warmth prods them out of hibernation. Balance of the short depicts what takes place in subsequent seasons to give the overall subject a fascinating wrapup. *Gilb.*

Casa Manana
(SONGS)

Low-grade supporter featuring 10 specialty acts and seven songs. Mild lowercaser.

Hollywood, July 6.

Monogram release of Lindsley Parsons production. Features Virginia Welles and Robert Clarke. Directed by Jean Yarbrough; screenplay, Bill Raynor; camera, William Sickner; editor, Ace Herman. Previewed July 6, '51. Running time, 73 MINS.

Larry	Robert Clarke
Linda	Virginia Welles
[illegible]	Robert Karnes
Pedro	[illegible]
Honey	Carol Brewster
Henry	Paul Maxey
Margo	Jean Richey

Featuring: Rio Bros., Eddie Le Baron Orch., Spade Cooley, Yadira Jimenez, Zarco & D'Lores, Mercer Brothers, Armando & Lita, Betty & Beverly, Olga Perez, Davis & Johnson.

Although loaded with tunes and specialty numbers, Monogram's "Casa Manana" shapes as mild

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L. A. SUIT KEYS 1ST-RUN BID RIGHTS

10-Year Distrib Income Reshuffle

Percentage of film sales by distribs in the larger keycity areas has been decreasing over the last 10 years, while some of the smaller keys have been showing a boost in total volume.

Around 15 years ago, approximately 17% of the distribs' annual billings came from the N. Y. exchange territory. In 1942 volume dropped to around 15%, then rose to 15½% in 1949. Today the N. Y. trade territory turns in only about 12½% of total sales. Figures are supplied by sales chiefs.

Chicago, while declining in distribution percentage, does not show as great a shift as New York. In 1942 Chi area accounted for almost 7% of distribs' returns, but today the figure is just a little over 6%. In 10 years Boston has moved down from a 6½% territory to around 5½%. Washington and St. Louis are down fractionally. Philadelphia in the same period has declined from close to 6¼% to a little more than 6%.

San Francisco has shown a 1% rise in a decade, moving from a 3¾% territory to 4¾%. Although Los Angeles attendance is off currently, returns to distribs percentagewise has gone up about 1% since 1942, from around 4½% to close to 5½%.

Omaha has climbed from an .82% to almost 1¼% territory. Exchanges which increased their returns between ¼% to ½% include New Orleans, Charlotte, Seattle, Memphis and Cincinnati.

Map Roadshows, 16-City Installations For '3d Dimension' Cinerama Setup

Michael Todd and Lowell Thomas leave New York for Europe July 23 with a 10-man crew to shoot film for exhibition via the Cinerama process, on which their Thomas-Todd Corp. owns worldwide franchise rights. Plan is to premiere the European footage at their first Cinerama theatre, which they hope to have in operation in New York by next January.

Cinerama is a device which gives something of the effect of third dimension via a large, curved screen and simultaneous projection on it from three machines. Theatres must be extensively altered to house the screen and equipment, so the Thomas-Todd plans are to handle Cinerama on a roadshow basis in houses which they'll lease.

The legit producer and travelog spectalist together plan installations in 16 cities, following preems in New York, Chicago, Boston and Philly during the next year. It is estimated that the initial installations will cost about $60,000 per house, graduating downward to around $30,000 as manufacturing speeds up and duplication of parts becomes possible. Dudley Roberts, Wall St. broker, is angeling T-T.

On the shooting agenda for the European trip are the Vatican choir in Rome, the Salzburg Festival, the Shakespeare Festival in Stratford-on-Avon and other scenic and historic places and events. It will all be in color.

While the leadoff attraction will, in effect, be a glorified travelog, Todd and Thomas say they are dickering for a big Broadway legit

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Exhibs in Detroit Locale Back 20th's Plan to End Day-Date Area Bookings

Detroit, July 10.

A plan by 20th-Fox to end simultaneous bookings in the Detroit area has gained the support of all operators, chain and independent, of the area's 200 theatres, according to Joseph J. Lee, 20th's branch manager here. The plan will go into effect Aug. 5, he said.

Lee reported the plan provides, simply, that two theatres in the same nabe would show different bills, with the theatres interchanging reels at midweek. The plan was broached at a meeting attended by about 100 exhibs, including representatives of Co-operative Theatres and United Detroit Theatres, two of the largest Detroit chains. Ray Moon, 20th division manager, presided at the meeting.

"The exhibitors enthusiastically approved our plan," Lee said. "They agreed that it would end the senseless simultaneous bookings which gave patrons no choice of pictures in any given nabe area, which often resulted in them staying home to watch television. . . ."

Lee said that in the long run Fox would also gain because it would reduce in half the number of necessary prints per picture.

Atchley UPT Tech Head

Appointment of Dana W. Atchley, Jr., as coordinator of technical research for United Paramount Theatres was announced yesterday (Tues.) in N. Y. by prexy Leonard H. Goldenson.

Atchley, who comes to UPT from the field of nuclear electronics, will be responsible for determining technological requirements for UPT's present and future operations in pix exhibition and television. He also will be active in the development of new techniques.

Wald-Krasna's Ballyhoo-Tour For 1st 2 RKO Pix

Hollywood, July 10.

Jerry Wald and Norman Krasna are due in New York next month on the first lap of a 15-city swing, which they just set up with Howard Hughes, in connection with ballyhooing the first two Wald-Krasna indie pix for RKO release. Films are "The Blue Veil" and "Behave Yourself."

Hughes, through his RKO studio rep, C. J. Tevlin, okayed an elaborate ad budget for both films, which may run in excess of $300,000 via Foote, Cone & Belding. This includes trade papers and general ads. He did the same for "The Thing," an exploitation cheapie which is doing big business, and ditto for the upcoming "His Kind of Woman." It's not generally known that the FC&B ad agency shifted its major operation here, under Ellison Vinson, so as to be close to Hughes and work more directly with the studio on ad preparation; even the billings come out of the west coast office.

"Veil" has a cast including Jane Wyman, Charles Laughton, Agnes Moorehead, Audrey Totter, Joan Blondell, Don Taylor, Everett Sloane, Richard Carlson and Cyril

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Krims Preps 2 Scripts For State Dept. Program

Hollywood, July 10.

Milton Krims is preparing two scripts for the State Department film program in Germany. Writer flew to Washington and is slated to head overseas next week after a short briefing in the capital.

While he's working on writing projects abroad, negotiations are continuing for Krims to direct his original screenplay, "The Ninth Man," for a British company which is eyeing producing in Spain to unfreeze coin.

BALDWIN CASE WIDELY STUDIED

Baldwin Theatre suit, now in its fourth week of trial in Federal District Court in Los Angeles, is being watched closely by distributors, since it is expected to produce the first ruling on an increasingly important point of antitrust law. That is whether a distrib is obligated to permit the operator of a neighborhood theatre to bid for first-run in his town.

In a growing number of instances recently owners of nabes have sought to take product away from established downtown first-run operations. There have also been a number of similar efforts by drive-ins on the outskirts of towns. In most cases distribs have resisted such upsets of traditional playoff practices, claiming them to be harmful to the product involved and unprofitable—although the exhib involved might bid higher than the downtown first-run.

That is the situation in the Baldwin case. House, owned by Fanchon & Marco, is in a Los Angeles suburb. It was built about two and one-half years ago and has had difficulty making a profit because of the tight competitive situation. F&M, as a result, decided to make an all-out effort to improve the situation for the house by bidding for first-run Los Angeles, either day-

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Heavy Trading On WB Stock

Warners' announcement last Friday (6) that it will buy up its own stock at up to $15 per share has resulted in heavy trading of the issue, but the market price has been staying at only around 13½ to 13¾. Resolution by the WB board disclosed $15,000,000 was appropriated for the stock buys.

Reason was two-fold for failure of the issue to climb closer to the $15 which WB is willing to pay. First, timidity by investors has been noted because of the uncertain international situation. Second, according to financial analysts, is that market traders figure on the time element. Fractional rises are followed by immediate unloading of the shares for a quick profit, however small, holding down the price. This is done in preference to awaiting the machinery to be set up by WB for the big stock purchase.

Pic outfit's board directed that formal invitations to tender their stock would be sent in about 10 days, and the deadline for submission of their tenders would be 30 days thereafter. Agent for the corporation for the purpose is Guaranty Trust Co., N. Y.

WB objective, of course, is to reduce capitalization to a level consistent with reduced corporate earnings. Fund for the planned new stock purchase came from sale of numerous "extraneous" assets, such as commercial buildings.

Mulvey's London Trip Defers Suit Deposition

Departure of James A. Mulvey for London today (Wed.) has caused postponement of the taking of a deposition from him in the Detroit antitrust suit brought by indie producers. Mulvey, prez of Samuel Goldwyn Productions, testified in New York two weeks ago and was slated to resume Monday (9). Deposition-taking has now been pushed off, by agreement, until Aug. 6.

Mulvey is going to England as rep of the Society of Independent Motion Picture Producers in talks on revision of the Anglo-U. S. film treaty. Detroit suit was brought by SIMPP and individual indies against United Detroit Theatres and Cooperative Theatres of Michigan, charging conspiracy in restraint of trade. Damages of $3,000,000 are sought.

Yanks to Ask Wide Latitude in Use Of Frozen Coin at Anglo Pact Talks; Won't Demand Full $ Convertability

American industry negotiators going into the ring Friday (13) with British government officials in London on revision of the Anglo-U. S. film pact will not demand full convertibility into dollars of their earnings in England, as originally expected. They will demand, however, that the British leave them with a wide list of uses to which their frozen currency can be put, so that the effect of free convertibility will be attained.

Recognition of the fact that any such aim as a complete thaw on Yank earnings is highly unlikely, plus the recent decline in Britain's gold and dollar reserves, has caused the American negotiating team to reduce its sights somewhat. To all intents and purposes, however, it will have achieved its ultimate goal—which is to leave no currency blocked in England—if the British can be sold on being reasonable regarding the list of uses.

A broad list means that all the coin can be exhausted in making films, having prints processed in British labs for much of the world, paying staffs throughout the sterling bloc in British pounds, buying story properties, etc. Present one-year agreement, which expires Sept. 30, has permitted enough of these uses to make it fairly certain now that all sterling balances of Yank firms will be used up.

U. S. Wants Choice

One point of debate will undoubtedly be a demand by Britain that at least as many pix be made there by American companies during the coming contractual year as during the past. Yanks have no reason to think there will be fewer pix, but they don't want to be bound if conditions dictate that such production is not wise. They want to have some scope and choice.

American negotiating team consists of John G. McCarthy, direc-

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RKO to Gun Seven

Hollywood, July 10.

Next three weeks at RKO will be the busiest in several months, with seven pictures slated to go into production, starting July 12 with "Day Without End," produced by Caliber Young.

Others at the starting gate are "High Hoein'," "Clash By Night," "Blue 12," "The Big Sky," "The Korean Story" and "Androcles and the Lion."

Trip to Britain To Decide Scope Of Lopert Setup

Shape and scope of new Lopert distribution setup is to take will be determined during the present visit to London of Ilya Lopert and Robert W. Dowling. Lopert heads the outfit and Dowling is pres of City Investing Co., which is financing it.

Lopert and Dowling, who recently went to London with Morris Helprin, U. S. rep of Sir Alexander Korda, are viewing the product to be supplied by Korda for distribution in America. Their determination of the breadth of its appeal and its commercial possibilities will determine the signals they give to sales chief Sidney Deneau on building his organization.

Pix Lopert and Dowling are viewing are "Cry, the Beloved Country" and "Outcast of the Islands." If they feel they can be sold on a large scale to standard, non-art theatres, Deneau will build up a sales staff similar to that he controlled when head of distribution for Selznick Releasing Organization. It consisted of about six salesmen strategically placed geographically.

Only major pic which Lopert has taken on since the affiliation as American distrib for Korda almost a year ago is "Tales of Hoffmann." That continues to do strong biz, still playing in all nine cities in which it has opened.

Other Korda pix received have been of a lesser nature, suitable mostly for art house showings. It is understood that Lopert was referring to this group of 10 when he said recently that some pix were at hand which might be sold to TV without an effort at putting them into theatres.

American distribution fate is also understood being decided now

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Brit. Filmers Head Warns Vs. 'Mad Rush' Production

London, July 10.

An appeal to British producers not to dissipate the proceeds of the Eady fund by indulging in a "mad rush" of increased production, was made by Reginald P. Baker in his presidential address at the 10th annual meeting of the British Film Producers Assn. last Wednesday (4). To do so, he said, would be to use the fund to reducing debts on films which are proving to be box-office failures.

Describing the extension of the fund as an additional measure of financial security, the BFPA prexy urged concentration of effort to increase the number of really successful British first feature films. The right policy for the industry, in his view, was to consolidate their position during the next two or three years. They would need to regulate output in accordance with resources of first-class writers, producers and directors.

British Pix Industry In Gilt-Edge Spot With Eady Plan; Yank Groups to Gain

London, July 10.

The extension of the Eady plan, and its guaranteed continuance for a further three years, has given the British film production industry an unparalleled financial standing. The additional revenue revealed by Hugh Gaitskell, Chancellor of Exchequer, in the House of Commons debate last week, in the shape of a boxoffice subsidy of $9,800,000 annually, has removed many of the hazards of studio operations.

The Eady plan, which was first introduced last September, gives a financial return from the boxoffice to British filmmakers. In the operation of the scheme no distinction is made between the wholly British company and the Yank outfits leasing in Britain. The one qualification for participation in the proceeds is that the finished pic ranks for British quota.

In its first year, operating on a basis of one farthing per admission, the Eady fund is expected to yield around $4,500,000. The present government scheme, which takes effect from Aug. 5, will add $6,400,000 to this total, the amount being calculated on the basis of a halfpenny per seat, but with a widening of the field of exemptions to safeguard the small exhibitor.

The advantages of the scheme to the producer are such that, unless there is an unprecedented burst of production activity, the government will be able to wind up the operation of the Films Bank, which was introduced in 1948 when financial houses were tightening up on loans to the film industry.

Statistics issued recently by the Board of Trade covering March, '50-March, '51 showed that the

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Jo Baker Ups 'Corsair' to Sock 37G In L.A., 'Little Girl' OK $34,000, 'Dust' 27G, 'Tokyo' Weak at 16G

Los Angeles, July 10.

First-run business this week is being dominated by the Hillstreet, with Josephine Baker heading the stage show and "China Corsair" on the screen. Contrasting is the light b.o. of the Pantages, which usually day-and-dates with the Hillstreet, the Pan has a straight film bill, dualing "Two of a Kind" (Col) and "Murder Without Crime" (Indie).

A fairly good take is expected for "Take Care of My Little Girl" in five locations. "Excuse My Dust" is looking forward to medium biz in two houses, while "Tokyo File 212" and "Jungle Headhunters," dueled, are doing weakly in a pair of spots. Second round of "Strangers on Train" shapes up nicely in three theatres while "Tales of Hoffmann" took good coin for its fifth frame. O her holdovers, except for "Kon-Tiki," are light.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097, 2,048; 1,719, 1,248; 70-$1.10) — "Take Care Little Girl" (20th) and "Casa Manana" (Mono) (L. A. and Uptown only). Fairly good $34,000. Last week, "Secret Convict Lake" (20th) and "According Mrs. Hoyle" (Mono), $33,900.

Hollywood, Downtown, Wiltern (WB) (2,756, 1,757, 2,344; 70-$1.10) —"Strangers on Train" (WB) (2d wk). Nice $24,000. Last week, way above expectations with solid $38,100.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Excuse My Dust" (M-G) and "Night Into Morning" (M-G). Medium $27,000. Last week, "Caruso" (M-G) (5th wk-10 days), finished record-breaking run with fancy $37,500.

Hillstreet (RKO) (2,890, 80-$1.10)—"China Corsair" (Col) with Josephine Baker topping stagebill. Sock $37,000. Last week, "Little Giant" (Indie) and "Time of Lives" (Indie) (reissues) (3 days), $2,800.

Pantages (RKO) (2,812, 70-$1.10) —"Two of Kind" (Col) and "Murder Without Crime" (Indie). Small $9,000. Last week, "Little Giant" (Indie) and "Time of Lives" (Indie) (reissues) (3 days), $1,900.

Los Angeles, Hollywood Paramounts (F&M) (3,596; 1,430; 60)—"Tokyo File 212" (RKO) and "Jungle Headhunters" (RKO). Thin $16,000. Last week, "Miracle Mor-

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Broadway Grosses

Estimated Total Gross
This Week $874,100
(Based on 19 theatres)
Last Year $516,900
(Based on 18 theatres.)

Hub Hobbled; 'Dust' $18,500, 'Ft. Worth' 15G

Boston, July 10.

General exodus plus Saturday closing of downtown stores bopped boxoffices along the rialto this week. "Prince Who Was a Thief" at Memorial, "Excuse My Dust" at Orpheum and State, and "Fort Worth" at Paramount and Fenway all shape up only average. "Ace in Hole" at Met is slow, with "Guy Who Came Back," in second stanza at Astor, is poor.

Estimates for This Week

Astor (B&Q) (1,200; 50-90)—"Guy Who Came Back" (20th) (2d wk). Slim $3,000. Only fair $4,800 for first.

Boston (RKO) (3,200; 40-85)—"Comin' Round Mountain" (U) and "Hell's Gateway" (Indie). About $8,000 for week closing Sunday (8). Reissues will be shown for two days, with "Five" opening tomorrow (Wed.)

Fenway (NET) (1,372; 40-85)—"Fort Worth" (WB) and "Forced Landing" (Par). Fair $4,000. Last week, "Last Outpost" (Par) and "Dear Brat" (Par), not bad at $5,200.

Majestic (Shubert) (1,100; $1.20-$2.40)—"Tales of Hoffmann (Indie). About $2,000 for 13th week. $2,800 for 12th.

Memorial (RKO) (3,500; 40-85)—"Prince Who Was a Thief" (U) and "According to Mrs. Hoyle" (Mono). Not too bad at $12,500. Last week, "Apache Drums" (U) and "Father Takes the Air" (Mnoo), mild $10,500.

Metropolitan (NET) (4,367; 40-85) —"Ace in the Hole" (Par) and "Yes Sir, Mr. Bones" (Lip). Mediocre $11,000. Last week, "Night Into Morning" (M-G) and "Casa Manana" (Mono), fair $12,000.

Orpheum (Loew) (3,000; 40-85)—"Excuse My Dust" (M-G) and "When Redskins Ride" (Col). Near $11,500. Last week, "Soldiers Three" (M-G) and "Brave Bulls" (Col), fair $11,000.

Paramount (NET) (1,700; 40-85) —"Fort Worth" (WB) and "Forced Landing" (Par). Low $11,000. Last week, "Last Outpost" (Par) and "Dear Brat" (Par), nice $14,000.

State (Loew) (3,500; 40-85)—"Excuse My Dust" (M-G) and "When the Redskins Ride" (Col). Fairish $7,000. Last week, "Soldiers Three" (M-G) and "Brave Bulls" (Col), good $8,000.

'Dust' Torrid $17,000, 'Convict Lake' $16,700 In Lagging Port., Ore.

Portland, Ore., July 10.

Biz is still in the doldrums at first-run houses due to continued extreme hot weather and poor product. Every downtown theatre has a new picture for the July 4 weekend. Three spots have double bills which should draw.

Excuse My Dust," at J. J. Parker's Broadway, and "Secret of Convict Lake," at the Oriental and Paramount, look good. Nothing exciting about other first-runs.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) "Excuse My Dust," at J. J. "No Questions Asked" (M-G). Torrid $17,000. Last week, "Katie Did It" (U) and "Hollywood Story" (U), $8,000.

Mayfair (Parker) (1,500; 65-90)—"Lorna Doone" (Col) and "China Corsair" (Col). Okay $5,000. Last week, "You're In Navy Now" (20th) and "Mr. Universe" (EL) (m.o.) $4,100.

Oriental (Evergreen) (2,000; 65-90)—"Secret of Convict Lake" (20th) and "Gambling House" (RKO), day-date with Paramount. Sock $6,200. Last week, "Best of the Badmen" (RKO) and "You're A Cockeyed Wonder" (Col), day-date with Orpheum, $3,500.

Orpheum (Evergreen) (1,750; 65-90)—"Bandits of Santa Fe" (Col) and "Fury Of The Congo" (Col). Fine $7,500. Last week, "Best of the Badmen" (RKO) and "You're A Cockeyed Wonder" (Col), also at Oriental, $6,500.

Paramount (Evergreen) (3,400; 65-90—"Secret of Convict Lake" (20th) and "Gambling House" (RKO), also at Oriental. Excellent $10,500. Last week, "Dear Brat" (Par) and "Pier 23" (Indie), $7,000.

United Artists (Parker) (980; 65-90)—"Teresa" (M-G). Mild $5,000. Last week, "Oliver Twist" (UA), $5,500.

'Frogmen' Nifty 13½G, 'Dust' 12½G in Prov.

Providence, July 10.

Majestic is riding high with "The Frogmen," with Loew's State's "Excuse My Dust" as the second highest grosser. RKO Albee perked up a bit with "Apache Drums." Strand opened nicely with "Lorna Doone." Met Theatre has closed down for summer. Hot weekend helped hold things down.

Estimates for This Week

Albee (RKO) (3,200; 44-65)—"Apache Drums" (U) and "Hollywood Story" (U). Good $10,500 in 9-day run. Last week, "16 Hours" (20th) and "Hoodlum" (UA), meek $7,500.

Majestic (Fay) (2,200; 44-65)—"Frogmen" (20th) and "Secrets of Monte Carlo" (Mono). Active $13,500. Last week, "Half Angel" (20th) and "Kentucky Jubilee" (SG), very weak $3,500.

State (Loew) (3,200; 44-65)—"Excuse My Dust" (M-G) and "Flame of Stamboul" (Col). Steady $12,500. Last week, "Strictly Dishonorable" (M-G) and "Skipalong Rosenbloom" (Col), tepid $8,500.

Strand (Silverman) (2,200; 44-65) —"Lorna Doone" (Col) and "Never Trust Gambler" (Col). Opened Monday (10). Last week, "Take Care of My Little Girl" (20th) and "Blondie Has Servant Trouble" (Col), so-so $6,000.

'FROGMEN' SOCK 20G TO PACE KANSAS CITY

Kansas City, July 10.

"Frogmen" at four Fox-Midwest Theatres is turning up one of strongest grosses in recent weeks. Water epic is keeping with area's atmosphere of incessant rains.

Despite daily heavy rains, intake is a bit better all around. Midland is beating average with "Excuse My Dust," and Paramount is at same pace on "Ace in the Hole." Steady pace is a bit surprising in view of the wet weather.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-85)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues). Opened Sunday for moderate play. Last week, "Suicide Attack" (Indie) and "Blonde Savage" (Indie) played six days for fairish $2,200.

Kimo (Dickinson) (504; 75-99)—"Blue Angel" (Indie) (reissue). Moderate $2,000. Last week, "Lost Holiday" (Indie) (2d wk), satisfactory $1,800.

Midland (Loew's) (3,500; 50-99)—"Excuse My Dust" (M-G) and "When the Redskins Rode" (Col) (8 days). Pleasing $12,000. Last week, "Strictly Dishonorable" (M-G) and "Gasoline Alley" (Col), average $10,000.

Missouri (RKO) (2,650; 50-75)—"Strangers on Train" (RKO) and "The Hoodlum" (UA). Making good headway, $8,500. Last week, "Mr. Lucky" (RKO) and "Lady Takes a Chance" (RKO) (reissues), light $7,000.

Paramount (Tri-States) (1,900; 50-99—"Ace in the Hole" (Par). Slightly above par at $8,500. Last week, "Fort Worth" (WB), healthy $10,000.

Tower - Uptown - Fairway - Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Frogmen" (20th). -Splashing up unusually good trade in face of heavy rains for $20,000, best in several weeks. Last week, "Take Care of My Little Girl" (20th), pleasant $17,000.

Mpls. Steady: 'Little Girl' $9,000, 'Strangers' 9½G, 'He Ran' 7G, 'Dust' 6G

Minneapolis, July 10.

Strongest recent lineup of newcomers has put some badly needed pep into the boxoffice. Competition again is showing itself to be the life of trade, with a greater influx of customers into the loop despite more unfavorable weather.

No fault can be found with such fresh entries as "Take Care of My Little Girl," "Strangers on a Train," "He Ran All the Way," "The Prowler," "Oliver Twist" and "Excuse My Dust." The lone holdovers are "So Long at the Fair" and "As Young As You Feel," both in their second weeks.

Estimates for This Week

Century (Par) (1,800; 50-76) — "Oliver Twist" (UA). British picture garnering praise and fair boxoffice reaction. Okay $4,500. Last week, "House on Telegraph Hill" (20th), had $2,000.

Gopher (Berger) (1,000; 50-76)—"Excuse My Dust" (M-G) Skelton picture. Okay $6,000. Last week, "Double Crossbones" (U), poor $2,500.

Lyric (Par) (1,000; 50-76)—"The Prowler" (UA). Satisfactory $3,000. Last week, "Fabiola" (UA) (2d wk) Satisfactory $3,500.

Radio City (Par) (4,000; 50-76)—"Take Care of My Little Girl" (20th). Magnet for younger set, but opinions mixed. Fair $9,000. Last week, "As Young As You Feel" (20th), light $7,500.

RKO-Orpheum (RKO) (2,800; 40-76) — "Strangers on Train" (WB). Giving house its best business in some time. Good $9,500. Last week, "Best of Badmen" (RKO), slow $4,500 for six days.

RKO-Pan (RKO) (1,600; 40-76)—"Jungle Headhunters" (Par) and "Jungle of Chang" (RKO). Okay $6,000. Last week, "Little Giant" (Indie) and "Time of Their Lives" (Indie) (reissues), bad $3,500 in six days.

State (Par) (2,300; 50-76)—"He Ran All the Way" (UA). Critics and customers like this one. Okay $7,000. Last week, "Night Into Morning" (M-G), good $6,500.

World (Mann) (400; 50-90) — "So Long at the Fair" (EL) (2d wk). Has done better than expected. Mild $1,500 after good $2,500 initial stanza.

Frisco Frisky; 'Show Boat' Record 38G, 'He Ran' 15G, 'Prince' 12G, 'Hills' 5½G

Key City Grosses

Estimated Total Gross
This week $2,316,000
(Based on 24 cities, 209 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,139,000
(Based on 22 cities, and 179 theatres)

4th Sparks Pitt; 'Dust' Brisk 14½G, 'Frogmen' Hot 10G

Pittsburgh, July 10.

Rainy Fourth of July was a break for all of the downtown theatres. Weather kept people off the open road and away from the openers, with result that holiday grosses were better than they've been in some time and gave the new attractions a solid jeroff.

"Excuse My Dust" at the Penn and "The Frogmen" at Fulton are both riding high, with "Strangers on Train" at Stanley not far behind. Twin reissues of "Jesse James" and "Return of Frank James" didn't start until Saturday (7), thus missing the July 4 break, but they're doing all right, and "Sealed Cargo" looks like a strong entry at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Frogmen" (20th). Notices were terrific and this looks like the best thing house has had in a blue moon. Audiences are predominantly male, but they're coming in droves, sufficient to account for at least $10,000. It's a cinch b.o. at that figure. Last week, "Fat Man" (U) and "Smuggler's Island" (U) finished fine, hitting nearly $8,000 and going far above original estimate.

Harris (Harris) (2,200; 50-85)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues). Pretty good weekend should insure close to $7,000, which isn't bad at all for a couple of oldies. Last week, "Take Care of My Little Girl" (20th), got almost $6,500.

Penn (Loew's) (3,300; 50-85)—"Excuse My Dust" (M-G). Everybody seems to like this pleasant, warm-weather Red Skelton lightweight and it should do a brisk $14,500. Last week, "Strictly Dishonorable" (M-G), got $12,000 and a moveover to the Ritz.

Stanley (WB) (3,800; 50-85)—"Strangers on Train" (WB). Crix were divided on Alfred Hitchcock

(Continued on page 31)

'Dust,' 'Frogmen' Set St. Loo Pace at $13,000

St. Louis, July 10.

"Excuse My Dust" is whirling the turnstiles at the downtown Loew's for the best gross the house has had in weeks. "Frogmen" at the Missouri is also doing strong biz, while, "Kon-Tiki" is fair at the Pageant after a neat first session at the upped scale.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Fort Worth" (WB) and "Best of Bad Men" (RKO), $10,000. Last week, "Take Care of My Little Girl" (20th) and "Along the Great Divide" (WB), $11,000.

Fox (F&M) (5,000; 60-75)—"Little Big Horn" (SG) and "The Brave Bulls" (Col), $12,000. Last week, "Strangers on Train" (WB) and "Hollywood Story" (U), $15,000.

Loew's (Loew) (3,172; 50-75)—"Excuse My Dust" (M-G) and "Her First Romance" (M-G), $13,000. Last week, "Strictly Dishonorable" (M-G) and "Revenue Agent" (M-G), $10,000.

Missouri (F&M) (3,500; 60-75)—"The Frogmen" (20th) and "The Fat Man" (U), $13,000. Last week, "Comin' Round Mountain" (U) and "Smuggler's Island" (U), $10,000.

Pageant (St. Louis Amus. Co.) (1,000; 50-90)—"Kon-Tiki" (RKO) (H. O.), $3,000 following $4,000 for opening session.

Shady Oak (St. Louis Amus. Co.) (800; 50-90)—"Kon-Tiki" (RKO) (H. O.), $2,500 after $4,000 for initial stanza.

San Francisco, July 10.

Mid-week holiday kept most localities in town, boosting all Market St. biz, with "Show Boat," which opened last (Tues.) (3), taking full advantage of the 4th and topping house record chalked up by "Caruso." "Show Boat" hit $5,000 opening day and $7,000 on the 4th. Looks to hit a house record for its first stanza with $38,000.

Another whammo is at the 400-seat Larkin with "The Hills of Ireland."

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Best of Badmen" (RKO) and "Hoodlum" (Mono) (9 days). Fine $17,000. Last week, "Little Giant" and "Time of Their Lives" (Indie) (reissues), pallid $10,500.

Fox (FWC) (4,651; 60-85)—"Fort Worth" (WB) and "When I Grow Up" (EL). Big $17,500. Last week, "Secret of Convict Lake" (20th) and "Casa Manana" (Mono), nice $16,500.

Warfield (Loew's) (2,656; 60-85) —"Show Boat" (M-G). Record $38,000. Last week, "Excuse My Dust" (M-G) (2d wk) only $10,000 for 6 days.

Paramount (Par) (2,646; 60-85)—"Peking Express" (Par) and "Danger Zone" (Lip) (2d wk). Dropped to fair $10,000. Last week, big $18,000.

St. Francis (Par) (1,400; 60-85)—"Strangers on Train" (WB) (2d wk). Big $10,500. Last week, hefty $16,800.

Orpheum (No. Coast) (4,448; 55-85)—"He Ran All the Way" (UA) $15,000. Last week, "Apache Drums" (U) and "China Corsair" (Col), nice $14,000.

United Artists (No. Coast) (1,207; 55-85)—"Prince Who Was Thief" (U) and "Naughty Arlette" (EL). Big opening-day (3) $2,500 for big $12,000 on the week. Last week, "Groom Wore Spurs" (U) and "Katie Did It" (U) (2d wk), $7,000.

Stagedoor (Ackerman - Roosner) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (4th wk). Sellout $6,200. Last week, record $8,300.

Clay (Rosener) (400; 65-85) — "Orpheus" (Indie) (4th wk), $2,100. Last week, $2,300.

Larkin (Rosener) (400; 85-$1.20) —"Hills of Ireland" (Indie) sock $3,500. Last week, "Streets of Shadows" (Indie) and "She Returned At Dawn" (Indie) (2d wk), $2,000.

Vogue (S. F. Theatres) (354; 85) —"Kon-Tiki" (10th wk). Last week, $3,800.

Cleve. Sturdy; Best Is 'Show Boat,' 25G, 'Frogmen' Hot 17½G

Cleveland, July 10.

Boxoffices are strong in all theatres despite heat and holdovers. "Show Boat" at the State is pacing the entire field.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Take Care of My Little Girl" (20th). Strong $10,000. Last week, "As Young As You Feel," $10,000.

Hipp (Warner) (3,700; 55-80) — "Strangers On a Train" (WB) (h.o.). Sturdy $10,000. Last week, "Strangers On a Train" (WB), neat $14,500.

Lower Mall (Community) (585; 55-80) — "Marriage of Figaro" (Indie) (2d wk). Good $2,700. Last week, good $3,000.

Palace (RKO) (3,300; 55-90) — "Frogmen" (20th). Good $17,500. Last week, "Best of the Badmen" (RKO), $9,000.

State (Loew's) (3,450; 65-85) — "Show Boat" (M-G). Hefty $25,000. Last week, "Excuse My Dust" (M-G), Hefty $14,000.

Stillman (Loew's) (2,700; 55-85) — "Excuse My Dust" (M-G). Moveover from State. Moderate $6,500. Last week, "Teresa" (M-G) moveover from State, satisfactory $7,000.

Ohio (Loew's) (1,244; 55-80) — "Painted Hills" (M-G) and "Home Town Story" (M-G). Trailing at $3,500. Last week, "Night Into Morning" (M-G) (3d wk), good $6,000.

Gets Ed Small Reissues

Favorite Film Co., New York, has acquired reissue rights to eight Edward Small productions for national distribution.

Pix are "The Corsican Brothers," "A Gentleman After Dark," "The Count of Monte Cristo," "International Lady," "The Man in the Iron Mask," "My Son, My Son," "The Son of Monte Cristo" and "South of Pago Pago."

Chi Tapers Off; 'Sun'-'Morning' Best Of Newcomers, $16,000; 'Comin' Round' 12G, 'Sirocco' 18G, 'Ft. Worth' $14,000

Chicago, July 10.

Hypoed Loop grosses over the past four weeks are tapering off this session, despite a fairly good sendoff on the holiday. United Artists, with "Follow The Sun" and "Night Into Morning" dualed, looks best among the newcomers. Duo-bill of "Comin' Round Mountain" and "Fury of Congo" is shaping brightly at Grand. Palace, with "Sirocco" and "Smuggler's Gold," looks okay. "Fort Worth" and "I Was American Spy" is next at State-Lake. "Frogmen" bows today (10) at Woods.

Pacing holdovers is Chicago bill of "Strangers On Train" and Bob Crosby and Modernaires onstage. Second week of "Excuse My Dust" and Ethel Waters headlining looks light at Oriental. Duo-bill of "Best of Badmen" and "Sierra Passage" is heading to nice coin at Roosevelt. "Tales of Hoffmann" is solid in 12th round at Ziegfeld. World, with fourth frame of "Ballerina," is good.

Estimates for This Week

Chicago (B&K) (3,900; 98) — "Strangers On Train" (WB) plus Bob Crosby and Modernaires onstage (2d wk). Good $28,000. Last week $40,000.

Grand (RKO) (1,200; 55-98) — "Comin' Round Mountain" (U) and "Fury of Congo" (Col). Brisk $12,000. Last week, "Folsom Prison" (WB) and "Chain Gang" (Col) (2d wk) $8,500.

Oriental (Indie) (3,400; 98) — "Excuse My Dust" (M-G) and Ethel Waters headlining (2d wk). Mild $24,000. Last week, $34,000.

Palace (RKO) (2,500; 55-98) — "Sirocco" (Col) and "Smuggler's Gold" (Col). Sturdy $18,000. Last week, "Fat Man" (U) and "Hoodlum" (UA), $9,000.

Roosevelt (B&K) (1,500; 55-98)— "Best of Badmen" (RKO) and "Sierra Passage" (Mono) (2d wk). Firm $10,500. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98) — "Fort Worth" (WB) and "I Was American Spy" (AA). Bright $14,000. Last week, "Fabiola" (UA) (2d wk), $10,000.

United Artists (B&K) (1,700; 55-98) — "Follow Sun" (20th) and "Night Into Morning" (M-G), Fast $16,000. Last week, "Prowler" (UA) and "House On Telegraph Hill" (20th) (2d wk), $15,000.

Woods (Essaness) (1,073; 98) — "Frogmen" (20th) hows today (10) after strong $14,000 for fifth-final week of "Thing" (RKO).

World (Indie) (567; 90) — "Ballerina" (Indie) (4th wk). Perky $4,100. Last week, near same.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (13th wk). Steady $5,800. Last week, $5,900.

'DISHONORABLE' TOPS IN CINCY WITH $12,000

Cincinnati, July 10.

Assortment of above-par product is holding general trade downtown at refreshing summer tempo this stanza. "Strictly Dishonorable," an Albee pleaser, is the town topper, a couple of jumps ahead of "Fort Worth" at Palace. Other new bills on favorable side are "Prince Who Was a Thief," at Capitol; "Circle of Danger," at Grand, and "Long Dark Hall," at Keith's. Holdover "Strangers on Train" is in good spot at Lyric.

Estimates for This Week

Albee (RKO) (3,100; 55-75)— "Strictly Dishonorable" (M-G). Pleasing $12,000. Last week, "Strangers on Train" (WB), hotsy $15,000.

Capitol (Mid-States) (2,000; 55-75)—"Prince Who Was a Thief" (U). All right $7,500. Last week, "My Outlaw Brother" (UA) and "When I Grow Up" (UA), fair $6,000.

Grand (RKO) (1,400; 55-75)— "Circle of Danger" (UA) and "Man With My Face" (UA). Okie $7,500. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie), sturdy $8,500.

Keith's (Mid-States) (1,542; 55-75)—"Long Dark Hall" (EL). Moderate $6,000. Last week, "Little Giant" (Real) and "Time of Their Lives" (Real), $6,500.

Lyric (RKO) (1,500; 55-75)— "Strangers on Train" (WB) (m.o.). Good $5,500. Last week, "Brain Snatcher" (Indie) and "Evil Mind" (Indie), split with "Tars and Spars" (Col) and "1001 Nights" (Col) (reissues), $4,000.

Palace (RKO) (2,600; 55-75)— "Fort Worth" (WB). Satisfactory $10,000. Last week, "Prowler" (UA), $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dust' Tops Buffalo, 12G; 'Strangers' $7,000, 'Prince' 9G, 'Girl' 10G

Buffalo, July 10.

Takings are spotty here this week, with "Excuse My Dust" taking top biz.

Estimates for This Week

Buffalo (Loew) (3,500; 40-70)— "Excuse My Dust" (M-G) and "Hometown Story" (M-G). Sturdy $12,000. Last week, "Go For Broke" (M-G), $13,000.

Paramount (Par) (3,000; 40-70)— "Little Big Horn" (Lip) and "Save Drums" (Lip). Beating mild $10,000. Last week, "Ace In the Hole" (Par) and "Father Takes the Air" (Mono), $11,000.

Center (Par) (2,100; 40-70)— "Strangers On Train" (WB) (2d wk). Soft $7,000. Last week, $10,000.

Lafayette (Basil) (3,000; 40-70)— "Prince Who Was a Thief" (U) and "Woman to Woman" (U). Pleasant $9,000. Last week, "Santa Fe" (Col) and "The Big Gusher" (Col), $7,000.

Century (20th Century) (3,000; 40-70)—"Take Care of My Little Girl" (20th) and Yukon Manhunt" (Indie). Cheery $10,000. Last week, "As Young as You Feel" (20th) and Secrets of Monte Carlo" (Rep), $7,000.

'Little Girl' Taken Care of, 22G, Denver

Denver, July 10.

"Take Care of My Little Girl" is copping high money here in day-dating at the Denver and Esquire. Good weather is proving tough competition in the overall b.o. setup.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Apache Drums" (U) and "Blondie in Society" (Col), day-date with Tabor, Webber. Fair $5,500. Last week "Half Angel" (20th) and "Million Dollar Pursuit" (Rep), fine $9,000.

Broadway (Wolfberg) (1,500; 40-80)—"Excuse My Dust" (M-G) (2d wk). Fair $4,000. Last week, fine $9,000.

Denham (Cockrill) (1,750; 40-80) "Ace in Hole" (Par) (2d wk-6 days). Poor $5,500. Last week, fair $9,500.

Denver (Fox) (2,525; 40-80) — "Take Care of My Little Girl" (20th) and "Long Dark Hall" (UA), day-date with Esquire. Fine $18,500. Last week, "Secret of Convict Lake" (20th and "Big Gusher" (Col), good $14,500.

Esquire (Fox) (742; 40-80) — "Take Care of My Little Girl" (20th) and "Long Dark Hall" (UA), at at Denver. Neat $3,500. Last week, "Secret of Convict Lake" (20th) and "Big Gusher" (Col), good $3,500.

Orpheum (RKO) (2,600; 40-80)— "Sirocco" (Col) and "Hoodlum" (UA). Fair $11,500 for 8 days. Last week, "Cause for Alarm" (M-G) and "Seven Days to Noon" (London), poor $8,000 in 5 days.

Paramount (Fox) (2,200; 40-80)— "My Outlaw Brother" (UA) and "When I Grow Up" (UA). Poor $7,000. Last week, reissues.

Tabor (Fox) (1,967; 40-80) — "Apache Drums" (U) and "Blondie in Society" (Col), as Aladdin, Webber. Fair $6,000. Last week, "Half Angel" (20th) and "Million Dollar Pursuit" (Rep), fine $9,500.

Vogue (Pike) (800; 90-80) — "Rocking Horse Winner" (Indie). Fair $1,500. Last week "Winslow Boy" (Indie), fair $2,000.

Webber (Fox) (750; 40-80) — "Apache Drums" (U) and "Blondie in Society" (Col), as Aladdin, Tabor. Fair $3,000. Last week, "Half Angel" (20th) and "Million Dollar Pursuit" (Rep), fine $4,000.

'Fabiola' Off to Big $10,000 in Seattle

Seattle, July 10.

Cool weather on the holiday and since is pepping things, the weathermen adding to the situation on July 4 by predicting "showers throughout the day." It made lots of folks stay home who planned trips. But the showers were limited to just one early in the day.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Strangers On Train" (WB) (2d wk), moved from Orpheum. Look for big $3,000. Last week, "Goodbye, My Fancy" (WB) and "Long Dark Hall" (UA) (2d wk-10 days). Good $4,800.

Colliseum (Evergreen (1,977; 65-90)—"Fabiola" (UA) and "Fast on Draw" (Lip). Off to big start for anticipated $10,000. Last week, "The 2nd Woman" (UA) and "My Outlaw Brother" (UA), not bad at $8,500.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Secret of Convict Lake" (20th) and "Kentucky Jubilee" (Lip). Headed for swell $9,800. Last week, "You're in Navy" (20th) and "Her First Romance" (Col) (2d wk), so-so $4,900.

Liberty (Hamrick) (1,650; 65-90) —"Excuse My Dust" (M-G) and "No Questions Asked" (M-G) (2d wk-8 days). Indicated $8,000, good. Got $9,700 last stanza.

Music Box (Hamrick) (850; 65-90)—"Oliver Twist" (UA). Fast breakaway on holiday change for indicated $7,000, great. Last week. (Continued on page 31)

'Show Boat' Boff $27,000 in Detroit

Detroit, July 10.

"Show Boat" is heading to a terrific total at the United Artists. It is the only show in town doing good biz. "Prowler" at the Fox looks only fair. "Last Outpost" is mild at the Michigan. "Bullfighter and Lady" is shaping up weakly at the Palms. "Little Big Horn" is slow at the Madison. "Caruso" remains steady in seventh week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)— "Prowler" (UA) and "Hoodlum" (UA). Slim $24,000. Last week, "Best of Badmen" (RKO) and "Tokyo File 212" (RKO), $19,900.

Michigan (United Detroit) (4,000; 70-95)—"Last Outpost" (Par) and "Dear Brat" (Par). Mild $13,000. Last week, "Prince Who Was A Thief" (U) and "Try and Get Me" (UA), $21,000.

Palms (UD) (2,900; 70-95) — "Bullfighter and Lady" (Rep) and "Old Amarillo" (Mono). Poor $8,000. Last week, "Ace in Hole" (Par) and "Skipalong Rosenbloom" (Rep), $14,000.

Madison (UD) (1,800; 70-95) — "Little Big Horn" (Lip) and "Savage Drums" (Lip), slow $7,000. Last week, "Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues), $5,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G). Terrific $27,000. Last week, "Apache Drums" (U) and "Casa Manana" (Mono), $9,500.

Adams (Balaban) (1,700; 70-95)— "Caruso" (M-G) (7th wk). Steady at $7,000. Last week, $7,000.

Shriner Influx No Spur to B'way So Far; Martin-Lewis-'Brat' in Record 150G, 'Strangers' Mild 45G, 'Caruso' 9th 130G

Despite the July 4 holiday and the Shriners convention, which opened in N. Y. Sunday night (8), Broadway biz is not responding as anticipated this week. Two exceptions, of course, are the Paramount and Music Hall. Records are toppling at both stands.

The Paramount, where Dean Martin and Jerry Lewis are doing six stage shows daily and seven Saturday, shattered its house record for the first week of the date last night (Tues.). Gross is estimated at around $150,000. Picture is "Dear Brat." Scale is being boosted from $1.50 to $1.85 Saturday night and Sunday, but that isn't stopping the customers. Previous record was set by personal of Bob Hope, earlier this year, when first week's gross went slightly over $121,000.

"Caruso" and stageshow at the Music Hall in their ninth week, is slowing up slightly but is still socko. Ninth frame ending tonight (Wed.) will hit around $130,000, for a run of $1,278,000 or thereabouts to date, and it's holding for a 10th week. Last stanza, $148,000.

"The Frogmen" and iceshow at the Roxy, after a good first week of $90,000, is sliding off to $70,000 in the current second round, ending tomorrow night (Thurs.). Pic will stay only five days of the third frame, making way for "Take Care of My Little Girl" next Wednesday (18).

"Ace in the Hole" grossed $11,000 in first four days of its second week at the Globe and is heading for a fair $17,500 or the round. First-week was solid at $27,000.

The Warner (formerly the Strand), sans stageshows, launched its straight-pix policy Wednesday (4) with "Strangers On a Train." It got only mild results. First week turned in fair $45,000. House is maintaining its night scale of $1.25, despite absence of stage show.

Showing strength is "The Prowler" at the Criterion, doing nifty $18,500 following tops $28,600 for first week.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80) —"Hard, Fast, Beautiful" (RKO) (2d wk). First stanza ended Saturday (7) at a low $14,000. Second stanza looks like $12,000 or less.

Bijou (City Inv.) 589; $1.20-$2.40) — "Tales of Hoffmann" (Lopert) (15th wk). The 14th week ended last night (Tues.), held to a steady $11,500.

Capitol (Loew's) (4,820; 55-$1.50) "Excuse My Dust" (M-G) with Margaret Whiting, Jack Smith, Frank De Vol orch onstage (2d wk). "Dust" winds up tonight (Tues.) to mild $30,000 after first week's fair $40,000. "Strictly Dishonorable" (M-G) opens today (Wed.).

Criterion (Moss) (1,700; 50-$1.75) —"The Prowler" (UA) (2d wk). Doing healthy $18,500 after terrific $28,600 in first week.

Globe (Brandt) (1,500; 50-$1.20) —"Ace in the Hole" (Par) (2d wk). Based on $11,000 first four days of second frame, pic expected to hit fair $17,500 for week. First stanza okay at $27,000.

Holiday (Zatkin) (950; 50-$1.50) "I Was An American Spy" (AA). Good opening day failed to hold up and week ending tonight fell to $8,500, poor. Holding over two days, with "Texas Rangers" (Col) coming in Friday (13).

Mayfair (Brandt) (1,736; 50-$1.20) —"The Black Swan" (20th) and "Son of Fury" (20th) (reissues). Slow $7,000. Last week, final frame of "Miracle of Morgan's Creek" (Par) and "Star Spangled Rhythm" (Par) (reissues), poor $6,000.

Palace (RKO) (1,700; 55-$1.20)— "The Hoodlum" (UA) with 10 vaude acts; ends tonight (Wed.). Good $22,000. "Fort Worth" (WB) bows today (11) with vaude.

Paramount (Par) (3,664; 70-$1.50) —"Dear Brat" (Par) and Dean Martin and Jerry Lewis onstage. First week smashing all-time house record, with $150,000 assured by closing last night (Tues.). In ahead, "Ran All the Way" okay $53,000 in second round.

Park Ave. (Reade) (583; 90-$1.50) —"Tony Draws Horse" (Indie) (9th wk). Eighth week ended Sunday (8) at $6,000, dropping off from previous week's nice $7,100.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Great Caruso" (M-G) and stageshow (9th wk). Dropoff from eighth week's $148,000 but still hefty at $130,000. Holding for 10th round.

Roxy (20th) (5,886; 90-$2.20) — "The Frogmen" (20th) with iceshow (2d wk). Sliding to around $64,000 in second frame after big opener of $90,000. Program stays for five days of third week, with "Take of My Little Girl" (20th) coming in Wednesday (18).

State (Loew's) (3,450; 55-$1.50) —"Prince Who Was a Thief" (U). Started second week yesterday (Tues.) after opening round $14,500, mild.

Sutton (B&B) (361; 90-$1.50) — "Kon-Tiki" (RKO) (15th wk). The 14th week finished Monday (9) to $7,800, good but below previous week's $8,500. Holding.

Trans-Lux 60th St. (T.L.) (453; 74-$1.50) — "Emperor's Nightingale" (Indie) (9th wk). Holding pace at $4,700.

Trans-Lux 52nd St. (T.L.) (340; 90-$1.50)—"Teresa" (M-G) (14th wk). Final five-day frame ended last night (Tues.) with okay $2,500. "Circle of Danger" (UA) opens today (Wed.).

Victoria (City Inv.) (1,060; 50-$1.50)—"Mask of Avenger" (Col) (2d wk). Finished second round last night (Tues.) with mild $9,000. Opener, $12,000, fair.

Warner (WB) (2,758; 55-$1.25)— "Strangers on Train" (WB). First week of straight pix policy turning in fair $45,000. House reopened July 4 after several weeks of shuttering for RCA TV installation and minor facelifting.

TORONTO BIZ BALMY; 'KIND LADY' NG 5G

Toronto, July 10.

Initial Saturday closing of downtown department stores for summer months, plus three-day Canadian Open Golf championship and heat wave, murdered weekend business, with "On the Riviera" only film snaring an outstanding gross. Trailing for just satisfactory biz are such holdovers as "Strangers on a Train," "Take Care of My Little Girl" and "Great Caruso," latter in eighth week. Okie at five houses is "Cavalry Scout."

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 995; 470; 690; 694; 35-80)—"Cavalry Scout" (Mono) and "Ghost Chasers" (Mono). Nice $14,000. Last week, "Santa Fe" (Col) and "Casa Manana" (Mono), $10,000.

Eglinton, Victoria (FP) (1,190; 1,140; 40-80) — "Here Comes Mr. Jordan" (Col) and "Fuller Brush Man" (Col) (reissues). Light $7,500. Last week, "Up in Mabel's Room" (EL) and "Twin Beds" (EL) (reissues), $8,000.

Hyland (Rank) (1,357; 50-80) — "Browning Version" (Rank) (9th wk). Still steady at $4,000 after last week's $4,500.

Imperial (FP) (3,373; 40-80) — "On the Riviera" (20th) (2d wk). Fine $15,000 after last week's terrific $25,000.

Loew's (Loew) (2,743; 40-70) — "Great Caruso" (M-G) (8th wk). Good $9,000 after last week's $10,000.

Norlown, University (FP) (950; 1,589; 40-80) — "Guy Who Came

(Continued on page 31)

'Show Boat' Wow $42,000 Paces Philly, 'Prince' 13½G, 'Ran' 19G, 'Strictly' 14G

Philadelphia, July 10.

"Show Boat" came to town at the Randolph and took over from everything, including television. Looks on its way to breaking the house record. Biz generally was off around town.

"Tales of Hoffmann" is picking up at the Arcadia in its 11th week. "Strangers on Train" is holding at the Stanley. "Caruso" is still drawing at the Boyd. "Frogmen" dropped off at the Fox in its second stanza. "He Ran All the Way" is strong at the Goldman.

Arcadia (Indie) (625; $1.50-$2.40) —"Tales of Hoffmann" (Indie) (11th) wk). Fine $5,000. Last week, nice $4,500.

Boyd (WB) (2,360; 50-99)—"Great Caruso" (M-G) (9th wk). Nice $14,000. Last week, fine $14,000.

Earle (WB) (2,700; 50-99) — "Prince Who Was Thief" (U-I. Neat $13,500. Last week, "Fury of Congo" (Col), with stageshow headed by Toni Harper. Wan $18,500.

Fox (20th) (2,250; 50-99)—"Frogmen" (20th) (2d wk). Quiet $15,000. Solid $38,000 for initial stanza.

Goldman (Goldman) (1,200; 50-99)—"He Ran All Way" (UA). Strong $19,000. Last week, "Appointment With Danger" (Par) (2d wk), dull $9,000.

Mastbaum (WB) (4,360; 50-99)— "Strictly Dishonorable" (M-G). Mild $14,000. Last week, "Bullfighter and Lady," thin $14,000.

Midtown (Goldman) (1,000; 50-99)—"Teresa" (M-G) (3d wk). Nice $8,000. Last week, nice $11,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G). Wow $42,000. Last week, "Young as You Feel" (20th) (2d wk), $8,000.

Stanley (WB) (2,900; 50-99)— "Strangers on Train" (WB) (3d wk). Thin $15,500. Mild opener, $17,000.

Stanton (WB) (1,473; 50-99)— "Texas Rangers" (Col). Good $11,500. Last week, "Last Outpost" (Par), good $11,000.

Trans-Lux (T-L) (500; 50-99)— "Dancing Years" (Indie). Weak $3,000. Last week, "Tony Draws Horse" (F-A) 2d wk), $3,200.

World (G&S) 50-99)—"Angelo" (Indie) (2d wk). Good $4,500. Neat $5,000 last week.

WB Successfully Shows RCA Video Theatre System

Practicality of staging teevee shows designed specifically for theatres was demonstrated last week at the Warner Theatre (nee Strand), N. Y., in connection with the opening of the house as a straight filmer after many years of stageshows. Video program carried via direct wire from the NBC studios was the first of its kind ever staged and also served as Broadway's first gander at the RCA large-screen theatre teevee.

Demonstration on the 25th anni of sound pix, gave further indication that large-screen television would revolutionize the picture business just as talkers did a quarter-century ago.

Those who felt that theatre video would serve no other purpose than to eliminate a short or a second feature, probably felt otherwise after the Warner RCA demonstration. Tele transmissions done specifically for theatres gave the audience a feeling of spontaniety, a quality that's difficult to capture on film. The show comprised Danny Thomas, Patricia Hitchcock, Dennis Morgan and Ben Grauer as the principal participants. Thomas revealed himself to be a fine personality whether on large or small screen. He makes every line and gesture count, being a master of the unexpected. Miss Hitchcock, Morgan and Grauer did little more than wander through the NBC studio, with Grauer explaining the various gadgets. It was an enlightening bit. Other personalities were RCA's president Frank Folsom and Maj. Albert Warner, both of whom congratulated each other on the installation with Warner telling of his studio's role in the development of sound pix.

Closeups Better

The image obtainable on the screen is far from perfect, especially when compared to the quality of film. Although there was little graininess, focal depth seemed insufficient, long shots were fuzzy, but closeups were excellent. But it must be remembered that this phase of television is still in its infancy and technological improvements will probably result in better picture quality.

The RCA theatre video system provides a direct image. There's no time lapse between reception and projection. Unlike the system at the nearby Paramount Theatre, which is a DuMont system, there is no intervening film. Latter system provides for a kinescoping which is developed in a high-temperature bath and run through the projector. Time elapsed is less than a minute.

The demonstration obviously showed insufficient rehearsal, but the informality was an asset. Participants created a cozy mood by taking the audience into their "confidence."

Problem now is to determine the type of programming payees will go for. It's been established that transmitted sports events are healthy b. o., for the time being. A great deal of pioneering is necessary to determine what other kinds of programming will entice customers. New channels are still to be explored. Whether exhibitors will have a bonanza or strangling competition will be determined within the next year or so. The RCA-Warner demonstration and the theatre b. o. of the Louis-Savold and Murphy-LaMotta fights indicate that the industry knows how to harness teevee to its advantage. But since there aren't enough sporting events available for closed circuits to provide a steady gait at the b. o., experimentation with personalities, dramatic forms and other public events seems necessary before the potential can even be indicated. Joec.

RKO Preps Return

Hollywood, July 10.

RKO has added "No Return," for some time a secret front office project, to its production slate for early filming, with Nicholas Ray definitely set as director and probably as producer.

Yarn, dealing with the strange activities of big town gypsies, is based on details provided by Jean Evans, newspaper reporter.

Answer Weitman

Continued from page 5

public relations problem that requires careful publicity and advertising presentation to overcome, Par exec said.

"Weitman's idea would be okay," another exhib countered this week. "If we were still living in the days when theatregoing was a habit. An exhibitor was then justified in thinking about the attitude of his regular customers and attempting to keep their good will. But that doesn't mean a thing now.

"We don't have regular patrons any more. We have people who come only because they especially want to see the picture we happen to be playing. What we've had before or after doesn't seem to matter too much, although obviously a run of good pictures tends to build up business. But no matter how much you've built up, put one weakie in and watch the grosses slide right back down again."

One of the reasons for houses upping admissions on the current series of exclusive fight telecasts is the relatively high price they have to pay the International Boxing Club for the events—about 40c per seat. In addition to that there are charges for lines and equipment, plus the regular cost of the feature picture. That doesn't leave much—if anything—out of an ordinary admission fee.

UNGER-LEVINE SHIFT TO VIDFILM DISTRIB

Oliver Unger and Martin Levine, partners in Distinguished Films, art pix distrib outfit, are following the lead of other such releasing organizations and shifting to telepix distribution. Unger and Levine have obtained a franchise from Snader Television Productions in Hollywood to serve as sales rep on their product throughout the world.

Another foreign pic distrib who has shifted almost wholly to handling films for television is Irvin Shapiro. He set up Film Equities Corp. some time ago for video releasing as a parallel to his Films International for arty theatrical pix.

Max Rosenberg, operator of Classic Films, similarly is shifting from foreign distrib to tele. He recently advanced part of the financing and made a deal for distribution of a series of 15-minute color shorts for TV on science subjects. Called "Junior Science," they were made by Milton Subotsky and Harvey Cort, and narrated by Dr. Gerald Wendt, author, lecturer and organizer of Science Clubs of America.

Rosenberg has set up a subsid, Junior Science Distributing Corp., to handle the pix.

Mpls. Has TV Theatre, But No TV to Show

Minneapolis, July 10.

Minnesota Amus. Co. (United Paramount Theatres) finds itself with big-screen television, representing an investment of more than $25,000, in its Radio City Theatre here, and practically nothing to show on it. Theatre TV, it now develops, is a long time away for Minneapolis, though it already has one theatre equipped for it.

Radio City couldn't get the recent fights because no cable hookup was available. All that it has been able to show so far are talks by President Truman and Gen. MacArthur, and it hooked up to the public televising of those events so that it didn't have them exclusively.

Trailer Sponsors

Continued from page 5

all would be trailerizing in their effect.

It's said numerous sponsors are available for such a show built around the product of any single one of the four top majors and that practically any sponsor in the country with $2,000,000 to $3,000,000 a year available for TV would welcome a show with clips from all four of the majors.

Thus the companies could not only get their trailers on TV regularly, but would get paid for them. Holding them back is said to be reluctance by many oldtimers to see their stars on the rival medium, even if for the purpose of an advertising plug.

48 Serial Episodes, 26 Mystery Features In TV Sale by Rep.

Hollywood, July 10.

Republic's television subsidiary made its first sale of studio backlog to KNBH—a package of 48 serial episodes and 26 mystery features for $77,700. Signing of contracts, however, was held in abeyance pending agreement by attorneys on arrangement for payment of a second 5% to the musicians' union recording fund.

Deal calls for payment of $1,050 for each of the mystery features for one run and $1,000 each for two runs of serials. Pictures, made by Republic from 1938 to 1945, start showing around Oct. 1. One picture or serial will be shown each week, which would require two years to dispose of contractual runs.

While it was agreed to incorporate AFM's 5% into sale price, James C. Petrillo is demanding another 5% on difference between cost of KNBH and sale of pictures for sponsorship if it exceeds purchase price. This threw deal into new legal wrangle, which Earl Collins, of Rep. TV unit, will try to unravel on personal call to Petrillo.

KNBH balked on buying the Gene Autry, Roy Rogers and Red Ryder westerns on the basis of one-run price of $30,000 because of "prohibitive" cost to a sponsor. It's estimated that with time costs and other incidentals one picture would cost the sponsor around $75,000, which is more than the top live shows are budgeted.

Video Poll

Continued from page 5

of time as previously, and about 35% were giving less.

Query as to who dictates the choice of program on the video receiver brought a curious reversal to the situation in films. Theatremen well know that women do almost all of the selecting of pictures which couples see. On video, however, the old adage apparently holds that a man is king in his own castle and thus it's the male who does the choosing in about 32% of the cases. The wife gets her selection about 23% of the time, and the kids do the choosing 25%. Guests and other outside influences control the channel-choosing the rest of the time.

On the query as to whether the respondent would be willing to pay $1 to see a major event on subscription TV in his home that he wouldn't be able to see otherwise, approximately 60% said yes and 35% said no.

On whether those polled would be willing to pay $1 to see a major event on large screen in a theatre that he wouldn't be able to see otherwise, answers were about 55% against, and 36% for.

Question on comparison of moral standards of films and TV brought the following responses in approximate percentages:

Same	44%
TV Higher	29%
TV Lower	15%

That led into the query on whether tele needs a Johnston office. Replies were 55% yes and 36% no.

TV Fight Repeats

Continued from page 5

lous for a definite repeat policy to be set by IBC and is known to be pushing for it. That grows out of the fact that its particular type of theatre tele—in contrast to that of RCA, its principal competitor in the field—automatically makes a film. In showing the original event, there's a 30- to 40-second delay while the pic is being processed, but once it is made it can be reused innumerable times.

Encouragement of repeat showings, therefore, naturally tends exhibs to think in terms of Paramount equipment, or that of General Precision Laboratories, which also makes an intermediate film. RCA equipment-owners cannot give repeat shows.

Brandt chain, for instance, while currently negotiating with RCA, is certain that it wants at least one of its 42d St. installations to be Par's or GPL's so that it can take advantage of the repeat feature.

Weaver Sez

Continued from page 4

clude best of the highlights of TV comedy shows of last season.

Budget for each of the films has been set at $150,000. Weaver acknowledged that that figure came as something of a shock to him and other NBC execs when the film technicians arrived at it. Charges are there, however, in a five-page cost breakdown, Weaver said, and there seems no way of cutting them.

3 to 4 Days of Filming

Lensing of each film is expected to take only three or four days on the stage of the Center. Top comics who will re-create the scenes they did on video will work on a profit-sharing basis. No outside financing of the productions will be sought, NBC picking up the entire bill itself. "After all, $150,000 is just the cost of three or four big video shows," Weaver explained.

Only NBC comics whose availability for such films is seriously in doubt, the NBC v.p. stated, are Dean Martin and Jerry Lewis. They are under contract to Hal Wallis, and also to an indie film unit (York) in which they are partnered with their former agent, Abby Greshler, and a group of moneymen.

Others whose availability is almost certain because they have no conflicting contracts include Eddie Cantor, Milton Berle and Sid Caesar-Imogene Coca. Metro has some hold on Jimmy Durante, but Weaver thinks that can be hurdled.

No attempt will be made to inject a story into the film, Weaver said. "One of the reasons for frequent failure of pictures starring radio and television names," he explained, "is, I think, Hollywood's insistence on building a plot around them. We don't propose to fall into that trap. Our pictures will be merely the pre-tested highlights of each performer's comedy shows, with the bits gracefully woven together. Our view of the pictures is not as a feature film, but as a personal appearance on film."

Aside from the promotional value of the films to NBC, the network has another strong reason for hoping for their success, Weaver disclosed.

Enough Coin As Lure

"One of our problems in television," he explained, "is to pay our stars sufficient money to keep them available to us. If we can't do that, they are constantly running off to Hollywood or taking other types of engagements that will permit them to cash in on popularity that we at least in part have created.

"We hope that these pictures we intend to make will be profitable so that the financial participation the stars have in them will provide sufficient added income to keep them in New York. We don't mind whatsoever their working in other media, but we don't like them to have to go out of town for long stretches to do it."

Weaver said that NBC itself was not seeking to make any important coin but of the pix. Aside from promotion, the company's point, he said, was to get money for the stars.

Declarations by exhibs in the past few weeks that they wouldn't pay film rentals to promote a rival medium and its stars brought a cynical shrug from Weaver. "We have no illusions," he declared. "If our pictures turn out to be as good as we think they will, exhibitors will buy them because they'll be profitable. If they're no good, we'll be dead with them because of the product per se, not because of exhibitor resistance for any other reason."

Seasoned film industry observers were inclined to concur in Weaver's viewpoint, despite impassioned exhib squawks. NBC tele topper said the first pic probably would be tested in two cities where the web has radio stations—one a TV and one a non-TV town—so that various promotional experiments for the film could be tried.

Nassours' New Indie

Hollywood, July 10.

New indie filming company NPM Productions, Inc., was formed here by William and Edward Nassour, Will Price and Doc Merman, with headquarters at KTTV studios, formerly owned by the Nassour Bros.

Company tees off Oct. 15 with "The Black Grandee," costarring Maureen O'Hara and John Payne.

SIMPLEX THEATRE TV CHEAPER-PRICE RACE

Another move to bring down the cost of theatre television equipment, following on the heels of last week's announcement by Skiatron that it would lease large-screen apparatus, is development of a new direct-projection theatre tele system by General Precision Laboratory.

Tagged the Simplex Theatre Television System, the new apparatus will be "competitively priced" vis-a-vis RCA's big-screen equipment, currently being marketed for $15,000. While GPL hasn't yet set its figure, it will be sold, through National Theatre Supply, in the RCA price range.

GPL will continue to peddle its higher-priced system, which, like the Paramount large-screen method, uses a film projection technique. The GPL film setup is currently installed at the Fulton, Pittsburgh.

Simplex will be demonstrated for the trade, probably in New York, in August. Orders are now being taken for delivery in late fall.

Preferred throw-distance is 65 feet, with a 20-by-15-foot image. However, Simplex has a range from 32 feet, with an 8-by-10 image, up to 90 feet, with a 25-by-19 picture.

Trust Suits

Continued from page 3

vision of $300,000 for costs of pending litigation.

Lawyer Paradise

Disclosure of the amounts involved serves to give full meaning to the remark made some time ago by Eric A. Johnston, Motion Picture Assn. of America prexy now on leave of absence, "The industry is becoming a lawyers' paradise," he stated.

Distrib execs have long since been hep to this. They've been exerting full effort constantly to avert courtroom hassles via arbitration or other peaceful means but evidently not to much avail. In the Chicago area alone last week, eight new suits were launched vs. the pic outfits and Balaban & Katz. Total damages demanded come close to $11,000,000.

Companies vary in the amounts which they're putting into reserve for the antitrust frays and, of course, they lack knowledge of the specific costs to be involved over a year's span. Warners, for its recently-reported six-month period, put aside $400,000 for "contingent liabilities," largely representing the bouts with exhibs.

Loew's, some time ago, placed $3,000,000 in a special fund for the legal skirmishes, of which about $1,000,000 has been used. Other companies haven't broken down the specific funds set to cover legal costs, thus the total of $8,500,000 is a rough estimate. Paramount, for example, in its report for last year, listed among its liabilities a reserve of $6,325,396 for contingencies. In addition to the antitrust litigation, this included provision for income and excess profits taxes and other contingencies prior to Par's divorcement.

Eady Plan

Continued from page 7

number of first feature British films had slumped to 76. There were 49 in the second feature class and 222 shorts. On the basis of these figures, it would be reasonable to assume that at least two-thirds of the Eady fund income would be returned to British first feature producers.

Further breakdown of these statistics would imply that 76 films would share around $6,000,000, which would yield, on average, $80,000 per picture. With average production costs around the $350,000 to $400,000 mark, producers would be receiving an indirect subsidy varying between 20% and 25% of their negative cost. Allowing for normal income from the home market, almost every average or better than average picture, should come out in the black, and proceeds from foreign markets, including the continent and America, would represent additional profit.

As a result of this scheme British production has been transformed from a precarious undertaking into something approaching gilt-edged standards.

GOLIATH

IN PERSON

IS ON HIS WAY TO YOUR TOWN.....

Showmen— watch for

GOLIATH

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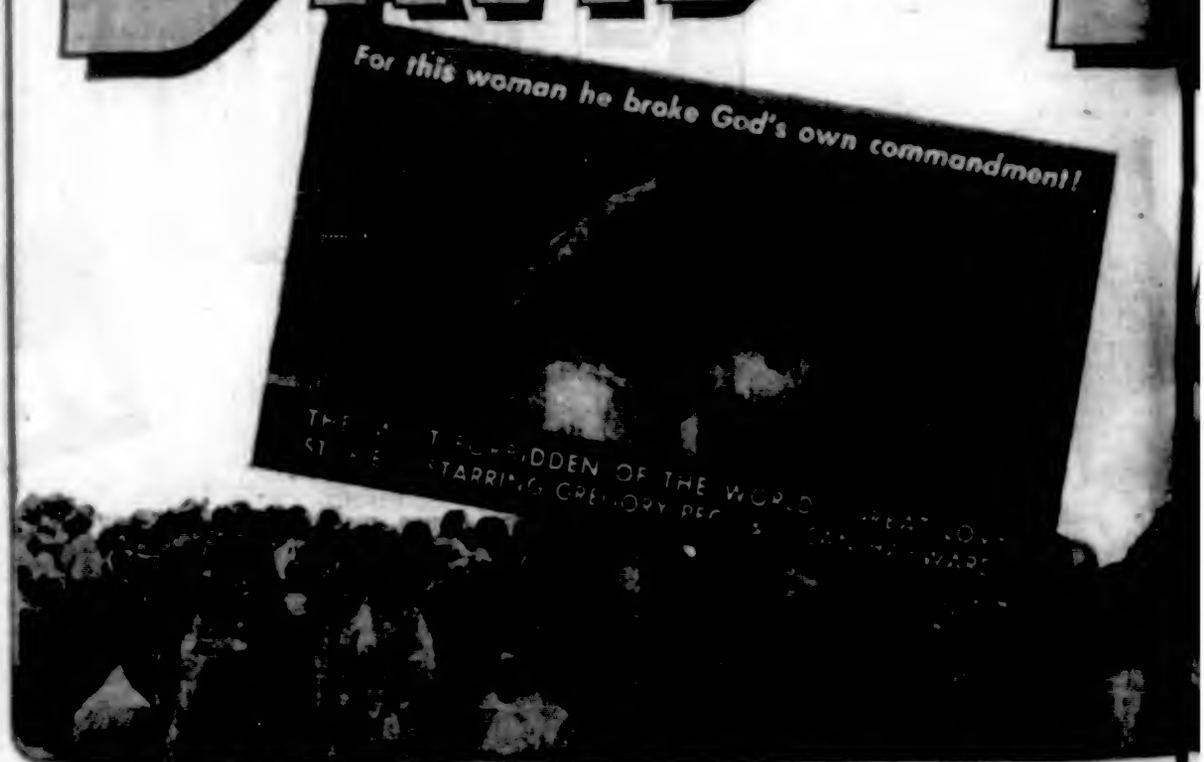

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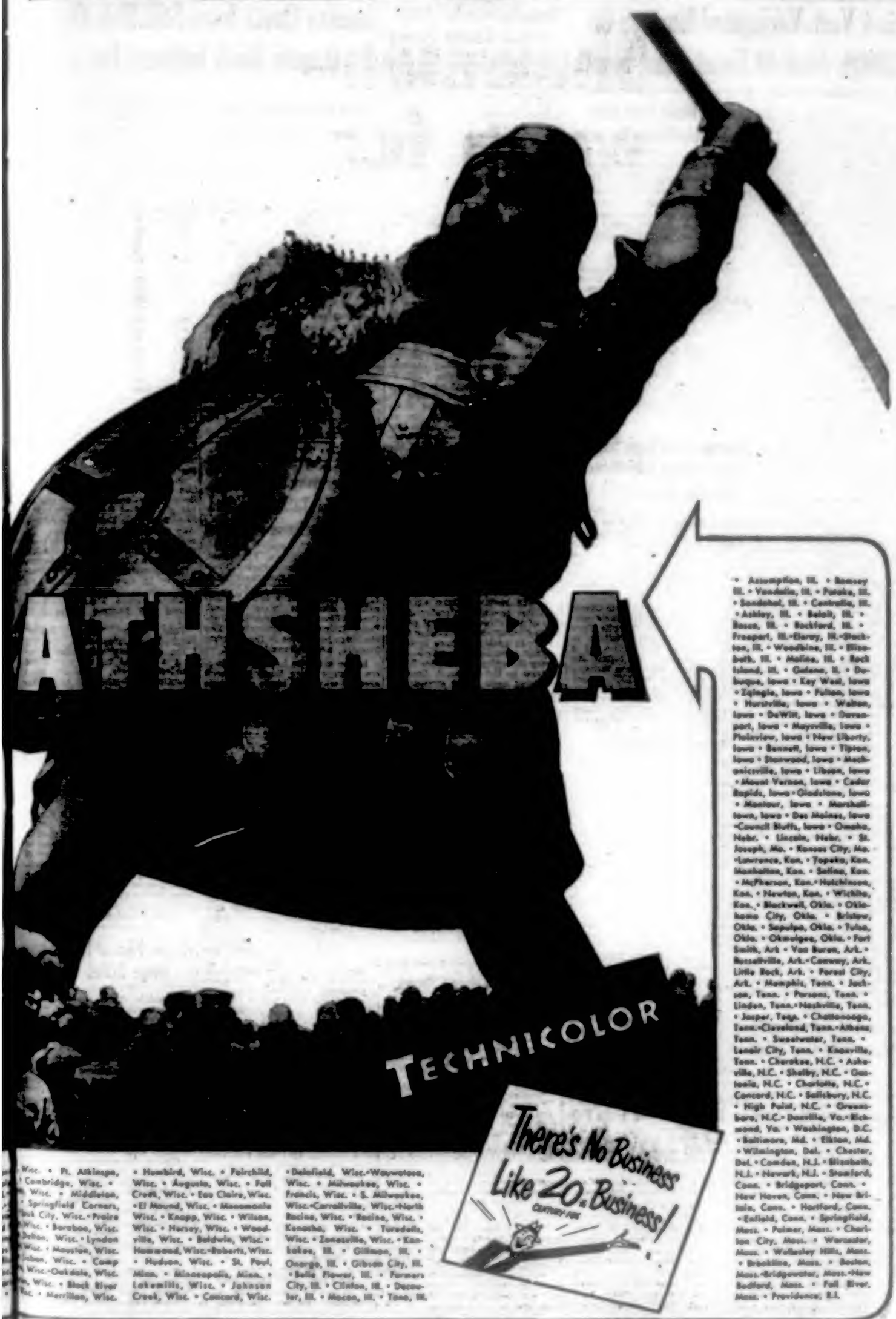
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Paris A Vast, Variegated Museum On 2,000th Anni; 80 Events Last Month

By LYTLE FREDERICKSON

Paris, July 3.

Probably even a whirling dervish would get dizzy trying to follow all the events, special and otherwise, that are going on in Paris at the moment. The official program of the city's 2,000th Birthday Party listed some 80 attractions of one sort or another for the month of June alone, ranging from the special window displays that everyone can (and does) enjoy gratis, to the most exclusive of private parties, passing through special concerts and importations of foreign opera companies and orchestras to flower, porcelain, jewelry and glass shows. The whole town is a vast, variegated museum.

To begin with, the window displays; most of the important avenues and streets have taken a leaf out of the (successful) book of the Faubourg St. Honore, which inaugurated specialized displays on a given theme four years ago. Consequently we have the Place Vendome representing the epoch of Louis XIV, the Boulevard Malesherbes the First Empire, the Champs Elysees the Second Empire, the Grands Boulevards 1900, etc. The Avenue Franklin D. Roosevelt is, appropriately enough, dedicated to 150 years of French-American friendship, with the Tricolor and the Stars and Stripes flying everywhere, and with salesgirls and men in Colonial costumes.

To continue through the various balls all of them held for some charity or another, there was Claude Dauphin's brilliant affair at the Palais de Chaillot, where he succeeded in getting most of the principal theatre and pix stars to hire themselves out as taxi-dancers. The money raised from the people who wanted to dance with Michele Morgan or Jean Marais, for example, went far towards providing badly-needed funds for the old actors' home at Pont aux Dames.

Studes Will Be Studes

The Medical Ball, for the benefit of the medical students' association, also got the cooperation of a number of theatrical personalities, principally the Freres Jacques who, at the insistence of a capacity house, went through their entire repertoire before the general dancing began in the marble lobbies of the same Palais de Chaillot, overlooking the illuminated fountains of the Trocadero Gardens.

The "Grande Masse," the Students' Assn. of the Beaux Arts, gave their impressions of 2,000 years of Parisian history in the gardens and courtyard of the famous institution on the Quai Malaquais. It was probably the most successful of the out-of-doors celebrations (it didn't rain), as it is not often that the general public can get into the Beaux Arts. Moreover, the students had their own light-hearted (and frequently ribald) versions of historical events. Since they were in costumes ranging from Roman days to the 1900s, and the female guests were togged out in the latest creations of the haute couture, the mixture was something to see.

Scots Beef at Upped Vaude Prices With U.S. Talent

Glasgow, July 10.

Beefs are increasing at fact that music-hall prices are upped when certain U. S. artists appear.

Top price for Bob Hope at Empire Theatre Glasgow, was $3. Similar prices are being charged for the Drama Quartet (Charles Boyer, Charles Laughton, Agnes Moorehead and Sir Cedric Hardwicke) in "Don Juan in Hell," due at King's Theatre here July 16.

The American Drama Quartet is now playing at the Empire Theatre, Edinburgh.

Top charge for week of the Andrews Sisters at Glasgow Empire, No. 1 Scot music-hall, on Aug. 13, will be $1.50. Normal top price of 75c is likely to be set for appearance of Gypsy Rose Lee at Glasgow Empire Sept. 3.

Vaude audience objects to paying more for U. S. acts than for the homegrown product. There has also been some press criticism.

Aussie Radio Exec Quits To Join Munro Pic Setup

Sydney, July 3.

Clive Ogilvy, member of the Australian Board of Radio Control—governmental setup controlling national and commercial broadcasting—has quit to join his father-in-law, Charles Munro, major indie pic operator in the Queensland zone.

Understood that Munro, who also holds pic interests in Melbourne with Maurice Sloman, is planning a further loop expansion, and is also about to delve into local pic production.

Munro for many years headed the powerful Hoyts' pic loop here. Sloman was Munro's Melbourne chief. Both bowed out when National Theatres sent out the late Bill Powers, Herschell Stuart and J. C. Graham to reconstruct the managerial side of the loop. N.T., via 20th-Fox, still holds a big stock sayso in Hoyts.

Buenos Aires Legit Booms; Mgrs. Eyeing Film Houses; Chevalier Set at $10 Top

Legit is booming in Buenos Aires. Managers are having a difficult time due to the shortage of theatres and are eyeing a number of film houses. Unless foreign film imports are renewed very soon, they hope to lease a half-dozen or so pix houses for reconversion to legit.

Amelia Bence and Alberto Closas have had to cut short their successful run of "Una Estrella Cayo al Mar" at the Odeon Theatre, to make way for the arrival of a French company. To follow the French legiter, the Odeon management has signed an Italian company, managed by Piero Monaldi, and headed by Diana Torreri, Vittorio Gassmann and Elena Zareschi, with a cast of 15 Italian repertory players.

Negotiations are well advanced for the personal appearances of Maurice Chevalier in August, probably at the Politeama Theatre. Conciertos Daniel is acting for the French star, and there is talk of setting an admission scale of $10 for stalls to the one-man show. No trouble is anticipated with the Argentine immigration authorities such as recently prevented Chevalier from entering the U. S. Argentines find it hard to reconcile the idea that Chevalier might have left-wing sympathies with the charges publicized so freely during the last war that he was a Nazi collaborationist. Chevalier's last visit to Argentina was in 1925, when he and his then wife, Yvonne Vallee, formed part of a musical review at the Portena Theatre.

Chevalier has already been signed for radio broadcasts on the Mundo network, with Glenn cosmetics footing the bill. Although the $10 admission scale is inordinately high for a Buenos Aires theatre, it is thought that the personal appearances will be sold out before Chevalier gets to Buenos Aires, particularly with radio helping to publicize his coming.

Benoit-Levy Sets French Ballet Pix for U.S. Tele

Paris, July 3.

Jean Benoit-Levy, after giving up his post as UN film director, is now working in a French television studio putting a series of ballets on film for stateside and French televising. He has organized a special ballet troupe for the pictures, called "Ballets of France," with Leone Mail doing the choreography and Janine Charat, Miskovitch, Serge Peraut and Pynett the terp leads. Most of the ballets are new, with Jean Weinger, Richard Blareau and Janine Rueff doing the music.

Of the 13 packages of 30 minutes each, one is being devoted to the mime talent of thesper Jean-Louis Barrault, who will do two pantomimes based on the character Baptiste from the pic "Children of Paradise."

'Rose Marie on Ice' Again Sock in London Opening

London, July 10.

Tom Arnold presented his musical spectacle, "Rose Marie on Ice," for the second year running at Harringay Arena, July 5, with practically the same cast, headed by Barbara Ann Scott, Michael Kirby, Heinie Brock. Newcomer is Valerie Moon. Gerald Palmer is again responsible for the stage direction, and orchestra is conducted by Reginald Swinney, who also adapted the musical score.

Show, which cost $140,000, is lavishly mounted, has an excellent singing and skating chorus, and looks likely to repeat its last year's success, getting an ovation at the premiere.

Swiss Prep 3-Yr. TV Trial Period

Zurich, July 3.

Swiss experimental TV service for three years is being contemplated, during which the P. T. T. (Swiss Postal Authority) will run a transmitter on the Uetliberg (a foothill in Zurich) and the Swiss Broadcasting Corp. is to be in charge of programming. Film studio Bellerive will be rented for this purpose. This is one of the only two studios in Zurich, and will pose a serious problem for film producers like Lazar Wechsler, who is dependent on such space for his activities, as well as the rest of the Swiss film industry.

Insofar as financing is concerned, the whole three-year period will be covered by a total of 4,000,000 francs ($920,000), of which the federal government will contribute 1,500,000. A final decision on this matter will be made by the government this fall.

At the moment there exists a television commission under direction of the director general of the Swiss Post-office (Postmaster General). In addition, there is to be another commission which is to survey the cultural basis for TV in contrast to the technical, business and legal ends being attended to by the other group.

Swedes Tab 'Sunset Blvd.' Best '50-'51 Foreign Pic

Stockholm, July 3.

Film critics throughout Sweden have voted Paramount's "Sunset Boulevard" the best foreign picture screened during the 1950-51 season. Runnersup were "Orphee" (France), "All About Eve" (20th), "Un Si Jolie Petit Plage" (French), "Bitter Rice" (Italian), "La Ronde" (French), "Give Us This Day" (British), "All the King's Men" (Col), "Kind Hearts and Coronets" (British) and "Tomorrow Is Too Late" (Italian).

As for domestic product, the reviewers named "Medan Staden Sover" ("While the City Sleeps") the best Swedish film. A Svensk Filmindustri production, the pic concerns youthful criminals in Stockholm.

Current London Shows

(Figures show weeks of run)

London, July 10.

"Anthony"-"Caesar," St. Jas (10.)
"Blue for Boy," Majesty's (32).
"Carousel," Drury Lane (57).
"Come Live with Me," Vaude (4).
D'Oyly Carte, Savoy (10).
"Fancy Free," Pr. Wales (9).
"Folies Bergere," Hipp. (18).
"Gay's the Word," Saville (21).
"Hollow," Fortune (6).
"King's Rhapsody," Palace (94).
"Kiss Me, Kate," Coliseum (18).
"Knight's Mad'n Vic Pal (69).
"Latin Quarter," Casino (18).
"Little Hut," Lyric (46).
"London Melody," Empress (6).
"Love & Colonels," Wyndh'm (8).
"Man & Sup'rm'n," Prince's (21).
"Merry Wives," Old Vic (7).
"Penny Plain," St. Mart. (2).
"Reluctant Heroes," Wh'th (43).
"Ring Round Moon," Globe (67).
"Seagulls Sorrento," Apollo (56).
"Take It From Us," Adelphi (36).
"Three Sisters," Aldwych (11).
"To D'r'thy a Son," Garrick (33).
"Waters of Moon," H'ym'k't (11).
"Who Is Sylvia," Criterion (32).
"Who Goes There?" York (15).
"Winter's Tale," Phoenix (2).

CLOSED LAST WEEK

"Hamlet," New (8).
"Will Gentlemen," Strand (43).
"Worm's View," Comedy (219).

OPENING THIS WEEK

"Storks Don't Talk," Comedy.

German Quota Issue Still Wide Open Despite Much Industry Pro & Con

Frankfurt, July 10.

Bitter fight within the West German film industry on the screen quota issue reached a new high pitch this week, as two opposing factions made tremendous efforts to force a government decision favoring their side.

Both producers and distributors, favoring quota, as well as exhibitors, opposing, did their utmost to influence the Bundestag (lower house of the Bonn Parliament) which has to decide upon a screen quota law between July 9-11. Bundestag goes into its summer recess July 15 and won't convene again before next season, starting Aug. 1.

Quota issue, which is of major importance concerning free American film imports, has completely split the industry practically wrecking the top industry association, Spitzenorganization der Filmwirtschaft (SPIO). Germany became signatory to the general agreement on trade and tariffs (GAAT) at Torquay, England, earlier this year. GAAT treaty rules "should there be a screen quota" no further imports or restrictions are invokable by a government. Draft law envisages a 27% quota on local products, but if it fails to pass the Bundestag, free American and other foreign film imports in next season might also become unrealizable.

Draft law is sponsored by a coalition of Christian Democratic, Free Democratic and German parties but at the first Bundestag reading June 20 a Free Democratic spokesman expressed nonfavorance. Exactly a week later SPIO split when producers and distributors formed their own working association, Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFI) to counteract exhibs' anti-quota stand. SPIO chairman Theo Aulich resigned and became chairman of AFI.

This week "Quota Battle" reached the homestretch. On July 2 the exhibitors' association delivered a virtual ultimatum to the Bundestag press, radio and films committee rejecting the quota. Exhibs charged that the quota is unfeasible since good German pix do not have booking troubles. Adding the quota would force playing of inferior pix, exhibs charged it would lower the quality of German pix and at the same time would fail to get more people in theatres. They said the German public "with a healthy instinct" already had rejected arguments for forcible showing of German films.

Exhibs suggested that a market regulation must start with producers and distribs, and a board of "trustworthy" producers should be established for providing a flow of production of good German films. Meanwhile, in Wiesbaden, the producers' association rejected the exhibs' earlier claim that already between 28 and 30% of playing time is devoted to German.

Talent Policy Change At London Colony & Astor

London, July 10.

A change in cabaret policy at the Colony and Astor begins next Monday (16), at the conclusion of Georgia Gibbs' two-week stint. Hitherto, practice has been for one artist to double at both spots, but from now on separate acts are to be engaged.

Opening the new policy at the Astor will be Arthur Blake, currently playing at the Empire after a four-week cabaret season at Churchills. He's in for a month on a two-a-night basis.

Astor, which is a membership club, and had previously managed solely on liquor sales, is now to provide meals. Before 11 p. m., the normal cover charge of $3 will be waived, but in its place will be a $3 minimum dinner. After that time, the cover will operate.

The Colony, which will also be having a twice-nightly cabaret, tees off the new policy with Louise Howard, who has been booked for two weeks, and will be followed in turn by Betty Riley, Suzanne Miller and Sue Carson.

East Germany Film-Week In Berlin Turns Into Dud With Audience Apathetic

Berlin, July 3.

The Soviet-inspired Film-Week of the People's Democracies (Festwoche des Volks-Demokratischen Films), which ran here June 16-July 1, wasn't much of a hit. Participating countries were Poland, Czecho-Slovakia, Roumania, Hungary, China and Bulgaria. The showings took place in the Babylon Theatre, near Alexander Platz.

In the entrance hall of the theatre a large extra front had been erected where all kinds of slogans were displayed. One of the slogans read: "The Films of the Peoples' Democracies have a great Ideal. The Truth of the Soviet Film." Pictures of the presidents of the participating nations adorned the confronting walls of the lobby. Upon entering the theatre itself, the visitor's attention was immediately focused on the flower-decorated stage with its display of the flags of the participating countries centered around the Soviet flag.

A program of the day's film was given out, together with a brochure on all the films scheduled to be shown during the Film-Week. Gerhard Eisler supplied an introductory article for the brochure, ranting against the Western world and emphasizing that the film exchange between Soviet Russia and Germany would constitute a considerable help for the materialization of a United Germany. It concluded with a request for assistance in our fight against aggressors.

Audience wasn't too enthusiastic about the whole affair. There was a noticeable difference in comparison with the West Berlin film festival, where people showed real enthusiasm.

Africa Bush Natives Go For U.S. Oaters, Cartoons

Mombasa, Rhodesia, July 3.

Bongo - bongo notwithstanding, American western pix, as well as Mickey Mouse and Donald Duck cartoons are doing top biz with bush natives in Rhodesia Province in Central Africa. Musicals, however, especially those containing "hot jazz" numbers, are flops.

Bush natives in Rhodesia attend at least once a week such screenings in the numerous owners located all over that British colony. They're not interested in newsreels. A sports film, however, with a Negro participating, generates excitement regardless of what teams are playing.

HAVANA NITERIES WET

Havana, July 10.

Seasonal rains are starting to hurt two big outdoor niteries, Sans Souci and Tropicana, with the other of the Big 3, Montmartre, doing good business indoors.

Aussie Film to Handle Belge 3-Tint Gevacolor

Sydney, July 3.

Avondale, Aussie studio headed by Jack Bruce, has gotten Down Under rights to Gasvert's Gevacolor, a three-color Belgium process. It will be used extensively in this zone.

Bruce plans to import special processing equipment to handle production contract commitments. Meantime, prints would be flown to Denham, London, for processing and then returned. Bruce said that the three-color process was around 15% costlier than standard two-color process used here for a long time.

It's understood that Charles Chauvel, local producer associated with Avondale, will use Gevacolor in his forthcoming pic. Avondale will also use the process for a series of educational and commercial ad shorts.

ARG. DANCER FOR U.S. ICER

Havana, July 10.

Before taking off for Hollywood to make TV shorts, George Arnold signed Angela Olive, Argentine ballerina, to appear with his ice revue in the States.

She was formerly a featured dancer with the Alicia Alonso troupe.

'Skating Vanities' Set for U.S. Tour Bolstered by Many Foreign Acts

London, July 2.

For the first time in its history, the "Skating Vanities" revue, current at Empire Pool & Sports' Arena, will return to the States with a collection of foreign acts to bolster its 10th anniversary edition.

Booked so far by producer Harold Steinman, who has been scurrying all over Europe on a talent expedition, are Van Gompel, Belgian comedy skater; De Vos & Peperman, girl team specialising in solo and paired turns and o.o.'ed in Antwerp; Lothar Mueller, German acroballet and figure stylist; Kermond Bros., Australian knockabout comics, and Elvira Collins & Fernand Leemans, ice and roller performers who, before turning pro in 1949, annexed some three dozen world and national titles in both mediums.

The Kermond freres, featured skaters in the "Babes in the Wood on Ice" pantomime at Empress Hall past winter and in Tom Arnold's "Ice Express" at the Sports Stadium, Brighton, will drop their wheels for the American tour and will work as one of the vaude acts. Collins & Leemans, upon turning pro, copped the world's ice skating crown for pairs, at Brighton, 1940, and were pacted for a long tour in "Scandinavian Ice Revue," which played Scandia, Egypt, India, Singapore, Hong Kong and Europe.

Big London Run

London run represents the third straight year the show has summer-toured here. It opened June 18 and is skedded for six weeks, but with options, as in the past, it can stretch to eight. Rollery tee-off, in April, was at Antwerp, a new date with solid b.o. over 19 days. Another break-in town, Geneva (13 days), was weak, but third-time-around Zurich (15 days) was potent. In Paris (17 days), it ran into the big transportation strike and after the first three or four days biz was way off, despite the fact that the show was in for a third trip and had been building each year. Similarly, Milan, a new date (15 days), was a blank for which blame was placed on the sizzling election campaign.

As usual, "Vanities" will bypass the U. S. for its '52 edition opening. It will preem at Quebec City's new $3,000,000 Sports Palace next September, in connection with the Provincial Exposition, which has given the show an average of 100,000 customers in past. Its only other date previously in Canada has been Montreal, but this time there will be a split week in Ontario cities, according to Steinman.

New numbers for the 10th edition have been directed by Gae Foster of Roxy Theatre, N. Y., with other Roxyites engaged in production being Joan Personette, costume designer, and Anolyn Arden and Flo Kelly, Miss Foster's aides who routine the show on the road. Steinman, former manager of fighters King Levinsky and Johnny Paychek, created "Vanities" in 1942, and had tough going with the newly-styled roller idea until four or five years ago, when it started to click big.

Italo Listeners Sue Govt. Radio for Comm'l Shows

Genoa, July 3.

R.A.I., company which runs the Italian radio under government lease until 1952, is being sued for breach of contract by A.I.R.A., an association of Italian radio listeners, in a novel case currently being tried in Genoa courts. The listener group has charged that the Italian radio, which levies a fixed tax per radio each year, is violating its obligations by adding sponsored programs and lengthy commercials to its daily programs. To support its claims, the association has produced stacks of mail from other listeners all over Italy complaining about the amount of publicity carried daily by Italian sets.

R.A.I., on the other hand, has termed the charges "extravagant" and "inadmissible," claiming that payment of yearly subscription rates by listeners are not of a contractual nature, therefore not binding in program selection nor in matters of radio policy.

British Associate Put On WB's 'Charley' After Beef

London, July 10.

Warner Bros. has had to give in to Ministry of Labor and union demands and appoint a British associate producer on its production of "Where's Charley?" This follows a protest by the Assn. of Cine Technicians at the appointment of David Butler as director, because of the peculiar British nature of the subject.

Butler was granted a two-month labor permit for preliminary work, but the Ministry stipulated that the appointment of a British associate producer or associate director would be a condition of its extension.

Phil Brandon has now been assigned as associate producer on this Teddington Technicolor production and, as a result, Butler has been granted an extended work permit.

20 British Pix In Arg. Lissim Deal

Buenos Aires, July 10.

Argentina will see some 20 British films, as result of a distribution agreement signed by Wladimir Lissim, on behalf of Alexander Korda and London Films, with the Cinematografica Interamericana (Guthmann interests). This agreement relieves the British producer of any need to fight with the Argentine government to get import permits.

Battle will be up to Interamericana, which has many advantages on its side. Apart from producing pictures in Argentina, the outfit is distributing Argentine-made films all over the world, not only of its own production, but for Emelco, San Miguel, Mapol, Horvilleur and other studios. Their international distribution setup qualifies them for excellent bargaining with the Argentine government.

Of the 20 films covered by this agreement, the first four imports are to be "Tales of Hoffmann," "Odette Agent S.23," "The Winslow Boy" and "Seven Days to Noon." It's just possible that "Odette Agent S.23" might run into trouble with the Municipal Censorship Board, which doesn't like stories about Allied resistance during World War II.

AUSSIE LEGIT BOOMS; ICE SHOW IS BIG DRAW

Sydney, July 3.

Legit is booming Down Under. Biggest draw in a long time is the British comedy, "Worm's Eye View," at the Royal here, for J. C. Williamson. Looks like it will stay at least six months. This one also scored solidly in Melbourne.

Cyril Ritchard and Madge Elliott have struck at the jackpot with a revival of Noel Coward's "Private Lives" for the Williamson-Fuller combo. Show is playing at the Palace here to a $3 top.

Hottest show is David N. Martin's "Ice Follie," at the Tivoli here. Seats are now selling three months in advance — first time this has ever happened Down Under. "Follie" should do a year solid here and means the exit of Tivoli vaude for that term.

In Melbourne, "Brigadoon" is in its fourth month at His Majesty's for J. C. Williamson and continues. At the Comedy, same city, under same management, Evelyn Laye and Frank Lawton are pulling them in with "September Tide."

Lezama Heads Mono Pix Setup in Mexico

Luis Lezama, onetime manager for RKO in Mexico, has been named manager of Monogram Pictures de Mexico, by Norton V. Ritchey, prez of Monogram International Corp.

He replaces Max Gomez, who recently resigned.

Syndicate Halls Eyeing 3 More British Vauders

London, July 3.

It's rumored here that Syndicate Halls is likely shortly to acquire the Palace, Plymouth; Hippodrome, Aldershot; and Empire, Kingston. Latter two are owned by indie Stanley Watson.

Fact that these houses are booked by Gerard Heath, who was recently appointed chairman of SH, adds credence to the story. Deal involves around $900,000, and if it materialises, SH will control eight houses.

Tearle-'House' Revival Shapes as London Hit; Eire 'Passing Day' Slim

London, July 10.

Henry Sherek revived Arthur Pinero's "His House in Order" at the New Theatre, last Friday (6), with Godfrey Tearle starring in role created 42 years ago by George Alexander, for whom Tearle was understudy. Mary Kerridge plays the femme lead, with other parts taken by Sebastian Shaw, Joan Haythorne, George Merritt, Wynne Clark. John Counsell is director.

Show looks set for a prosperous run, on basis of favorable opening night reception and press. Tearle was acclaimed, with Miss Kerridge and Shaw also outstanding. Production is first-rate.

George Shields' dramatic comedy, "The Passing Day," recently staged at the Lyric, Hammersmith, was presented by C.E.M.A. of Northern Ireland at the Ambassadors July 3, in cooperation with the Arts Council. It is a richly human play of a smalltown storekeeper who disinherits his wife in spite, and dies before he can change his will back to her expectations.

Joseph Tomelty heads a first-rate cast of Irish players, and the show is adroitly directed by Tyrone Guthrie. It received a fine reception, but its appeal is limited to specialised audiences, owing to the unknown names.

ARGENTINE VIDEO SEEN SET TO GO BY OCTOBER

Buenos Aires, July 3.

Argentina is to have television before the end of the year. The transmitters and 10,000 receivers are to be supplied by the International Telegraph & Telephone Co., with Radio Belgrano taking over management of the first video station.

This is another triumph for the Belgrano network's president, Jaime Yankelevich, who is at the same time president of the Argentine Broadcasters Assn. He controls most broadcasting matters in Argentina now, with some supervision by Oscar Nicolini, Minister of Posts and Telecommunications, and by the President's wife, Eva Peron.

Television transmitter is to be erected on top of the Ministry of Public Works Bldg. on the Avenida 9 de Julio. Very probably one of the first events to be televised will be the Oct. 17 celebrations, fifth anniversary of Peron's reinstatement in power after a short-lived ousting in 1945.

Burstyn Buys 'Millionaire' During Rome Filming O.O.

Rome, July 3.

Joseph Burstyn, in Italy for four weeks seeing Italian films for possible distribution in the States, bought "Napoli Millionaire" ("Naples Millionaire,") which he will have ready for showing next season. Pic is a comedy of the post-war era in Naples, and was made entirely in that city. Cast is headed by Eduardo De Filippo, Italian stage-screen star, billed usually in Italy as just "Eduardo," the Italian counterpart of Charles Chaplin.

Burstyn saw films steadily during his stay here. However, under the new Italo-American motion picture trade pact, the Italians expect to set up an office of their own in New York for the subsequent distribution of some 15 or 20 Italo pix per year. Details for this organization have not been completed as yet, but it's possible that a number of top products are slated for this group.

West Germans Map New Co-Production Picture Deals With Foreign Filmers

By GEORGE F. GAAL

Frankfurt, July 3.

West German film producers, hard-pressed for months by the lack of backing for pix production, are increasingly going into the co-production business with foreign producers after they discovered that such operation pays off well—and helps them stay in existence.

Present trend towards this type of film-making includes co-production with Mexican, British, French, Austrian and Italian producers. Co-production with U. S. producers is also being envisaged. This "new deal" production scheme has six important features:

(1) Production costs are divided between German and foreign producers, thus the Germans have better chances in obtaining backing.

(2) Co-production increases the foreign markets of German pix.

(3) Exports of such films help the federal government in earning foreign currency.

(4) The export increase facilitates getting government credits.

(5) Exhibitors give preference in bookings for co-produced pix over entirely German-made films, which are usually of inferior quality.

(6) Co-production provides for the making of better films.

The most important present development in this field is the establishment of co-production with Mexico. With German collaboration, this was initiated by Mexican producer Rudolf Loewenthal.

He signed an agreement with the Berlin production company of his former collaborator, Carl Froehlich, which calls for the co-production of two films. One will be produced in Mexico before the end of this year, while the second is scheduled to be shot in Berlin, early in 1952. Loewenthal is presently touring other production centres, in Hamburg and Berlin, negotiating with German producers for similar deals and meeting top government officials.

British Tie

Another co-production contract was signed between the independent British producer Jain Greene McCormick and the newly-founded E"EGEO-Film, of Munich. Deal is for one film, tentatively titled "Escape to Nowhere," with Jack Lee directing. Lee also directed "Wooden Horse," produced by Sir Alexander Korda in Germany two years ago. Planned cast will include Robert Cummings, Nadja Gray and Ilse Werner. Contract would give Junior-Film a cut of foreign earnings. Super-Verleih will distribute.

Director Reinhold Schuemel, who emigrated to the U. S. to escape the Nazis, returned to Hamburg recently and will do one pic for Friedrich A. Mainz's Fama-Standard Film, titled "Weekend in Paradise." Mainz is board chairman of the recently organized $1,000,000 Europa Filmverleih, a production-distribution outfit in which Monogram-International, of N. Y., Lux-Film, of Rome, and Associated British Pathe Ltd., of London, are also shareholders. Company's primary plan is also for foreign co-production.

Co-filming with French producers is also being planned, partly as the result of the French-German film agreement, which calls for such deals. One such pic, "Bluebeard," starring Cecile Aubrey and Hans Albers, was completed in Munich's Geiselgasteig studios earlier this year. Similar plans exist with Italy, while co-production with Austrian producers is practically continuous.

Mex. Pix Production Seen Limited to 100 This Year

Mexico City, July 3.

Mexican pic production this year isn't expected to exceed 100, as the business seemingly learned a lesson from the all-high output of 120 in 1950. Only a handful of that crop had any boxoffice draw.

Reduced 1951 production figure is predicated on the 57 pix completed by June 30. Trade has good hopes of reasonably good biz from several of these. Trade's own bank, the semi-official Banco Nacional Cinematografico, aided production of 24 of the pix made during the first half of this year, totally financing 12 of them, and partially providing coin for 12 others.

Germany 'Voice' Sked Curtailed

Frankfurt, July 3.

The agreement calling for the curtailment of "Voice of America" broadcasts over networks in the U. S. zone of Germany went into effect July 1, following the U. S. High Commission's bow to German demands that compulsory "Voice" broadcasts be stopped.

Present contractual arrangement calls for cutting the daily "Voice" broadcasts from 30 to 15 minutes over Radio Munich, Radio Bremen, Radio Frankfurt and South-German Radio, in Stuttgart. However, webs will retain an additional 30-minute special broadcast on Saturdays, contents of which they may choose from available material, such as news, plays or music programs. All four stations decided to take music programs for that time.

U. S. Land (State) Commission broadcasts, such as the Wuerttemberg-Baden Land Commission's Monday night commentary programs, were also dropped.

Radio in the American Sector (RIAS) in Berlin, the network of the High Commission, however, will retain full "Voice" programs, consisting of the daily 30-minute casts, the twice-daily, 15-minute commentary or press review programs, the Saturday morning "Mail Call from Berlin and the Soviet Zone," as well as the Saturday "Prohibited Music from America" broadcasts. Latter two are aimed for the Soviet zone, as is generally the entire RIAS operation.

Move to cut "Voice" broadcasts was initialed last March in Bonn. It was proposed by Dr. Rudolf Vogel, chairman of the Bundestag's (lower house of Bonn parliament) committee for press, radio and films. At that time, U. S. authorities in Germany were considerably disturbed by these demands.

FRENCH PIX NAMES HYPO TREK TO ITALO STUDIOS

Genoa, July 3.

French film names in increasing numbers are trekking to Italian studios for pic stints. Though many of these trips are results of Franco-Italian co-production projects, in which both industries pool actors and technicians, an increasing number of Gallic personalities are here on an independent basis.

Currently at work in Milan on "Maria Luce" are Michel Auclair, Valentine Tessier and Michel Simon. Simon, previously here for two co-produced films ("Fabiola" and "La Beaute du Diable"), is in his first indie venture; Michel Auclair, popular via his "Manon" lead, recently worked in "Red Shirts," with Anna Magnani, in Rome. Charles Vanel, now shooting "Street of Evil," is a vet Italian films, having appeared in several since his success as the Mafia leader in "Mafia" a couple of years ago. Serge Reggiani, Italian-born French star, returned here for "Red Shirts"; Alain Cuny appeared in Curzio Malaparte's "Forbidden Christ" with Philipe Lemaire, another French actor who has appeared in other local pix.

Mex. Durango City Theatre Destroyed In 250G Fire

Mexico City, July 3

Teatro Principal, chief theatre of Durango City, was destroyed by a short-circuit fire during a performance by a road company. Nobody was hurt and there was no panic. The audience was calmed by warbling of the troupe and by the orchestra playing marches, while attaches guided customers to exits and safety.

Loss is estimated at $250,000. Theatre was one of the oldest and best in north central Mexico, as it had been frequently facelifted.

'Variety's' Quarterly Film Reviews Index

(March 28, 1951—June 27, 1951)

Miniature Film Reviews and credits on all U.S. and British pictures reviewed in VARIETY during the second three months of 1951. Date indicates that issue of VARIETY in which each review appeared. A similar Index to Film Reviews will be published quarterly.

According to Mrs. Hoyle

Mild programmer for lower half of double bills.

Monogram release of Barney Gerard production. Stars Spring Byington; features Anthony Caruso, Brett King, Tanis Chandler, Stephen Chase, Robert Karnes, Tristram Coffin, James Flavin. Directed by Jean Yarbrough. Screenplay, W. Scott Darling and Barney Gerard; adapted from Good Housekeeping novelette by Jean L. Owen; camera, Harry Neumann; editor, Roy V. Livingston. Previewed June 13, '51. Running time, 60 MINS.

Mrs. Hoyle .... Spring Byington
Morgana .... Anthony Caruso
Slattery .... Brett King
Angela Brown .... Tanis Chandler
[illegible] Guthrie .... Stephen Chase
Regan .... Robert Karnes
Pat Donahue .... Tristram Coffin
Prosecuting Atty .... James Flavin
[illegible] .... Paul Bryar
Charlie .... Charles Williams
Gordon Warren .... Harry Lauter
Rev. Haverford .... Michael Whalen
Minister .... Leander de Cordova
Hotel Clerk .... Wilbur Mack
Watchman .... Frank Jaquet
Court Attendant .... Marcello [illegible]
Bailiff .... Baron James Lichter
Police Officer in Hospital .... Joey Lee
Clerk of Court .... Ted Stanhope
Detectives .... Don Harvey, Rory Mallinson

(Reviewed June 20, 1951.)

Ace in the Hole

Grim melodrama of reportorial opportunist and a cave-in victim.

Paramount release of Billy Wilder production. Stars Kirk Douglas; features Jan Sterling, Bob Arthur, Porter Hall. Directed by Wilder. Written by Wilder, Lesser Samuels, Walter Newman; camera, Charles B. Lang; music score, Hugo Friedhofer; editor, Arthur Schmidt. Tradeshown April 30, '51. Running time, 111 MINS.

Charles Tatum .... Kirk Douglas
Lorraine .... Jan Sterling
Herbie Cook .... Bob Arthur
Jacob Q. Boot .... Porter Hall
Mr. Federber .... Frank Cady
Leo Minosa .... Richard Benedict
Sheriff .... Ray Teal
Nagel .... Lewis Martin
Papa Minosa .... John Berkes
Mama Minosa .... Frances Dominguez
Deputy Sheriff .... Gene Evans
Smollett .... Frank Jaquet
Miller .... Harry Harvey
Dr. Hilton .... Bob Bumpas
Indian Announcer .... [illegible]
Mrs. Federber .... Geraldine Hall
Nagel .... Richard Gaines

(Reviewed May 9, 1951.)

A Streetcar Named Desire

Vivien Leigh, Marlon Brando starred in sock pic version of Pulitzer Prize play. Word-of-mouth should build it.

Warner Bros. release of Charles K. Feldman production. Stars Vivien Leigh, Marlon Brando; features Kim Hunter, Karl Malden. Directed by Elia Kazan. Screenplay, Tennessee Williams; adapted from Williams stage play by Oscar Saul; camera, Harry Stradling; music, Alex North; editor, David Weisbart; music direction, Ray Heindorf. Tradeshown in N. Y. June 15, '51. Running time, 122 MINS.

Blanche .... Vivien Leigh
Stanley .... Marlon Brando
Stella .... Kim Hunter
Mitch .... Karl Malden
Steve .... Rudy Bond
Pablo .... Nick Dennis
Eunice .... Peg Hillias
A Collector .... Wright King
A Doctor .... Richard Garrick
The Matron .... Ann Dere
Mexican Woman .... Edna Thomas

(Reviewed June 20, 1951.)

Along the Great Divide
(SONG)

Just fair western entertainment, but with Kirk Douglas, Virginia Mayo and exploitation angles.

Warners release of Anthony Veiller production. Stars Kirk Douglas, Virginia Mayo, John Agar, Walter Brennan; features Ray Teal, Hugh Sanders, Morris Ankrum, James Anderson, Charles Meredith. Directed by Raoul Walsh. Screenplay, Walter Doniger, Lewis Meltzer; from story by Doniger; camera, Sid Hickox; editor, Thomas Reilly; music score, David Buttolph. Tradeshown April 24, '51. Running time, 88 MINS.

Len Merrick .... Kirk Douglas
Ann Keith .... Virginia Mayo
Billy Shear .... John Agar
Pop Keith .... Walter Brennan
Lou Gray .... Ray Teal
Frank Newcombe .... Hugh Sanders
Ed Roden .... Morris Ankrum
Dan Roden .... James Anderson
The Judge .... Charles Meredith

(Reviewed May 2, 1951.)

Apache Drums
(COLOR)

Frontier-days western with good climax, strong title and color to rate b.o.

Universal release of Val Lewton production. Stars Stephen McNally, Coleen Gray; features Willard Parker, Arthur Shields. Directed by Hugo Fregonese. Screenplay, David Chandler from "Stand at Spanish Boot" by Harry Brown; camera (Technicolor), Charles P. Boyle; music, Hans J. Salter; editor, Milton Carruth. Previewed April 17, '51. Running time, 74 MINS.

Sam Leeds .... Stephen McNally
Sally .... Coleen Gray
Joe Madden .... Willard Parker
Reverend Griffin .... Arthur Shields
Lt. Glidden .... James Griffith
Pedro-Peter .... Armando Silvestre
Mrs. Keon .... Georgia Backus
[illegible] .... Clarence Muse
Betty Careless .... Ruthelma Stevens
Bert Keon .... James Best
Chacho .... Chinto Guzman
Mr. Keon .... Ray Bennett

(Reviewed April 25, 1951.)

Appointment With Danger

Good Alan Ladd action melodrama with okay b.o. prospects.

Paramount release of Robert Fellows production. Stars Alan Ladd, Phyllis Calvert; features Paul Stewart, Jan Sterling, Jack Webb. Directed by Lewis Allen. Written by Richard Breen and Warren Duff; camera, John F. Seitz; editor, LeRoy Stone; music, Victor Young. Tradeshown April 5, '51. Running time, 90 MINS.

Al Goddard .... Alan Ladd
Sister Augustine .... Phyllis Calvert
Earl Boettiger .... Paul Stewart
Dodie .... Jan Sterling
Joe Regas .... Jack Webb
Paul Ferrar .... Stacy Harris
George Soderquist .... Henry Morgan
David Goodman .... David Wolfe
Maury Ahearn .... Dan Riss
Taylor (Fingerprint) .... Harry Antrim
Mother Ambrose .... Geraldine Wall
Leo Cronin .... George J. Lewis
Gene Gomez .... Paul Lees

(Reviewed April 18, 1951.)

As Young As You Feel

Fairly amusing companion feature for general bookings.

20th-Fox release of Lamar Trotti production. Stars Monty Woolley, Thelma Ritter, David Wayne, Jean Peters; features Constance Bennett, Marilyn Monroe, Allyn Joslyn, Albert Dekker, Clinton Sundberg, Minor Watson. Directed by Harmon Jones. Screenplay, Lamar Trotti based on story by Paddy Chayefsky; camera, Joe MacDonald; editor, Robert Simpson; music, Cyril Mockridge. Tradeshown May 25, '51. Running time, 77 MINS.

John Hodges .... Monty Woolley
Della Hodges .... Thelma Ritter
Joe .... David Wayne
Alice Hodges .... Jean Peters
Lucille McKinley .... Constance Bennett
Harriet .... Marilyn Monroe
George Hodges .... Allyn Joslyn
Louis McKinley .... Albert Dekker
Frank Erickson .... Clinton Sundberg
Cleveland .... Minor Watson
Conductor .... Ludwig Stossel
Margaret .... Renie Riano
Gallagher .... Wally Brown
Willie .... Rusty Tamblyn
Saltonstall .... Roger Moore

(Reviewed June 6, 1951.)

Bandits of El Dorado
(SONGS)

Routine oater for lower half of duals.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, George J. Lewis, Fred Sears, Mustard & Gravy. Directed by Ray Nazarro. Screenplay, Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky; music, Ross Di Maggio. At New York Theatre, N. Y., dual, June 27, '51. Running time, 56 MINS.

Steve Carson .... Charles Starrett
Smiley Burnette .... Smiley Burnette
Jose Varga .... George J. Lewis
Captain Henley .... Fred Sears
Charles Bruton .... John Dehner
Morgan .... Clayton Moore
Sterling .... John Doucette
Tucker .... John Doucette
Paul .... Max Wagner
Spade .... Henry Kulky
And Mustard and Gravy

(Reviewed June 27, 1951.)

Best of the Badmen
(COLOR)

"Best of the Badmen" (Col-Post-Civil War western with fair chances in general action field.

RKO release of Samuel Bischoff (Herman Schlom) production. Stars Robert Ryan, Claire Trevor, Jack Buetel; Robert Preston; features Walter Brennan, Bruce Cabot, John Archer, Lawrence Tierney, Barton MacLane. Directed by William D. Russell. Screenplay, Robert Hardy Andrews and John Twist, from story by Andrews; camera (Technicolor), Edward Cronjager; editor, Desmond Marquette; music, Paul Sawtell. Tradeshown April 25, '51. Running time, 83 MINS.

Jeff Clanton .... Robert Ryan
Lily .... Claire Trevor
Bob Younger .... Jack Buetel
Matthew Fowler .... Robert Preston
"Doc" Butcher .... Walter Brennan
Cole Younger .... Bruce Cabot
Curley Ringo .... John Archer
Jesse James .... Lawrence Tierney
Joad .... Barton MacLane
Frank James .... Tom Tyler
Jim Younger .... Bob Wilke
John Younger .... John Cliff
Lieutenant .... Lee MacGregor
Peter .... Emmett Lynn
Wilson .... Carleton Young

(Reviewed May 2, 1951.)

The Brave Bulls

Authentic screen treatment of best-selling novel. Offbeat, exploitable booking for key cities.

Columbia release of Robert Rossen production. Stars Mel Ferrer; features Anthony Quinn, Miroslava, Eugene Iglesias, José Torvay, Charlita, Bernie Gozier. Directed by Rossen. Screenplay, John Bright, based on novel by Tom Lea; camera, Floyd Crosby, James Wong Howe; editor, Henry Batista. Previewed April 13, '51. Running time, 106 MINS.

Luis Bello .... Mel Ferrer
Linda de Calderon .... Miroslava
Raul Fuentes .... Anthony Quinn
Pepe Bello .... Eugene Iglesias
Eladio Gomez .... José Torvay
Raquelita .... Charlita
Yank Delgado .... Jose Luis Vasquez
Loco Ruiz .... Alfonso Alvirez
Pancho Perez .... Alfredo Aguilar
Monkey Garcia .... Francisco Balderas
[illegible] .... Pepe Lopez
Enrique .... [illegible]
Little White .... Jose Mesa
Goyo Salinas .... Vicente Cardenas
Abundio de la O .... Manuel Orozco
Pacho .... Esteban Dominguez
Tamarpo Cone .... Silviano Sanchez
Lara .... Francisco Reiguera
Don Alberto Iriarte .... E. Arozamena
Rodolfo Vega .... Luis Corona
Tenora Bello .... Esther Luquin
Chona .... M. de J. Aguilar
Alfredo Bello .... [illegible]
Pablo .... Delfino Morales
Lola .... Rita Conde
Don Tiburcio Balbuena .... Ramon D. Mena
Hamacha .... Fanny Schiller
Don Felix Aldemas .... Fernando Del Valle

(Reviewed April 18, 1951.)

Bullfighter and the Lady
(SONGS)

Well-done action drama against Mexican bullring setting. Good b.o.

Republic release of John Wayne production. Stars Robert Stack, Joy Page, Gilbert Roland; features Virginia Grey, John Hubbard, Katy Jurado. Associate producer and director, Budd Boetticher. Screenplay, James Edward Grant; story, Boetticher and Ray Nazarro; camera, Jack Draper; music, Victor Young; cont. Young and Jack Elliott; editor, Richard L. Van Enger. Previewed April 26, '51. Running time, 87 MINS.

Chuck Regan .... Robert Stack
Anita de la Vega .... Joy Page
Manolo Estrada .... Gilbert Roland
Lisbeth Flood .... Virginia Grey
Barney Flood .... John Hubbard
Chelo Estrada .... Katy Jurado
Antonio Gomez .... Antonio Gomez
Juanillo .... Ismael Perez
Jose .... Rodolfo Acosta
Dr. Sierra .... Ruben Padilla
Pepe Mora .... Dario Ramirez

(Reviewed May 2, 1951.)

Captain Horatio Hornblower
(BRITISH)
(Color)

Gregory Peck, Virginia Mayo in British naval thriller; sure of b.o. success in U. S.

WB release of Warner Brothers-First National production. Stars Gregory Peck, Virginia Mayo. Directed by Raoul Walsh. Screenplay, Ivan Goff, Ben Roberts, Aeneas MacKenzie; adapted by C. S. Forester from his novel; camera, Guy Green; editor, Jack Harris; Technicolor adviser, Joan Bridge; music, Robert Farnon. At Warner theatre, London. Running time, 116 MINS.

Capt. Horatio Hornblower .... Gregory Peck
Lady Barbara Wellesley .... Virginia Mayo
Lieut. William Bush .... Robert Beatty
Lieut. Gerard .... Terence Morgan
Lieut. Crystal .... James Kenney
Midshipman Longley .... James Robertson Justice
Quist .... James Robertson Justice
Polwheal .... Richard Hearne
Gundarsen .... Michael Dolan
Mr. Harrison .... Stanley Baker
Don Garcia .... Richard Johnson
Don Julian .... Alec Mango

(Reviewed April 18, 1951.)

Cavalry Scout
(COLOR)

Good adventure yarn which should please action fans.

Monogram release of Walter Mirisch production. Stars Rod Cameron; features Audrey Long, Jim Davis, James Millican. Directed by Lesley Selander. Story and screenplay, Dan Ullman; additional dialog, Thomas Blackburn; camera (Cinecolor), Harry Neumann; editor, Richard Heermance; music, Marlin Skiles. Previewed April 12, '51. Running time, 78 MINS.

Kirby Frye .... Rod Cameron
Claire .... Audrey Long
Lt. Spaulding .... Jim Davis
Martin Gavin .... James Millican
Wolfe .... James Arness
Varney .... John Doucette
[illegible] Williams .... William Phillips
Col. Drumm .... Stephen Chase
Corporal .... Rory Mallinson
General Sherman .... Eddy Waller
Sgt. [illegible] .... Frank Wilcox
Col. Peaslee .... Cliff Clark

(Reviewed April 18, 1951.)

China Corsair

Fast-action escapist yarn okay for b.o.

Columbia release of Rudolph C. Flothow production. Stars Jon Hall; features Lisa Ferraday, Ron Randell, Doug[illegible]

Circle of Danger
(BRITISH)

Slow melodrama, but costars Ray Milland and Patricia Roc will help at b.o.

Eagle Lion Classics release of Coronado (Joan Harrison) production. Stars Ray Milland, Patricia Roc; features Marius Goring, Hugh Sinclair, Naunton Wayne. Directed by Jacques Tourneur. Screenplay, Philip MacDonald; camera, Oswald Morris; editor, Alan Osbiston. Tradeshown in N. Y., March 26, '51. Running time, 86 MINS.

Clay Douglas .... Ray Milland
Elspeth Graham .... Patricia Roc
Sholto Lewis .... Marius Goring
Hamish MacArran .... Hugh Sinclair
Reggie Sinclair .... Naunton Wayne
Mrs. MacArran .... Marjorie Fielding
Llewellyn .... Edward Rigby
Fowlace "Pape" Llewellyn .... John Bailey
Colonel Fairbairn .... Colin Gordon
Bubbles Fitzgerald .... Dora Bryan
Bert Oakshott .... Michael Brennan
Oliver .... Reginald Beckwith

(Reviewed March 28, 1951.)

Colorado Ambush

Fair Johnny Mack Brown oater for lower half of duals.

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown; features Myron Healey, Lois Hall, Tommy Farrell. Directed by Lewis Collins. Screenplay, Myron Healey; camera, Gilbert Warrenton; editor, Fred Maguire. At New York Theatre, N. Y., dual, May 1, '51. Running time, 52 MINS.

Johnny .... Johnny Mack Brown
Chet Murdock .... Myron Healey
Janet Williams .... Lois Hall
Terry Williams .... Tommy Farrell
[illegible] Star .... Christine McIntyre
Cass .... Lee Roberts
B. Williams .... Marshall Bradford
Sheriff Ed Lowery .... Lyle Talbot

(Reviewed May 9, 1951.)

Comin' Round the Mountain
(SONGS)

Below-par Abbott & Costello comedy, helped some by presence of Dorothy Shay and her hillbilly songs.

Universal release of Howard Christie production. Stars Bud Abbott, Lou Costello, Dorothy Shay; features Kirby Grant, Joe Sawyer, Glenn Strange, Ida Moore. Directed by Charles Lamont. Written by Robert Lees and Frederic I. Rinaldo; additional dialog, John Grant; camera, George Robinson; music direction, Joseph Gershenson; editor, Edward Curtiss. Previewed June 12, '51. Running time, 76 MINS.

Al Stewart .... Bud Abbott
Wilbert .... Lou Costello
Dorothy McCoy .... Dorothy Shay
Clark Winfield .... Kirby Grant
Kalem McCoy .... Joe Sawyer
Devil Dan Winfield .... Glenn Strange
Granny McCoy .... Ida Moore
Clora McCoy .... Shaye Cogan
Matt [illegible] McCoy .... Guy Wilkerson
Luke McCoy .... Bob Easton
Jasper Winfield .... Slats Taylor
Aunt Huddy .... Margaret Hamilton
Judge .... Russell Simpson

(Reviewed June 20, 1951.)

Danger Zone

Lightweight action whodunit; will do for bottom matings.

Lippert release of William Berke (Spartan) production. Stars Hugh Beaumont, Edward Brophy, Richard Travis; features Tom Neal, Virginia Dale, Paula Drew, Pamela Blake. Directed by William Berke. Screenplay, Julian Harmon; original, Louis Morheim and Herbert Margolis; camera, Jack Greenhalgh; editor, Carl Pierson; Harry Reynolds, music. Bert Shefter. At New York Theatre, N. Y., June 7, '51. Running time, 55 MINS.

Dennis O'Brien .... Hugh Beaumont
Professor Sheker .... Edward Brophy
[illegible] Bruger .... Richard Travis
Silver Speedy .... Tom Neal
Vicki Jason .... Pamela Blake
Claire Underwood .... Virginia Dale
Larry Dunlap .... Ralph Sanford
Sheila Jason .... Paula Drew
[illegible] .... Jack Reitzen
Roberts Man .... Edward Clark
Henry the Bartender .... Richard Monahan
Bud Becker .... Don Garner

(Reviewed June 13, 1951.)

Dear Brat

Mild family comedy involving further perfection of the original "Dear Ruth" characters.

Paramount release of Mel Epstein production. Stars Mona Freeman, Billy De Wolfe, Edward Arnold, Lyle Bettger; features Mary Philips, Natalie Wood. Directed by William A. Seiter. Written by Devery Freeman; camera, John F. Seitz; editor, Alma Macrorie. Tradeshown April 18, '51. Running time, 82 MINS.

Miriam .... Mona Freeman
Albert .... Billy De Wolfe
Senator Wilkins .... Edward Arnold
Baxter .... Lyle Bettger
Mrs. Wilkins .... Mary Philips
Pauline .... Natalie Wood
Bud .... William Reynolds
Mr. Creevy .... Frank Cady
Dora .... Lillian Randolph
Mrs. Baxter .... Irene Winston
Clara .... Patty Lou Arden

(Reviewed April 25, 1951.)

Emperor's Nightingale
(CZECH-MADE)
(COLOR)

Hans Christian Andersen fable, done mainly with puppets, made into novel pic, with English narration; ideal for art houses.

William L. Snyder production and release. Directed by Jiri Trnka. Based on Hans Christian Andersen story. English narration, Phyllis McGinley; narrated by Boris Karloff; music, Vaclav Trojan, played by Philharmonic Symphony under Otakar Parik. Previewed in N. Y., May 11, '51. Running time, 70 MINS.

(Reviewed May 16, 1951.)

Excuse My Dust
(SONGS—COLOR)

Comedy with songs, sparked by Red Skelton into neat b.o. possibilities.

Metro release of Jack Cummings production. Stars Red Skelton, Sally Forrest, Macdonald Carey; features William Demarest, Monica Lewis, Raymond Walburn. Directed by Roy Rowland. Written by George Wells; camera (Technicolor), Alfred Gilks; editor, Irving Warburton; songs, Arthur Schwartz and Dorothy Fields; musical direction, George Stoll; orchestrations, Leo Arnaud, Skip Martin; choreography, Hermes Pan. Tradeshown May 16, '51. Running time, 82 MINS.

Joe Belden .... Red Skelton
Liz Bullitt .... Sally Forrest
Cyrus Random, Jr. .... Macdonald Carey
Harvey Bullitt .... William Demarest
Daisy Lou Schultz .... Monica Lewis
Mayor Fred Haskell .... Raymond Walburn
Mrs. Belden .... Jane Darwell
Mrs. Matilda Bullitt .... Lillian Bronson
Ben Parrot .... Guy Anderson
Cyrus Random, Sr. .... Paul Harvey
Mrs. Cyrus Random, Sr. .... Marjorie Wood
Horace Ansler .... Lee Scott
Bert .... Alex Gerry
Nick Toone .... Jim Hayward
Race Judge .... Will Wright

(Reviewed May 23, 1951.)

Fabiola
(FRENCH-ITALIAN)
(COLOR)

English-dubbed version of a Franco-Italian spectacle film; good exploitation values.

United Artists release of Jules Levey presentation of Universalia de Salvo d'Angelo production. Stars Michele Morgan, Henri Vidal, Michel Simon; features Gino Cervi, Elisa Cegani, Massimo Girotti. Directed by Alessandro Blasetti. Screenplay, Blasetti, from book by Nicholas Cardinal Wiseman; English-dubbed version adapted by Marc Connelly and Fred Pressburger; music, Enzo Masetti. Previewed May 2, '51. Running time, 96 MINS.

Fabiola .... Michele Morgan
Fabius .... Michel Simon
Fulvius .... Louis Salou
Fabiola's Cousin .... Elisa Cegani
Quadratus .... Gino Cervi
Eva .... Elisa Cegani
Sebastian .... Massimo Girotti

(Reviewed May 9, 1951.)

Father Takes the Air

Program comedy for lowercasing in dual situations.

Monogram release of Peter Scully production. Stars Raymond Walburn; features Walter Catlett, Gary Gray, Florence Bates, Barbara Brown, M'liss McClure, James Brown. Directed by Frank McDonald. Screenplay, D. D. Beauchamp; camera, William Sickner; editor, Carlton Sand. Previewed June 11, '51. Running time, 61 MINS.

Henry Latham .... Raymond Walburn
Mayor Colton .... Walter Catlett
David Latham .... Gary Gray
Minerva Bobbin .... Florence Bates
Mrs. Latham .... Barbara Brown
Barbara Latham .... M'liss McClure
Bob .... James Brown
George Colton .... George Nokes
Bennett .... Carl Milletaire
Sonny .... Tom Dugan
Haggerty .... Billy Benedict
Turnbull .... Joe Hernandez
Ronaldo .... Jean Valerie
Miss Wells .... Maxine Semon

(Reviewed June 20, 1951.)

The Fat Man

Fair mystery melodrama for general situations, based on characters in radio series.

Universal release of Aubrey Schenck production. Stars J. Scott Smart; features Julie London, Rock Hudson, Clinton Sundberg, Jayne Meadows, John Russell, Jerome [illegible]

(Continued on page 18)

NOTHING WRONG WITH THE MOVIES THAT AN M-G-M MUSICAL CAN'T CURE!

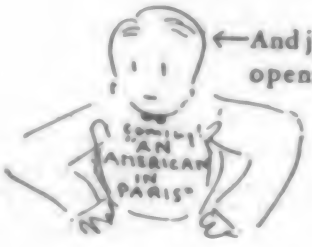
M-G-M's TECHNICOLOR MUSICAL PARADE MARCHES ON!

At press time M-G-M launched its famed "Show Boat". First 3 days does "Caruso" and "King Solomon" biz in Frisco. Best in 6 years in Detroit. Tops M-G-M's biggest in Philly, Atlantic City and Wildwood, N.J. Following "Show Boat" comes still another M-G-M Technicolor Musical smash, "Rich, Young and Pretty". Previewed in neighborhood theatres East and West, audience surveys rate it tops for youthful talents, romance, great songs and sure-fire appeal. A lusty addition to M-G-M's great Technicolor Musical Hits!

★

M-G-M presents "RICH, YOUNG AND PRETTY" starring JANE POWELL - DANIELLE DARRIEUX WENDELL COREY - FERNANDO LAMAS - with Marcel Dalio - Una Merkel - Richard Anderson Jean Murat And Introducing VIC DAMONE - Color by Technicolor - Screen Play by Dorothy Cooper and Sidney Sheldon - Story by Dorothy Cooper - Directed by Norman Taurog

Produced by Joe Pasternak - An M-G-M Picture



←And just wait till he opens his mouth!

Extra! Unheralded, unannounced, two surprise Previews of M-G-M's famed "QUO VADIS" to thunderous ovations at Berkeley and Frisco, Cal. Truly the opening shots of a Fame to be heard 'round the world! (*See* LOOK, *out July 17th, for "Quo Vadis" section, biggest ever given a motion picture.*)

Film Reviews Index

Continued from page 16

rome Cowan, Emmett Kelly. Directed by William Castle. Screenplay, Harry Essex, Leonard Lee, from story by Lee; camera, Irving Glassberg; music, Bernard Green; editor, Edward Curtiss. Previewed March 26, '51. Running time, 77 MINS.

Fred Runyan ... J. Scott Smart
Pat Reed ... Julie London
Roy Clark ... Rock Hudson
Bill Norton ... Clinton Sundberg
Jane Adams ... Jayne Meadows
Gene Gordon ... John Russell
Lt. Stark ... Jerome Cowan
Ed Davis ... Emmett Kelly
Lew Gordon ... Lucille Barkley
Fletcher ... Robert Osterloh
Happy Stevens ... Harry Lewis
Shelly ... Teddy Hart

(Reviewed April 4, 1951.)

Fighting Coast Guard
(SONGS)

Standard actioner okay for action market.

Republic release of Joseph Kane production. Stars Brian Donlevy, Forrest Tucker, Ella Raines; features John Russell, Richard Jaeckel, William Murphy, Martin Milner, Steve Brodie, Hugh O'Brian, Tom Powers, Jack Pennick. Directed by Joseph Kane. Screenplay, Kenneth Gamet; story, Charles Marquis Warren; camera, Reggie Lanning; editor, Arthur Roberts; music, David Buttolph. Previewed April 26, '51. Running time, 86 MINS.

Commander McFarland ... Brian Donlevy
Bill Rourk ... Forrest Tucker
Louise Ryan ... Ella Raines
Barney Walker ... John Russell
Tony Jessup ... Richard Jaeckel
Sandy Jessup ... William Murphy
Al Prescott ... Martin Milner
Red Toon ... Steve Brodie
Tom Peterson ... Hugh O'Brian
Admiral Ryan ... Tom Powers
Coast Guardsman ... Jack Pennick
Desk Clerk ... Olin Howlin
Captain Adair ... Damian O'Flynn
Navy Captain ... Morris Ankrum
Commander Rogers ... James Flavin
Capt. Gibbs ... Roy Roberts
Myrtle ... Sandra Spence
Civilian Wrestler ... Eric Pedersen
And Sons of the Pioneers

(Reviewed May 2, 1951.)

Fingerprints Don't Lie

"Fingerprints Don't Lie" Low-budget meller for duals.

Lippert Pictures release of Sigmund Neufeld production. Stars Richard Travis, Sheila Ryan; features Syd Mason. Directed by Sam Newfield. Screenplay, Orville Hampton, from story by Rupert Hughes; camera, Jack Greenhalgh; editor, Harry Reynolds; music, Dudley Chambers. At New York theatre, N. Y., dual, week of April 3, '51. Running time, 57 MINS.

James Stover ... Richard Travis
Carolyn Palmer ... Sheila Ryan
Hype Dorton ... Sid Melton
Prosecutor ... Tom Neal
Nadine Connell ... Margia Dean
Lieut. Grayson ... Lyle Talbot
Frank Kolos ... Michael Whalen
Paul Moody ... Richard Emory
Brad Evans ... Rory Mallinson
King Sullivan ... George Eldredge
Connie Duval ... Dee Tatum
Rod Barenger ... Karl Davis
Syra ... Syra Marty
Edwin Monroe ... Forbes Murray
Forrest Taylor ... Zon Murray
Bailiff ... Roy Butler

(Reviewed April 11, 1951.)

The First Legion

Charles Boyer in film version of Emmet Lavery's play; dubious b.o. for general situations.

United Artists release of Douglas Sirk production. Stars Charles Boyer; features William Demarest, Lyle Bettger, Walter Hampden, Barbara Rush, Wesley Addy, H. B. Warner, Taylor Holmes, Leo G. Carroll. Directed by Sirk. Screenplay, Emmet Lavery, from his play of the same name; camera, Robert De Grasse; editor, Francis Lyon; music, Hans Sommer. Tradeshown, N. Y., April 9, '51. Running time, 86 MINS.

Father Marc Arnoux ... Charles Boyer
Monsignor Michael Carey ... Wm. Demarest
Dr. Peter Morrell ... Lyle Bettger
Terry Gilmartin ... Barbara Rush
Father Paul Duquesne ... Leo G. Carroll
Father E. Quarterman ... Walter Hampden
Father John Fulton ... Wesley Addy
Father Keene ... Taylor Holmes
Father Jose Sierra ... H. B. Warner
Father Robt. Stuart ... George Zucco
Father Tom Rawleigh ... John McGuire
Lay Brother ... Clifford Brooke
Mrs. Dunn ... Dorothy Adams
Mrs. Gilmartin ... Molly Lamont
Henrietta ... Queenie Smith
Nurse ... Jacqueline DeWit
Joe ... Bill Edwards

(Reviewed April 11, 1951.)

Five

Imaginative theme about last five survivors of atom blast; interesting exploitable fare.

Columbia release of Arch Oboler production, written and directed by Oboler. Features William Phipps, Susan Douglas, James Anderson, Charles Lampkin, Earl Lee. Camera, Louis Clyde Stoumen; music, Henry Russell; editor, John Hoffman. Tradeshown N. Y., April 6, '51. Running time, 93 MINS.

Michael ... William Phipps
Roseanne ... Susan Douglas
Eric ... James Anderson
Charles ... Charles Lampkin
Barnstaple ... Earl Lee

(Reviewed April 25, 1951.)

Footlight Varieties
(SONGS)

Revue tailored from old and new song and dance clips. Nice supporting material.

RKO release of George Bilson production. Features Leon Errol, The Sportsmen (4), Liberace, Jerry Murad's Harmonicats, Frankie Carle Orch, Jack Paar. Directed by Hal Yates. Screenplay by Hal Yates. Felix Adler; camera, J. Roy Hunt, Frank Redman; editors, Edward W. Williams, Jay Whittredge; elastic lens of Sorts, Weegee. Tradeshown March 16, '51. Running time, 60 MINS.

Cast: Leon Errol, The Sportsmen, Liberace, Jerry Murad's Harmonicats, Frankie Carle Orch, Red Buttons, Inesita, Buster West, Melissa Mason, Grace Romanos, Dorothy Granger, Patti Brill, Emory Parnell, Elaine Riley, Byron Foulger, Harry Harvey and Jack Paar.

(Reviewed March 28, 1951.)

Fort Worth
(COLOR)

Good feature western with action, Randolph Scott to insure b.o. prospects.

Warner Bros. release of Anthony Veiller production. Stars Randolph Scott, David Brian, Phyllis Thaxter; features Helena Carter, Dick Jones, Ray Teal, Lawrence Tolan. Directed by Edwin L. Marin. Written by John Twist; camera (Technicolor), Sid Hickox; editor, Clarence Kolster; music, David Buttolph. Tradeshown May 9, '51. Running time, 80 MINS.

Ned Britt ... Randolph Scott
Blair Lunsford ... David Brian
Flora Talbot ... Phyllis Thaxter
Amy Brooks ... Helena Carter
Luther Wick ... Dick Jones
Gabe Clevenger ... Ray Teal
Mort ... Lawrence Tolan
Castro ... Paul Picerni
Ben Garvin ... Emerson Treacy
"Shorty" ... Bob Steele
Waller ... Walter Sande
The Sheriff ... Chubby Johnson

(Reviewed May 16, 1951.)

Four in a Jeep
(SWISS)

Meller in Vienna's international zone starring Viveca Lindfors; good b.o.

Praesens Film Zurich (Lazar Wechsler) production. Directed by Leopold Lindtberg. Screenplay, Richard Schweizer; camera, Emil Berna; music, Robert Blum; editor, Hermann Haller; production manager, Oscar Dueby. At Beals, Zurich. Running time, 100 MINS.

Franziska Idinger ... Viveca Lindfors
William Long ... Ralph Meeker
Vassily Voroschenko ... Joseph Yadin
Harry Stuart ... Michael Medwin
Marcel Pasture ... Dinan
Madame Pasture ... Paulette Dubost
Karl Idinger ... Hans Putz
Hochl ... Eduard Loibner
Hammond ... Harry Hess
Steffi ... Geraldine Katt

(Reviewed April 11, 1951.)

Francis Goes to the Races

Amusing followup to U's original talking-mule comedy. Good b.o. indications.

Universal release of Leonard Goldstein production. Stars Donald O'Connor, Piper Laurie, Francis the talking mule (voice by Chill Wills); features Cecil Kellaway, Jesse White, Barry Kelley, Hayden Rorke, Vaughn Taylor, Larry Keating. Directed by Arthur Lubin. Screenplay, Oscar Brodney, David Stern; story, Robert Arthur, based on character "Francis" created by David Stern; camera, Irving Glassberg; music, Frank Skinner; editor, Milton Carruth. Previewed May 15, '51. Running time, 87 MINS.

Peter Stirling ... Donald O'Connor
Miss Frances Travers ... Piper Laurie
Col. Travers ... Cecil Kellaway
Frank Damer ... Jesse White
Mallory ... Barry Kelley
Rogers ... Hayden Rorke
Harrington ... Vaughn Taylor
Head Steward ... Larry Keating
Dr. Marberry ... Peter Brocco
First Mug ... Ed Max
Dr. Quimby ... Don Beddoe
Second Mug ... Jack Wilson
Sam ... Bill Walker
Jockey ... George Webster

(Reviewed May 23, 1951.)

The Frogmen

Realistic thriller based on exploits of Underwater Demolition Teams of World War II. B.o. chances excellent.

20th-Fox release of Samuel G. Engel production. Stars Richard Widmark, Dana Andrews, Gary Merrill; features Jeffrey Hunter, Warren Stevens, Robert Wagner, Harvey Lembeck, Robert Rockwell, Henry Slate. Directed by Lloyd Bacon. Screenplay, John Tucker Battle; story, Oscar Millard; camera, Norbert Brodine; music, Cyril Mockridge; editor, William Reynolds. Tradeshown June 6, '51. Running time, 96 MINS.

Lt. Com. Lawrence ... Richard Widmark
Flannigan ... Dana Andrews
Lt. Com. Pete Vincent ... Gary Merrill
Creighton ... Jeffrey Hunter
Hodges ... Warren Stevens
Lt. J. G. Franklin ... Robert Wagner
Canarsie ... Harvey Lembeck
Lt. Doyle ... Robert Rockwell
Sleepy ... Henry Slate
Chief Ryan ... Robert Adler
Lt. Klinger ... Bob Patten
Ninelle ... Harry Flowers
Ferrino ... William Bishop
Admiral Dakers ... Fay Roope
Commander Miles ... William M. Neil
Chief Petty Officer Lane ... James Gregory
Captain Radford ... Russell Hardie
Dr. Ullman ... Parley Baer
Pharmacist's Mate ... Peter Leeds
Crew Members ... Richard Allan, Frank Donahue, Jack Warden
Captain Phillips ... Norman McKay
General Coleson ... Sydney Smith
Repair Man ... Ray Hyke
Sailor ... Rush Williams
Swimmer ... George Yoshinaga
Gunner ... Harry Hamada

(Reviewed June 13, 1951.)

The Galloping Major
(BRITISH)

Humorous British pic should do well.

IFD release of Romulus-Daniel Angel-Cornelius production. Stars Basil Radford, Jimmy Hanley, Janette Scott. Features A. E. Matthews. Directed by Henry Cornelius. Screenplay, Monja Danischewsky and Cornelius; camera, Stanley Pavey; editor, Geoffrey Foot; music, Georges Auric. At Plaza, London. Running time, 82 MINS.

Major Arthur Hill ... Basil Radford
Bill Collins ... Jimmy Hanley
Susan Hill ... Janette Scott
Sir Robert ... A. E. Matthews
Pam Riley ... Rene Ray
Humbert Temple ... Hugh Griffith
Maggie ... Joyce Grenfell
Sam Fisher ... Charles Victor
Mr. Leon ... Sidney Tafler
Sergeant Adair ... Julien Mitchell
Ernie Smart ... Charles Lamb
Lew Rimmel ... Charles Hawtrey
Bert ... Kenneth Evans
Newsboy ... Aldo Ray
Bookmaker ... Sidney James

(Reviewed May 16, 1951.)

Ghost Chasers

Bowery Boys in lightweight slapsticker for duals.

Monogram release of Jan Grippo production. Stars Leo Gorcey; features Huntz Hall, Lloyd Corrigan, Jan Kayne. Directed by William Beaudine. Screenplay, Charles R. Marion; additional dialog, Bert Lawrence; camera, Marcel Le Picard. At New York Theatre, N. Y., dual, May 22, '51. Running time, 67 MINS.

Slip ... Leo Gorcey
Sach ... Huntz Hall
Cynthia ... Jan Kayne
Louie Dumbrowsky ... Bernard Gorcey
Edgar ... Lloyd Corrigan
Whitey ... Billy Benedict
Chuck ... David Gorcey
Butch ... Buddy Gorman
Dr. Granville ... Philip Van Zandt
Margo ... Lela Bliss
Dr. Siegfried ... Hal Gerard
Professor Krantz ... Marshall Bradford
Mrs. Parelli ... Argentina Brunetti
Jack Eagen ... Robert Coogan
Mrs. Mahoney ... Doris Kemper
Mme. Zola ... Belle Mitchell

(Reviewed May 30, 1951.)

Go for Broke

Topflight World War II film about Japanese-American troops.

Metro release of Dore Schary production. Stars Van Johnson and heroes of the 442nd Regimental Combat Team. Written and directed by Robert Pirosh; camera, Paul C. Vogel; music, Alberto Colombo; editor, James E. Newcom. Tradeshown March 21, '51. Running time, 90 MINS.

Lt. Michael Grayson ... Van Johnson
Sam ... Lane Nakano
Chick ... George Miki
Frank ... Akira Fukunaga
Kaz ... Ken K. Okamoto
Ohhara ... Henry Oyasato
Masami ... Harry Hamada
Tommy ... Henry Nakamura
Col. Charles W. Pence ... Warner Anderson
Sgt. Wilson I. Culley ... Don Haggerty
Rosina ... Gianna Canale
Capt. Solari ... Dan Riss

(Reviewed March 28, 1951.)

Goodbye, My Fancy

Joan Crawford-Robert Young in adult comedy drama with fairly good b.o. possibilities.

Warners release of Henry Blanke production. Stars Joan Crawford, Robert Young, Frank Lovejoy; features Eve Arden, Janice Rule, Lurene Tuttle, Howard St. John. Directed by Vincent Sherman. Screenplay, Ivan Goff, Ben Roberts; based on play by Fay Kanin, from stage production by Michael Kanin, in association with Aldrich & Myers; camera, Ted McCord; editor, Rudi Fehr. Tradeshown March 27, '51. Running time, 106 MINS.

Agatha Reed ... Joan Crawford
Dr. J. Merrill ... Robert Young
Matt Cole ... Frank Lovejoy
Woody ... Eve Arden
Virginia Merrill ... Janice Rule
E. Griswold ... Lurene Tuttle
C. Griswold ... Howard St. John
Miss Shackleford ... Viola Roache
Miss Birdeshaw ... Ellen Corby
Dr. Pitt ... Morgan Farley
Mary Nell Dodge ... Virginia Gibson
Prof. Dingley ... John Qualen

(Reviewed April 11, 1951.)

The Great Caruso
(COLOR—SONGS)

Romantic musical biog of the late great Metopera tenor, with Mario Lanza. Good boxoffice.

Metro release of Joe Pasternak (Jesse L. Lasky) production. Stars Mario Lanza, Ann Blyth; features Dorothy Kirsten, Jarmila Novotna, Richard Hageman, Carl Benton Reid. Directed by Richard Thorpe. Scripted by Sonya Levien, William Ludwig, suggested by Dorothy Caruso's biog of her husband; music by Verdi, Leoncavallo, Tosti, Rossini, Donizetti, d'Hardelot, Puccini, Mascagni, Bach-Gounod, Ponchielli, von Flotow, Herbert, de Curtis; song, "The Loveliest Night of the Year," with lyrics by Paul Francis Webster; music adaptation by Irving Aaronson; operatic numbers staged and conducted by Peter Herman Adler; musical supervision and background score by Johnny Green; camera (Technicolor), Joseph Ruttenberg; editor, Gene Ruggiero. Tradeshown in N. Y. April 12, '51. Running time, 109 MINS.

Enrico Caruso ... Mario Lanza
Dorothy Benjamin ... Ann Blyth
Louise Heggar ... Dorothy Kirsten
Maria Selka ... Jarmila Novotna
Carlo Santi ... Richard Hageman
Park Benjamin ... Carl Benton Reid
Giulio Gatti-Casazza ... Eduard Franz
Alfredo Brazzi ... Ludwig Donath
Jean de Reszke ... Alan Napier
Antonio Scotti ... Paul Javor
Gino ... Carl Milletaire
Fucito ... Shepard Menken
Tullio ... Vincent Renno
Egisto Barretto ... Nestor Paiva
Caruso (as boy) ... Peter Edward Price
Papa Caruso ... Mario Siletti
Mama Caruso ... Angela Clarke
Hutchins ... Ian Wolfe
Musetta ... Yvette Duguay
Mrs. Barretto ... Argentina Brunetti
Also: Blanche Thebom, Teresa Celli, Nicola Moscona, Giuseppe Valdengo, Lucine Amara, Marina Koshetz.

(Reviewed April 18, 1951.)

Gunplay

Routine sagebrusher not up to usual okay standards of the Tim Holt series.

RKO release of Herman Schlom production. Stars Tim Holt; features Joan Dixon, Richard Martin, Harper Carter, Mauritz Hugo, Robert Bice. Directed by Lesley Selander. Written by Ed Earl Repp; camera, J. Roy Hunt; editor, Douglas Biggs. Tradeshown April 16, '51. Running time, 60 MINS.

Tim ... Tim Holt
Terry ... Joan Dixon
Chip ... Harper Carter
Landry ... Mauritz Hugo
Sam ... Robert Bice
Bob ... Marshall Reed
Sheriff ... Jack Hill
Winslow ... Robert Wilke
Zebe ... Leo McMahon
Chito Rafferty ... Richard Martin

(Reviewed May 2, 1951.)

The Guy Who Came Back
(SONG)

Drama of aging football player who shines again briefly. Moderate b.o.

20th-Fox release of Julian Blaustein production. Stars Paul Douglas, Joan Bennett, Linda Darnell; features Don De Fore. Directed by Joseph Newman. Screenplay, Allan Scott, based on SatEvePost story by William Fay; camera, Joseph La Shelle; editor, William B. Murphy; song, Ken Darby. Tradeshown May 16, '51. Running time, 91 MINS.

Harry Joplin ... Paul Douglas
Kathy ... Joan Bennett
Dee ... Linda Darnell
Gordon Towne ... Don De Fore
Willy ... Billy Gray
Boots Mullins ... Zero Mostel
Joe Demarcus ... Edmon Ryan
Grandma ... Ruth McDevitt
O'Mara ... Walter Burke
Wizard ... Henry Kulky
Station Master ... Dick Ryan
Postmaster ... Robert B. Williams
Tom ... Ted Pearson
Captain of Waiters ... Mack Williams
Waiter ... Garnett Marks
Hat Check Girl ... Shirley Tegge
Clerk ... Charles Conrad
Captain Shallock ... Grandon Rhodes
Cab Driver ... Mack Gray
Sailor ... Ralph Montgomery
Admiral ... John R. Hamilton
Tufano ... John Close
Announcer ... Tom Hanlon

(Reviewed May 23, 1951.)

Half Angel
(SONG-COLOR)

Mildly entertaining, whimsical comedy with Loretta Young, Joseph Cotten.

Twentieth-Fox release of Julian Blaustein production. Stars Loretta Young, Joseph Cotten; features Cecil Kellaway, Basil Ruysdael, Jim Backus, Irene Ryan, John Ridgely. Directed by Richard Sale. Screenplay, Robert Riskin, based on story by George Carleton Brown; camera (Technicolor), Milton Krasner; editor, Robert Fritch; music, Cyril Mockridge; song, Alfred Newman, Ralph Blane. Tradeshown April 5, '51. Running time, 77 MINS.

Nora ... Loretta Young
John Raymond ... Joseph Cotten
Mr. Gilpin ... Cecil Kellaway
Dr. Jackson ... Basil Ruysdael
Michael Hogan ... Jim Backus
Kay ... Irene Ryan
Tim ... John Ridgely
Mrs. McCarey ... Therese Lyon
Receptionist ... Mary George
Head Nurse ... Mary Tarcai
Orderly ... Gayle Pace
Interne ... Steve Pritko
Man ... Edwin Max
Dan ... Art Smith
Bad Man ... Jack Davidson
Furniture Salesman ... Roger Laswell
Minister ... William Johnstone
Justice of the Peace ... Harris Brown
Thompson ... Herbert Vigran
Judge ... Freeman Lusk

(Reviewed April 11, 1951.)

Hard, Fast and Beautiful

Exploitable drama of femme tennis champ and selfish mother. Good b.o.

RKO release of Collier Young (Filmakers) production. Stars Claire Trevor, Sally Forrest; features Carleton G. Young, Robert Clarke, Kenneth Patterson. Directed by Ida Lupino. Screenplay, Martha Wilkerson; based on novel by John R. Tunis; camera, Archie Stout; editor, William Ziegler; music, Roy Webb. Tradeshown May 21, '51. Running time, 76 MINS.

Milly Farley ... Claire Trevor
Florence Farley ... Sally Forrest
Fletcher Locke ... Carleton G. Young
Gordon McKay ... Robert Clarke
Will Farley ... Kenneth Patterson
Miss Martin ... Marcella Cisney
J. R. Carpenter ... Joseph Kearns
Interne ... William Hudson
Announcer ... George Fisher
Commentator ... Arthur Little, Jr.
Young Official ... Bert Whitley
Announcer ... Edwin Reimers
Umpire ... Don Reed
Umpire ... William Irving
Girl ... Barbara Brier
Girl ... Marilyn Mercer

(Reviewed May 30, 1951.)

Heart of the Rockies
(SONGS)

Good Roy Rogers oatuner for the western market. Strong on action.

Republic release of Edward J. White production. Stars Roy Rogers, Trigger (equine); features Penny Edwards, Gordon Jones, Ralph Morgan. Directed by William Witney. Written by Eric Taylor; camera, Reggie Lanning; music, R. Dale Butts; editor, Tony Martinelli; songs, Jack Elliott, Foy Willing, Geri Galian. Previewed March 26, '51. Running time, 67 MINS.

Roy Rogers ... Roy Rogers
Trigger ... Himself
Jane ... Penny Edwards
Splinters ... Gordon Jones
Andrew Willard ... Ralph Morgan
Devery ... Fred Graham
Mrs. Edsel ... Mira McKinney
Dave Braddock ... Robert "Buzz" Henry
Warden Parker ... William Gould
Rocky ... Pepe Hern
Corley ... Rand Brooks
Foy Willing and Riders of Purple Sage

(Reviewed March 28, 1951.)

He Ran All the Way

John Garfield, Shelley Winters in taut gangster pic. Set for good returns.

UA release of Bob Roberts production. Stars John Garfield, Shelley Winters; features Wallace Ford, Selena Royle, Bobby Hyatt, Norman Lloyd, Gladys George. Directed by John Berry. Screenplay, Guy Endore and Hugo Butler, based on novel by Sam Ross; camera, James Wong Howe; editor, Francis D. Lyon; music, Franz Waxman; associate producer, Paul Trivers. Tradeshown May 31, '51. Running time, 77 MINS.

Nick ... John Garfield
Peg ... Shelley Winters
Mr. Dobbs ... Wallace Ford
Mrs. Dobbs ... Selena Royle
Mrs. Robey ... Gladys George
Al Molin ... Norman Lloyd
Tommy Dobbs ... Bobby Hyatt

(Reviewed June 6, 1951.)

Her First Romance

"Her First Romance" (Col). Margaret O'Brien in fair family programmer.

Columbia production and release. Stars Margaret O'Brien; features Allen Martin, Jr., Jimmy Hunt, Sharyn Moffett, Ann Doran, Lloyd Corrigan, Elinor Donahue, Susan Stevens, Marlon O'Brien. Directed by Seymour Friedman. Screenplay, Albert Mannheimer; based on story by Herman Wouk; camera, Charles Lawton, Jr.; editor, Jerome Thoms. Previewed April 27, '51. Running time, 72 MINS.

Betty Foster ... Margaret O'Brien
Bobby Evans ... Allen Martin, Jr.
Herbie ... Jimmy Hunt
Louise Dean ... Sharyn Moffett
Mrs. Foster ... Ann Doran
Mr. Gauss ... Lloyd Corrigan
Lucille Stewart ... Elinor Donahue
Clara ... Susan Stevens
Tillie ... Marlon O'Brien
Mr. Foster ... Arthur Space
Mr. Evans ... Otto Hulett
Violet ... Lois Pace
Paul Powers ... Harlan Warde
Miss Pond ... Maudie Prickett

(Reviewed May 2, 1951.)

Hollywood Story

Excellent whodunit with film capital setting. Okay b.o.

Universal release of Leonard Goldstein production. Stars Richard Conte, Julia Adams; features Henry Hull, Fred Clark, Jim Backus, Richard Egan, Houseley Stevenson. Directed by William Castle. Story and screenplay, Frederick Kohner, Fred Brady; camera, Carl Guthrie; editor, Virgil Vogel. Previewed May 2, '51. Running time, 76 MINS.

Larry O'Brien ... Richard Conte
Sally Rousseau ... Julia Adams
Lt. Lennox ... Richard Egan
Vincent St. Clair ... Henry Hull
Sam Collyer ... Fred Clark
Mitch Davis ... Jim Backus
Mr. Miller ... Houseley Stevenson
Roland Paul ... Paul Cavanagh
Mary ... Katherine Meskill
Jimmy ... Louis Lettieri

(Reviewed May 16, 1951.)

Home Town Story

Institutional drama concerned with big business and customer profits. Fair as lowercase programmer.

Metro production and release. Stars Jeffrey Lynn, Donald Crisp, Marjorie Reynolds; features Marilyn Monroe, Alan Hale, Jr. Written and directed by Arthur Pierson; camera, Lucien Andriot; editor, William Claxton; music, Louis Forbes. Tradeshown April 25, '51. Running time, 61 MINS.

Blake Washburn ... Jeffrey Lynn
John MacFarland ... Donald Crisp
Janice Hunt ... Marjorie Reynolds
Slim Haskins ... Alan Hale, Jr.
Iris Martin ... Marilyn Monroe
Mrs. Washburn ... Barbara Brown
Katie Washburn ... Melinda Plowman
Taxi Driver ... Renny McEvoy
Kenlock ... Glenn Tryon
Berny Miles ... Byron Foulger
Uncle Cliff ... Griff Barnett
Phoebe ... Virginia Campbell
Andy Butterworth ... Harry Harvey
Dr. Johnson ... Nelson Leigh
Motorcycle Officer ... Speck Noblitt

(Reviewed May 9, 1951.)

The Hoodlum

Okay gangster film for lower bracketing.

United Artists release of Jack Schwarz production. Stars Lawrence Tierney; features Allene Roberts, Marjorie Riordan, Edward Tierney. Produced by Maurice Kosloff; directed by Max Nosseck; associate producer-story-screenplay, Sam Neuman, Nat Tanchuck; camera, Clark Ramsey; editor, Jack Killifer; music, Darrell Calker. Reviewed June 3, '51. Running time, 61 MINS.

Cast: Lawrence Tierney, Allene Roberts, Marjorie Riordan, Lisa Golm, Edward Tierney, Stuart Randall, Ann Zika, John De Simone, Tom Hubbard, Eddie Foster, O. Z. Whitehead, Richard Barron, Rudy Rama.

(Reviewed June 6, 1951.)

I Was an American Spy
(SONGS)

Mild film version of Claire Phillips' real-life spy activities.

Monogram (Allied Artists) release of David Diamond production. Stars Ann Dvorak, Gene Evans; features Douglas Kennedy, Richard Loo, Leon Lontoc, Chabing. Directed by Lesley Selander. Screenplay, Sam Roeca; based on Reader's Digest story, "I Was An American Spy," and novel, "Manila Espionage," by Claire Phillips and Myron B. Goldsmith; camera, Harry Neumann; editor, Philip Cahn; music, Edward J. Kay. Previewed March 16, '51. Running time, 84 MINS.

Claire ... Ann Dvorak
Boone ... Gene Evans
Phillips ... Douglas Kennedy
Col. Masamoto ... Richard Loo
Pacio ... Leon Lontoc
Lolita ... Chabing
Capt. Arito ... Philip Ahn
Polly ... Marya Marco
Dian ... Nadene Ashdown
Dorothy ... Lisa Ferraday
Ramsey ... Howard Chuman
Zig Zag ... Freddie Revelala

(Reviewed March 28, 1951.)

I Was a Communist for the FBI

Timely melodrama with excellent exploitation possibilities for b.o.

Warners release of Bryan Foy production.

(Continued on page 20)

CAPTAIN HORATIO HORNBLOWER

Lights Up Soon!

LOOK FORWARD!
GO FORWARD!
WITH
WARNER BROS.

Film Reviews Index

Continued from page 18

tion. Stars Frank Lovejoy; features Dorothy Hart, Philip Carey, James Millican, Richard Webb, Konstantin Shayne. Directed by Gordon Douglas. Screenplay, Crane Wilbur; based on experiences of Matt Cvetic, as told to Pete Martin and published by Satevepost; camera, Edwin DuPar; editor, Folmer Blangsted. Tradeshown April 12, '51. Running time, 83 MINS.

Matt Cvetic ... Frank Lovejoy
Eve Merrick ... Dorothy Hart
Mason ... Philip Carey
Jim Blandon ... James Millican
Crowley ... Richard Webb
Gerhardt Kisler ... Konstantin Shayne
Joe Cvetic ... Paul Picerni
Father Novac ... Roy Roberts
Harmon ... Eddie Norris
Dick Cvetic ... Ron Hagerthy
Garson ... Hugh Sanders
Ruth Cvetic ... Hope Kramer

(Reviewed April 25, 1951.)

In Old Amarillo
(SONGS)

Only fair Roy Rogers oatuner actioner.

[illegible]

(Reviewed May 23, 1951.)

Inside the Walls of Folsom Prison

Prison-reform meller, freshened with good action and excitement. Okay b.o.

[illegible]

(Reviewed May 23, 1951.)

Jim Thorpe—All-American

Burt Lancaster in biog of famous Indian athlete; good sports-story diversion for neat b.o.

[illegible]

(Reviewed June 20, 1951.)

Jungle Headhunters
(COLOR)

Novel expeditionary film on trek to headwaters of Amazon. Exploitation b.o. offering.

[illegible]

(Reviewed May 2, 1951.)

Katie Did It
(SONG)

Just fair comedy helped by pleasing cast personalities. For companion feature.

[illegible]

(Reviewed April 11, 1951.)

Kind Lady

Ethel Barrymore, Maurice Evans in suspense melodrama; beautifully performed but spotty b.o. outlook.

[illegible]

(Reviewed June 20, 1951.)

The Last Outpost
(COLOR)

Routine outdoor feature. Okay actioner.

[illegible]

(Reviewed April 11, 1951.)

Laughter in Paradise
(BRITISH)

Alastair Sim in bright British comedy; looks good for some American situations.

[illegible]

(Reviewed June 27, 1951.)

The Lion Hunters

Weak jungle pic for juvenile market.

[illegible]

(Reviewed April 4, 1951.)

Little Big Horn
(SONG)

Cavalry vs. Indians outdoor feature for general action houses. Fairly good b.o.

[illegible]

(Reviewed May 30, 1951.)

Lorna Doone
(COLOR)

Costume swashbuckler freely adapted from the Richard D. Blackmore classic. Average biz.

[illegible]

(Reviewed May 30, 1951.)

Ma and Pa Kettle Back on the Farm

Marjorie Main, Percy Kilbride in familiar antics. Good general b.o.

[illegible]

(Reviewed March 28, 1951.)

Man With My Face

Barry Nelson in mistaken-identity crook meller; may do on lower half of twin bills.

[illegible]

(Reviewed May 16, 1951.)

Mask of the Avenger
(COLOR)

John Derek in adventure thriller; strong b.o. in most spots.

[illegible]

(Reviewed June 27, 1951.)

Mask of the Dragon

Mediocre mystery meller for dualler support.

[illegible]

(Reviewed May 2, 1951.)

Midnight Episode
(BRITISH)

Mild meller is weak entry for U. S. market.

[illegible]

(Reviewed June 20, 1951.)

Million Dollar Pursuit
(SONGS)

Routine cops-and-robbers meller.

[illegible]

(Reviewed May 23, 1951.)

Mr. Imperium
(SONGS—COLOR)

Lana Turner, Ezio Pinza in mildly entertaining romance.

[illegible]

(Reviewed May 9, 1951.)

My Forbidden Past

Vintage costume drama with mild appeal, but exploitable to average grosses.

[illegible]

(Reviewed March 28, 1951.)

Native Son
(Sangre Negra)
(ARGENTINE)

Based on the Broadway stage play, Argentina's first English-spoken film has little chance in the U. S. market.

[illegible]

(Reviewed April 25, 1951.)

New Mexico
(SONG-COLOR)

Moderate cavalry vs. Indians outdoor actioner.

[illegible]

(Reviewed May 2, 1951.)

Night Into Morning

Thoughtful but depressing drama on the living's grief over death of loved ones.

[illegible]

(Reviewed May 23, 1951.)

Night Without Stars
(BRITISH)

David Farrar, Nadia Gray in crook meller; not likely for U. S. market.

[illegible]

(Reviewed April 18, 1951.)

No Questions Asked

Okay mystery meller for companion feature market.

[illegible]

(Reviewed June 13, 1951.)

One Wild Oat
(BRITISH)

Robertson Hare, Stanley Holloway in adaptation of British stage farce; not for U. S.

[illegible]

(Reviewed May 30, 1951.)

On The Riviera
(MUSICAL—COLOR)

Sock Danny Kaye musical.

(Continued on page 22)

The Trade Papers are unanimous:

"FRANCIS GOES TO THE RACES" is BETTER than the original FRANCIS

"BETTER *than the first* **FRANCIS . . .** more laughs, more comic situations, more values to satisfy the general public!" *FILM BULLETIN*

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"FRANCIS GOES TO THE RACES"

DONALD O'CONNOR · PIPER LAURIE

and FRANCIS the Talking Mule

with CECIL KELLAWAY · JESSE WHITE

Film Reviews Index

Continued from page 20

Sophisticated comedy with strong b.o. power.

20th-Fox release of Sol C. Siegel production. Stars Danny Kaye, Gene Tierney, Corinne Calvet; features Marcel Dalio, Jean Murat, Henri Letondal, Clinton Sundberg, Sig Ruman, Joyce MacKenzie, Monique Chantal, Marina Koshetz. Directed by Walter Lang. Screenplay, Valentine Davies, Phoebe and Henry Ephron; based on play by Rudolph Lothar and Hans Adler; adapted by Jessie Ernst; camera (Technicolor), Leon Shamroy; editor, J. Watson Webb, Jr.; songs, Sylvia Fine; musical direction, Alfred Newman; dance staging, Jack Cole. Tradeshown April 24, '51. Running time, 89 MINS.

Henri Duran and Jack Martin ... Danny Kaye
Lili ... Gene Tierney
Colette ... Corinne Calvet
Philippe Lebrix ... Marcel Dalio
Periton ... Jean Murat
Louis Foral ... Henri Letondal
Antoine ... Clinton Sundberg
Gapeaux ... Sig Ruman
Mimi ... Joyce MacKenzie
Minette ... Monique Chantal
Mme. Cornet ... Marina Koshetz
Mme. Periton ... Ann Codee
Eugenie ... Mari Blanchard
Dance Team ... Ethel Martin, George Martin and Vernal "Buzz" Miller
Specialty Dancers ... Ellen Ray, Gwyneth Verdon
Spanish Dancer ... Rosario Imperio
Chef ... Antonio Filauri
Elise Petrurna ... Franchesca di Scaffa
Marilyn Turner ... Joy Lansing

(Reviewed April 25, 1951.)

Outlaws of Texas

Moderate "Whip" Wilson sagebrusher for duals.

Monogram release of Vincent M. Fennelly production. Stars Whip Wilson; features Andy Clyde, Phyllis Coates, Terry Frost. Directed by Thomas Carr. Screenplay, Dan Ullman; camera, Gilbert Warrenton; editor, Richard Heermance; music, Edward Kay. At New York Theatre, N. Y., dual, May 22, '51. Running time, 51 MINS.

Tom ... Whip Wilson
Hungry ... Andy Clyde
Anne ... Phyllis Coates
Jordan ... Terry Frost
Moore ... Stanley Price
Jeff ... Tom Farrell
Wilkins ... Zon Murray
Bilson ... George DeNormand
Sheriff ... Steve Carr

(Reviewed May 30, 1951.)

The Painted Hills
(COLOR)

Lassie in good companion feature for general situations.

Metro release of Chester M. Franklin production. Stars Lassie; features Paul Kelly, Bruce Cowling, Gary Gray. Directed by Harold F. Kress. Screenplay, True Boardman; based on novel, "Shep of the Painted Hills" by Alexander Hull; camera (Technicolor), Alfred Gilks, Harold Lipstein; music, Daniele Amfitheatrof; editor, Newell P. Kimlin. Tradeshown March 15, '51. Running time, 68 MINS.

"Shep" ... Lassie
Jonathan Harvey ... Paul Kelly
Lin Taylor ... Bruce Cowling
Tommy Blake ... Gary Gray
Pilot Pete ... Art Smith
Martha Blake ... Ann Doran
Bald Eagle ... Chief Yowlachie
Mita ... Andrea Virginia Lester
Red Wing ... "Brown Jug" Reynolds

(Reviewed March 28, 1951.)

Passage West
(COLOR)

Outdoor drama of early west with interwoven religious theme. Okay prospects.

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne, Dennis O'Keefe, Arleen Whelan; features Frank Faylen, Mary Anderson, Peter Hanson, Richard Rober, Mary Beth Hughes, Griff Barnett. Directed by Lewis R. Foster; written by Foster from story by Nedrick Young; camera (Technicolor), Loyal Griggs; editor, Howard Smith; music score, Mahlon Merrick. Tradeshown May 16, '51. Running time, 80 MINS.

Pete Black ... John Payne
Jacob Karns ... Dennis O'Keefe
Rose Billings ... Arleen Whelan
Curly ... Frank Faylen
Myra Johnson ... Mary Anderson
Michael Karns ... Peter Hanson
Pike ... Richard Rober
Papa Ludwig ... Griff Barnett
Rainbow ... Dooley Wilson
Miss Swingate ... Mary Field
Ben Johnson ... Richard Travis
Nellie ... Mary Beth Hughes
Pop Brennan ... Arthur Hunnicutt
Mom Brennan ... Lillian Bronson
Mama Ludwig ... Ilka Gruning
Minna Karns ... Estelle Carr
Len Johnson ... Susan Whitney
Ramon ... Paul Pierce
Burk ... Clint Stuart

(Reviewed May 30, 1951.)

Peking Express

Action-thriller involved with Commies and UN in China. Favorable b.o. prospects.

Paramount release of Hal Wallis production. Stars Joseph Cotten, Corinne Calvet, Edmund Gwenn; features Marvin Miller, Benson Fong, Soo Yong, Robert W. Lee. Directed by William Dieterle. Screenplay, John Meredyth Lucas; adaptation, Jules Furthman, from story by Harry Hervey; camera, Charles B. Lang, Jr.; editor, Stanley Johnson; music, Dimitri Tiomkin. Tradeshown June 14, '51. Running time, 85 MINS.

Michael Buckley ... Joseph Cotten
Danielle Grenier ... Corinne Calvet
Father Joseph Murray ... Edmund Gwenn
Kwon ... Marvin Miller
Wong ... Benson Fong
Li Eiu ... Soo Yong
Ti Shen ... Robert W. Lee
Stanislaus ... Gregory Gay
Chinese Captain ... Victor Sen Yung
Restaurant Car Steward ... Peter Chong
Ticket Clerk ... Harold Fong
Chinese Policeman ... Eddie F. Lee
Chinese Pilot ... Beal Wong
Chinese Engineer ... Leon Lontoc
Driver of Jeep ... Lane Nakano
Soldier ... George T. Lee
Soldier ... Wing Foo

Guard ... Alfredo Santos
Officer-Asst. to Kwon ... Wei Fan Hsueh
Train Conductor ... James B. Leong
Train Porter ... Jung Lim
Chinese Priest ... Rollin Moriyama
Soldier ... Walter Ng
Old Woman ... Si Lan Chen
Russian Commissioner ... Gregory Merims
Chinese Nationalist ... William Yip
Old Woman ... Vanya Dimitrova
Chinese Officer ... Weaver Levy

(Reviewed June 20, 1951.)

Pier 23

First of series designed for initial theatre dating, then as two 30-minute TV thrillers. N.S.G.

Lippert Pictures release of William Berke (Spartan) production. Stars Hugh Beaumont, Ann Savage, Edward Brophy, Richard Travis, Margia Dean, Mike Mazurki; features David Bruce, Raymond Greenleaf, Eve Miller, Harry Hayden. Directed by William Berke. Screenplay, Julian Harmon, Victor West; based on stories by Louis Morheim, Herbert Margolies; camera, Jack Greenhalgh; music, Bert Shefter; editors, Carl Pierson, Harry Reynolds. Previewed May 10, '51. Running time, 57 MINS.

Dennis O'Brien ... Hugh Beaumont
Ann Harmon ... Ann Savage
Professor Shicker ... Edward Brophy
Lt. Bruger ... Richard Travis
Flo Klingle ... Margia Dean
Ape Danowski ... Mike Mazurki
Charles Gaden ... David Bruce
Father Donovan ... Raymond Greenleaf
Norma Harmon ... Eve Miller
Doc Tompkins ... Harry Hayden
Cigarette Girl ... Joy Lansing
Nick Garrison ... Peter Mamakos
Joe Harmon ... Chris Drake
Muddy Cavelli ... Johnny Indrisano
Willie Klingle ... Bill Varga
Henry, the Bartender ... Richard Monahan
Insurance Agent ... Charles Wagenheim

(Reviewed May 16, 1951.)

The Prince Who Was a Thief
(COLOR)

Arabian Night-type escapism. For family trade in general runs.

Universal release of Leonard Goldstein production. Stars Tony Curtis, Piper Laurie; features Everett Sloane, Jeff Corey, Peggie Castle, Betty Garde, Marvin Miller. Directed by Rudolph Mate. Screenplay, Gerald Drayson Adams, Aeneas MacKenzie; based on story by Theodore Dreiser; camera (Technicolor), Irving Glassberg; music, Hans J. Salter; editor, Edward Curtiss. Previewed May 29, '51. Running time, 87 MINS.

Julna ... Tony Curtis
Tina ... Piper Laurie
Yussef ... Everett Sloane
Mokar ... Jeff Corey
Mirna ... Betty Garde
Hakar ... Marvin Miller
Princess Yasmin ... Peggie Castle
Mustapha ... Donald Randolph
Cahuena ... Nita Bieber
Dancer ... Milada Mladova
Beera ... Hayden Rorke
Sari ... Midge Ware
Beulah ... Carol Varga

(Reviewed June 6, 1951.)

The Prowler

Van Heflin and Evelyn Keyes in a frank story of illicit love and murder; strictly for adults.

United Artists release of S. P. Eagle production. Stars Evelyn Keyes and Van Heflin; features John Maxwell, Katherine Warren, Emerson Treacy. Directed by Joseph Losey. Screenplay, Hugo Butler, from original story by Robert Thoeren and Hans Wilhelm; camera, Arthur Miller; music, Lyn Murray; editor, Paul Weatherwax. Tradeshown April 23, '51, N. Y. Running time, 92 MINS.

Webb Garwood ... Van Heflin
Susan Gilvray ... Evelyn Keyes
Bud Crocker ... John Maxwell
Mrs. Crocker ... Katherine Warren
William Gilvray ... Emerson Treacy
Martha Gilvray ... Madge Blake
Doctor James ... Wheaton Chambers
Coroner ... Robert Osterloh
John Gilvray ... Sherry Hall
Motel Manager ... Louise Lorimer

(Reviewed April 25, 1951.)

Saddle Legion

Okay Tim Holt sagebrusher for western market.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Dorothy Malone, Robert Livingston, Mauritz Hugo, James Bush, Movita Castaneda, Cliff Clark. Directed by Lesley Selander. Written by Ed Earl Repp; camera, J. Roy Hunt; editor, Desmond Marquette. Tradeshown March 16, '51. Running time, 61 MINS.

Dave Saunders ... Tim Holt
Dr. Ann Rollins ... Dorothy Malone
Regan ... Robert Livingston
Kelso ... Mauritz Hugo
Gabe ... James Bush
Mercedes ... Movita Castaneda
Warren ... Cliff Clark
Chet Layton ... Stanley Andrews
Surprise Captain ... George Lewis
Sandy ... Dick Foote
Hooker ... Bob Wilke

and

Chito Rafferty ... Richard Martin

(Reviewed April 4, 1951.)

Santa Fe
(COLOR)

Good action entry of post-Civil War Days. Stars Randolph Scott; okay b.o.

Columbia release of Randolph Scott-Harry Joe Brown production. Stars Randolph Scott; features Janis Carter, Jerome Courtland, Peter Thompson, John Archer, Warner Anderson, Roy Roberts, Billy House, Olin Howlin, Allene Roberts. Directed by Irving Pichel. Screenplay, Kenneth Gamet; based on novel by James Marshall and story by Louis Stevens; camera (Technicolor), Charles Lawton, Jr.; editor, Gene Havlick. Previewed April 20, '51. Running time, 88 MINS.

Britt Canfield ... Randolph Scott
Judith Chandler ... Janis Carter
Terry Canfield ... Jerome Courtland
Tom Canfield ... Peter Thompson
Clint Canfield ... John Archer
Dave Baxter ... Warner Anderson
Cole Sanders ... Roy Roberts
Luke Plummer ... Billy House
Dan Dugan ... Olin Howlin
Ella Sue ... Allene Roberts
Crake ... Jock O'Mahoney
Moose Legrande ... Harry Cording
Sam Beekman ... Sven Hugo Borg
Marshal Bat Masterson ... Frank Ferguson
Harvey ... Irving Pichel
Dusty ... Harry Tyler
Chief Longfeather ... Chief Thundercloud
Uncle Dick Wootton ... Paul E. Burns

(Reviewed April 25, 1951.)

Sealed Cargo

Dana Andrews, Claude Rains in fast-moving World War II sea meller; fair b.o.

RKO release of Samuel Bischoff-Warren Duff production. Stars Dana Andrews, Carla Balenda, Claude Rains; features Philip Dorn. Directed by Alfred Werker. Screenplay, Dale Van Every, Oliver H. P. Garrett, Roy Huggins; based on Edmund Gilligan's "Gaunt Woman"; camera, George E. Diskant; editor, Ralph Dawson; music, C. Bakaleinikoff. Tradeshown N. Y. April 16, '51. Running time, 90 MINS.

Pat Bannon ... Dana Andrews
Margaret McLean ... Carla Balenda
Skalder ... Claude Rains
Conrad ... Philip Dorn
McLean ... Onslow Stevens
Steve ... Skip Homeier
Holger ... Eric Feldary
Skipper Ben ... J. M. Kerrigan
Dolan ... Arthur Shields
Caleb ... Morgan Farley
Ambrose ... Dave Thursby
Anderson ... Henry Rowland
Smitty ... Charles A. Browne
Owen ... Don Dillaway
Tom ... Al Hill
Lieut. Cameron ... Lee MacGregor
Holtz ... William Andrews
2nd Mate ... Richard Norris
1st Villager ... Kathleen Ellis
2nd Villager ... Karen Norris
3rd Villager ... Harry Mendoza

(Reviewed April 25, 1951.)

Secret of Convict Lake

Adult, pioneer-days melodrama, based on actual early-California incident. Medium b.o.

20th-Fox release of Frank P. Rosenberg production. Stars Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott; features Ann Dvorak, Barbara Bates, Cyril Cusack, Richard Hylton, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter. Directed by Michael Gordon. Screenplay, Oscar Saul; adaptation, Victor Trivas, from story by Anna Hunger and Jack Pollexfen; camera, Leo Tover; music, Sol Kaplan; editor, James B. Clark. Tradeshown June 19, '51. Running time, 83 MINS.

Canfield ... Glenn Ford
Marcia Stoddard ... Gene Tierney
Granny ... Ethel Barrymore
Greer ... Zachary Scott
Rachel ... Ann Dvorak
Barbara Purcell ... Barbara Bates
Limey ... Cyril Cusack
Clyde Maxwell ... Richard Hylton
Susan Haggerty ... Helen Westcott
Harriet ... Jeanette Nolan
Mary ... Ruth Donnelly
Rudy ... Harry Carter
Matt Anderson ... Jack Lambert
Millie Gower ... Mary Carroll
Parsons Sam ... Houseley Stevenson
Steve Gower ... Charles Flynn
Mike Fancher ... David Post
Jack Purcell ... Mac Weaver
Tom Fancher ... Raymond Greenleaf
Luke Haggerty ... William Leicester
Tom ... Frances Redfield
Bartender ... Bernard Szold
Sheriff ... Roy Teal
Jerry ... Tom London

(Reviewed June 27, 1951.)

Secrets of Monte Carlo

Adventure thriller lacks any b.o. names; okay for under-half of dualers.

Republic release of William Lackey production. Features Warren Douglas, Lois Hall, June Vincent, Stephen Bekassy. Directed by George Blair. Screenplay, John K. Butler; camera, Walter Strenge; editor, Irving M. Schoenberg; music, Stanley Wilson. Tradeshown in N. Y. June 15, '51. Running time, 60 MINS.

Bill Whitfield ... Warren Douglas
Susan Reeves ... Lois Hall
Stella ... June Vincent
Otto Von Herzen ... Stephen Bekassy
Charles Reeves ... Robin Hughes
Louis Gunther ... Otto Waldis
Tony Ratolla ... Charles LaTorre
Wong ... Philip Ahn
Mrs. Wong ... Isabel Randolph
Rajah of Sandara ... Charles Lane
Wife of Rajah ... Bee Casey
Inspector Marcel Bonn ... George Renavent
British Inspector ... Bruce Lester
Pierre ... George Davis
Ah Fong ... Howard Chuman

(Reviewed June 20, 1951.)

Show Boat
(MUSICAL-COLOR)

Socko new version of musical play. With Kathryn Grayson, Ava Gardner, Howard Keel; wham biz.

Metro release of Arthur Freed production. Stars Kathryn Grayson, Ava Gardner, Howard Keel; features Joe E. Brown, Marge Champion, Gower Champion, Robert Sterling, Agnes Moorehead, William Warfield. Directed by George Sidney. Screenplay, John Lee Mahin; based on musical play by Jerome Kern and Oscar Hammerstein, 2d, from Edna Ferber's novel; camera (Technicolor), Charles Rosher; dances, Robert Alton; musical direction, Adolph Deutsch; orchestrations, Conrad Salinger; vocal arrangements, Robert Tucker; lyrics for "Bill" by P. G. Wodehouse; editor, John Dunning. Tradeshown June 1, '51. Running time, 107 MINS.

Magnolia Hawks ... Kathryn Grayson
Julie Laverne ... Ava Gardner
Gaylord Ravenal ... Howard Keel
Captain Andy Hawks ... Joe E. Brown
Ellie May Shipley ... Marge Champion
Frank Schultz ... Gower Champion
Stephen Baker ... Robert Sterling
Parthy Hawks ... Agnes Moorehead
Joe ... William Warfield

(Reviewed June 6, 1951.)

Silver Canyon
(SONGS)

Another Gene Autry oatuner but wilder and woolier than usual; okay where westerns draw.

Columbia release of Gene Autry production. Stars Gene Autry. Directed by John English. Screenplay, Gerald Geraghty; based on story by Alan James; camera, William Bradford; editor, James Sweeney. Tradeshown in N. Y. June 8, '51. Running time, 71 MINS.

Gene Autry ... Gene Autry
"Cougar" Claggett ... Pat Buttram
Dell Middler ... Gail Davis
Wade McQuarrie ... Jim Davis
Walt Middler ... Bob Steele
Colonel Middler ... Edgar Dearing
Luke Anders ... Richard Alexander
Dr. Wyatt ... Terry Frost
Laughing Jack ... Peter Mamakos
Dr. Seddon ... Steve Clark
Major Weatherly ... Stanley Andrews
Sergt. Laughlin ... Duke York
Gus Poppalardo ... Eugene Borden

(Reviewed June 13, 1951.)

Sirocco

Bogart-Toren in fair meller against Near East background. Moderate prospects.

Columbia release of Robert Lord (Santana) production. Stars Humphrey Bogart, Marta Toren, Lee J. Cobb; features Everett Sloane, Gerald Mohr, Zero Mostel, Nick Dennis, Onslow Stevens, Ludwig Donath, David Bond. Directed by Curtis Bernhardt. Screenplay, A. I. Bezzerides, Hans Jacoby; based on novel, "Coup de Grace," by Joseph Kessel; camera, Burnett Guffey; editor, Viola Lawrence; music score, George Antheil. Previewed June 1, '51. Running time, 97 MINS.

Harry Smith ... Humphrey Bogart
Violette ... Marta Toren
Colonel Feroud ... Lee J. Cobb
General LaSalle ... Everett Sloane
Major Leon ... Gerald Mohr
Balukjian ... Zero Mostel
Nasir Aboud ... Nick Dennis
Emir Hassan ... Onslow Stevens
Flophouse Proprietor ... Ludwig Donath
Achmet ... David Bond
Arthur ... Vincent Renno
Omar ... Martin Wilkins
Major Robbinet ... Peter Ortiz
Colonel Corville ... Edward Colmans
Sergeant ... Al Eben
Barber ... Peter Brocco
Hamal ... Jay Novello
Rifat ... Leonard Penn

(Reviewed June 6, 1951.)

Skipalong Rosenbloom
(SONGS)

Moderate slapstick oater for lower duals.

United Artists release of Wally Kline production. Stars "Slapsie" Maxie Rosenbloom; features Max Baer, Jackie Coogan, Fuzzy Knight. Directed by Sam Newfield. Screenplay, Dean Reisner and Eddie Forman; camera, Ernie Miller; editors, Victor Lewis and J. R. Whittredge; songs, Jack Kenney. Tradeshown in N. Y. May 18, '51. Running time, 72 MINS.

Skipalong Rosenbloom ... Maxie Rosenbloom
Butcher Baer ... Max Baer
Buck James ... Jackie Coogan
Sneaky Pete ... Fuzzy Knight
Square Deal Sal ... Hillary Brooke
Caroline ... Jacqueline Fontaine

(Reviewed May 23, 1951.)

Smuggler's Gold

Okay action programmer for lower rung in dualers.

Columbia release of Milton Feldman production. Features Cameron Mitchell, Amanda Blake, Carl Benton Reid, Peter Thompson, Bill Phillips, William Forrest. Directed by William Berke. Screenplay, Daniel Ullman; story, Al Martin; camera, Allen Siegler; editor, Al Clark. Previewed May 3, '51. Running time, 64 MINS.

Mike Shaw ... Cameron Mitchell
Susan Clarke ... Amanda Blake
"Pop" Hodges ... Carl Benton Reid
Frank Warren ... Peter Thompson
Chet Blake ... Bill Phillips
Arthur Rayburn ... William Forrest
Hank Peters ... Robert Williams
George Brewster ... Harlan Warde
Walt ... Al Hill
Ensign Davis ... Paul Campbell

(Reviewed May 9, 1951.)

Smuggler's Island
(COLOR)

China Seas melodrama; okay escapism with average b.o. outlook.

Universal release of Ted Richmond production. Stars Jeff Chandler, Evelyn Keyes; features Philip Friend. Directed by Edward Ludwig. Screenplay, Leonard Lee; story and adaptation, Herbert Margolis, Louis Morheim; camera (Technicolor), Henry Freulich; editor, Ted J. Kent. Previewed April 10, '51. Running time, 75 MINS.

Steve Kent ... Jeff Chandler
Vivian Craig ... Evelyn Keyes
Allan Craig ... Philip Friend
Bok Ying ... Marvin Miller
Kai Lum ... Ducky Louie
Lorca ... David Wolfe
Espinosa ... Jay Novello
Cheng ... H. T. Tsiang

(Reviewed April 18, 1951.)

Snake River Desperadoes
(SONG)

Okay Charles Starrett actioner for program western market.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Don Reynolds, Tommy Ivo, Monte Blue. Directed by Fred F. Sears. Written by Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. Previewed May 10, '51. Running time, 55 MINS.

Steve Reynolds / The Durango Kid ... Charles Starrett
Smiley Burnette ... Smiley Burnette
Little Hawk ... Don Reynolds
Billy ... Tommy Ivo
Jim Haverly ... Monte Blue
Brandt ... Boyd (Red) Morgan
Josh (Dad) Haverly ... George Chesebro
Dodds ... John Pickard
Black Eagle ... Charles Horvath
Jason Fox ... Sam Flint
Pete ... Duke York

(Reviewed May 16, 1951.)

Suicide Attack

Lou Pollock release of Charles Rhodes and John Florio production. Narrator, Paul Dubov; editor, Carlo Lodato; director, Irving Lerner; writer, Lou Pollock. At Esquire, San Francisco, March 23, '51. Running time, 55 MINS.

Dramatic wartime Nipponese newsreel; hot b.o.

(Reviewed April 4, 1951.)

St. Benny the Dip

Dick Haymes, Nina Foch, Roland Young, Lionel Stander in unusual comedy-drama; nice biz-getter.

United Artists release of Danziger Bros. production. Stars Dick Haymes, Nina Foch, Roland Young; features Lionel Stander, Freddie Bartholomew, Oscar Karlweis. Directed by Edgar Ulmer. Screenplay by John Roeburt, from original by George Auerbach; camera, Don Malkames; music, Robert Stringer. Previewed in N. Y. June 21, '51. Running time, 80 MINS.

Benny ... Dick Haymes
Linda Kovacs ... Nina Foch
Matthew ... Roland Young
Monk ... Lionel Stander
Rev. Wilbur ... Freddie Bartholomew
Mr. Kovacs ... Oscar Karlweis
Lieut. Saunders ... Dort Clark
Sgt. Monahan ... Will Lee
Walter ... Verne Colette
Rev. Miles ... Richard Gordon

(Reviewed June 27, 1951.)

Strangers On a Train

Gripping suspense melodrama in the Hitchcock manner. For top bookings, good b.o. prospects.

Warners release of Alfred Hitchcock production. Stars Farley Granger, Ruth Roman, Robert Walker; features Leo G. Carroll, Patricia Hitchcock, Laura Elliott. Directed by Hitchcock. Screenplay, Raymond Chandler, Czenzi Ormonde; adaptation, Whitfield Cook; from the novel by Patricia Highsmith; camera, Robert Burks.

(Continued on page 24)

Tales of Hoffmann
(COLOR)

Lavish Offenbach fantasy opera-ballet in Technicolor, with chief appeal for roadshow and art houses.

Lopert release of London Films (Michael Powell & Emeric Pressburger) production. Stars Moira Shearer, Leonide Massine, Robert Helpmann, Pamela Brown, Ludmilla Tcherina, Ann Ayars, Frederick Ashton, Mogens Wieth, Robert Rounseville; features Lionel Harris, Philip Leaver, Meinhart Maur, Edmond Audran. Written and directed by Powell & Pressburger. Music by Jacques Offenbach; English libretto by Dennis Arundell, from original by Jules Barbier; conducted by Sir Thomas Beecham with Royal Philharmonic Orchestra; choreography, Ashton; camera (Technicolor), Christopher Challis; editor, Reginald Mills. Tradeshown in N. Y. April 3, '51. Running time, 138 MINS.

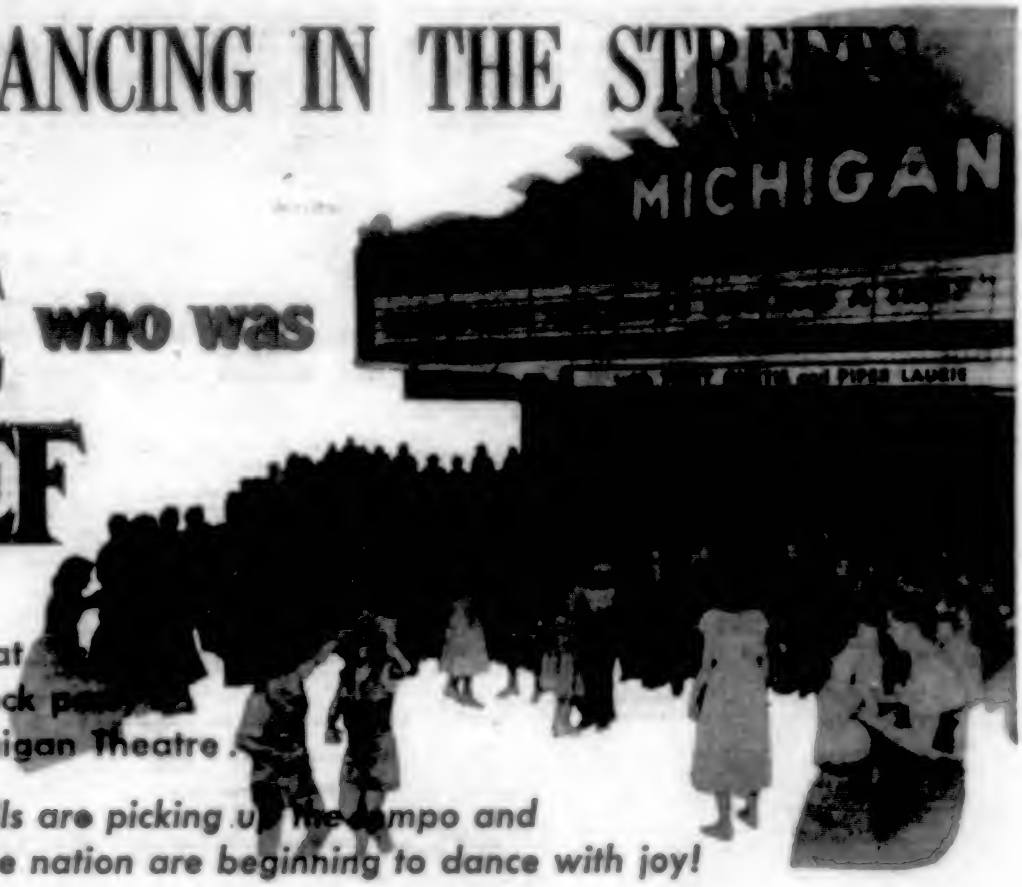
	Sung by	Played by
PROLOG & EPILOG		
Stella		Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Lindorf		Robert Helpmann
Nicklaus	Monica Sinclair	Pamela Brown
Kleinzach		Frederick Ashton
Luther	Fisher Morgan	Meinhart Maur
Nathaniel	Rene Soames	John Ford
Hermann	Owen Brannigan	Richard Golding
Andreas		Philip Leaver
ACT I		
Olympia	Dorothy Bond	Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Spalanzani	Graham Clifford	Leonide Massine
Coppelius	Bruce Dargavel	Robert Helpmann
Cochenille	Murray Dickie	Frederick Ashton
ACT II		
Giulietta	Margherita Grandi	Ludmilla Tcherina
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Dapertutto	Bruce Dargavel	Robert Helpmann
Schlemil	Richard Standen	Leonide Massine
Pitichinaccio	Murray Dickie	Lionel Harris
ACT III		
Antonia	Ann Ayars	Ann Ayars
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Crespel	Owen Brannigan	Mogens Wieth
Franz	Graham Clifford	Leonide Massine
Dr. Miracle	Bruce Dargavel	Robert Helpmann
Mother's voice	Joan Alexander	

Ballet in Prolog & Epilog danced by Moira Shearer & Edmond Audran

(Reviewed April 4, 1951.)

THEY'RE DANCING IN THE STRE

for THE PRINCE who was a THIEF



The customers danced at
the World Premiere block p
at Detroit's famed Michigan Theatre.

Now the boxoffice tills are picking up the tempo and
Exhibitors all over the nation are beginning to dance with joy!

...Here's the tune they're dancing to:

Best opening in a long, long time at Michigan Theatre, Detroit . . . and the second and third days were great, too.

Biggest opening this year for a U-I picture at their regular five-theatre combination (United Artists, Ritz, Vogue, Studio City, Culver) in Los Angeles.

BIG openings in small towns, too! . . . Top business in Bay City and Ann Arbor, Michigan; New London and Willimantic, Conn.; Watertown, N. Y.; Scranton and Wilkes-Barre, Pa.

It's perfect summer fare..
Book it now!

Film Reviews Index

Continued from page 22

[illegible]

(Reviewed June 20, 1951.)

Take Care of My Little Girl
(COLOR)

Jeanne Crain in pleasant, lightweight romance about a college sorority. For general runs.

20th-Fox release of Julian Blaustein production. Stars Jeanne Crain, Dale Robertson, Mitzi Gaynor, Jean Peters. [illegible] Running time, 93 MINS.

[illegible]

Freshmen Honor Lawson ... Shirley Tegge

(Reviewed June 13, 1951.)

Tale of Five Cities
(BRITISH)

Episodic story of war vet trying to restore his memory; dualer.

Grand National release of Maurice J. Wilson, Alexander Paal, Boris Morros production. Stars Bonar Colleano. [illegible] Running time, 99 MINS.

[illegible]

(Reviewed May 23, 1951.)

The Texas Rangers
(COLOR)

Class western with unusually strong b.o. potential.

Columbia release of Edward Small production. Stars George Montgomery [illegible] Running time, 68 MINS.

[illegible]

(Reviewed June 6, 1951.)

That's My Boy
(SONGS)

Martin & Lewis in amusing college gridiron caper. Excellent b.o.

Paramount release of Hal Wallis (Cy Howard) production. Stars Dean Martin, Jerry Lewis, Ruth Hussey, Marion Marshall, Polly Bergen [illegible]

[illegible]

(Reviewed June 13, 1951.)

The Thing

Out - of - this - world - curiosity shows b.o. promise with exploitation.

RKO release of Howard Hawks production. (Edward Lasker, associate producer). Stars Margaret Sheridan, Kenneth Tobey [illegible] Running time, 87 MINS.

[illegible]

(Reviewed April 4, 1951.)

There Is Another Sun
(BRITISH)

Sports story has small chance of doing well at U.S. boxoffice.

Butcher's Film Service release of a Nettlefold Films production. Stars Susan Shaw, Maxwell Reed, Laurence Harvey [illegible] Running time, 95 MINS.

[illegible]

(Reviewed June 20, 1951.)

Three Steps North

Mixed cast of American and Italian thespers in fair whodunit.

United Artists release of W. Lee Wilder production. Stars Lloyd Bridges, Lea Padovani, Aldo Fabrizi. [illegible] Running time, 90 MINS.

[illegible]

(Reviewed June 13, 1951.)

Thunder in God's Country
(SONGS)

Rex Allen in okay program western.

Republic release of Melville Tucker production. Stars Rex Allen; features Mary Ellen Kay, Buddy Ebsen [illegible] Running time, 67 MINS.

[illegible]

(Reviewed April 18, 1951.)

Tokyo File 212

Routine spy meller, filmed in Japan with exploitation values to help b.o. in general market.

RKO release of Breakston-McGowan production [illegible] Running time, 83 MINS.

[illegible]

(Reviewed April 25, 1951.)

Tony Draws a Horse

British comedy on marriage and parental discipline is strong for art houses.

Fine Arts Films release of J. Arthur Rank [illegible] Running time, 90 MINS.

[illegible]

(Reviewed May 23, 1951.)

Tom Brown's Schooldays
(BRITISH)

Remake of English school story; some possibilities in U. S.

Renown release of George Minter production. [illegible] Running time, 93 MINS.

[illegible]

(Reviewed May 2, 1951.)

Travellers Joy
(BRITISH)

Lightweight British-made yarn about penniless tourists. For duals.

GFD release of Gainsborough production. Stars Googie Withers, John McCallum. [illegible] Running time, 78 MINS.

[illegible]

(Reviewed April 18, 1951.)

Two Gals and a Guy
(SONGS)

Robert Alda, Janis Paige in comedy about TV; lower half of duals.

United Artists release of Weisner Bros. production. Stars Robert Alda, Janis Paige [illegible] Running time, 71 MINS.

[illegible]

(Reviewed June 6, 1951.)

Two of a Kind

Fairly entertaining melodrama of million-dollar shakedown. Okay cast names and medium b.o. prospects.

Columbia release of William Dozier production. Stars Edmond O'Brien, Lizabeth Scott, Terry Moore [illegible] Running time, 75 MINS.

[illegible]

(Reviewed June 13, 1951.)

Warpath
(COLOR)

Actionful revenge meller of cavalry vs. Indians. Good for outdoor market.

Paramount release of Nat Holt production. Stars Edmond O'Brien, Dean Jagger, Forrest Tucker, Harry Carey, Jr. [illegible]

[illegible]

(Reviewed June 6, 1951.)

Wells Fargo Gunmaster

Routine sagebrusher in the "Rocky" Lane series. For programmer bookings.

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane [illegible] Running time, 60 MINS.

[illegible]

(Reviewed May 16, 1951.)

When I Grow Up

Family-trade drama based on growing pains of youth and parental problems. Moderate prospects.

Eagle Lion Classics release of S. P. Eagle (Horizon) production. Stars Bobby Driscoll, Robert Preston, Martha Scott [illegible] Running time, 90 MINS.

1890 Sequence

[illegible]

Modern Sequence

[illegible]

(Reviewed April 11, 1951.)

When the Redskins Rode
(COLOR)

Early colonial Indian warfare with fair b.o. potential.

Columbia release of Sam Katzman production. Stars Jon Hall; features Mary Castle [illegible] Running time, 78 MINS.

[illegible]

(Reviewed May 9, 1951.)

Whirlwind
(SONGS)

Okay Gene Autry hoss-opera for action market.

Columbia release of Gene Autry (Armand Schaefer) production. [illegible] Running time, 70 MINS.

[illegible]

(Reviewed April 4, 1951.)

White Corridors
(BRITISH)

Tense English hospital drama, with Googie Withers. For special U. S. situations.

GFD release of Vic Films production. Stars Googie Withers, James Donald [illegible] Running time, 102 MINS.

[illegible]

(Reviewed June 27, 1951.)

Stations Sour

Continued from page 1

in the portrayal of sex maniacs (which appears to be on the ascendancy as far as TV programming is concerned.)

The notice served on CBS two weeks ago by the Fort Industry Co., which at the last minute rescinded a cancellation of the web's Auto Lite-sponsored "Suspense" on its three midwest TV stations after exacting a promise from CBS to go easy on future scripting, brought to a head a succession of beefs over the rough stuff the webs have been getting away with. They range all the way from overaccentuating of sex crimes and laying the murder stuff on too thick, to political sensitivities and portrayal of women imbibing too freely (latter squawks have been coming in with regularity from the so-called dry states.)

While the networks are alerted to the need for complying with the station demands to soft-pedal the sadistic mellers, they find themselves in a continuing quandary. There are approximately 40 of the scare 'em shows riding the TV webs weekly, presenting an unprecedented competition for audiences. (Fact that such type shows are on the ascendancy is the clincher to the networks' argument that there's a growing demand among viewers for the melodramatic hijinx.)

The boys in charge of script supervision at the webs say that the demand (in terms of qualitative writing) far exceeds the supply. It poses a serious problem, they maintain, when formats are stripped of sex, mayhem, political intrigue or sophisticated dames with a glass in their hands. To satisfy all the squawking elements, they protest, would reduce the content of scripts to innocuous fluff.

While the pattern of brutalities and excesses on TV programming seems to go along impelled by its own momentum, some noted psychiatrists have stepped into the controversy, decrying the ominous politico-sociological implications in current TV programming as they foresee a trend paralleling the days of Hitler Germany.

They say that the German people were gradually conditioned to the acceptance of brutality by its constant introduction into literature, motion pictures and theatre. They argue that as each and every suspense and horror story on TV becomes more bloodthirsty, as the murders increase in number and border on the edge of the maniacal, the viewer gradually accepts these aberrations.

The psychiatric pin-pointers lament the fact that an adolescent, or for that matter an adult, whose daily TV fare is eye-gouging, depraved murders and sundry items, will not be so easily shocked or likely to protest at the brutalities of war.

Thus, they argue, the excitement that the story conveys in the security of the home is accepted, and in addition to necessitating a heightened tempo and more bloodcurdling methods of killing each time they tune in, the moral standards are gradually weakened and the ability to distinguish between right and wrong blurred.

It's contended, too, that even though horror films in their day conjured up devious and appalling murder methods, their impact was not as pervading. The large screen in the filmhouse could be classed as fiction more easily. But in the everyday atmosphere of the home, the repeated viewing of horror and murder makes the acceptance of brutality easier, they argue.

Film Reviews

Continued from page 6

Casa Manana

supporting fare at best. Majority of the acts are of the type to be found almost any evening on the TV channels, and story is of little help.

The Bill Raynor screenplay, actually no more than an excuse to string together the acts, is loaded with trite dialog and implausible situations. Direction, which actually seems to enhance these flaws, leaves little room for player appeal. Yarn spots Virginia Welles as a would-be songstress whose boyfriend, Robert Clarke, has purchased a nitery (the Casa Manana) and intends reopening it with her as the star. Stumbling block comes in the form of Robert Karnes, film's heavy, who's also in love with Miss Welles. As footage slowly progresses and the various acts are auditioned, Karnes does his best to win the gal and hinder club's opening. He succeeds at neither mission, and film's end comes with the expected windup.

Picture is little credit to the ability of Lindsley Parsons, who produced. Both story supervision and choice of acts leaves much to be desired, while footage gives the impression that cost corners were cut at every opportunity. Camera work of William Sickner is okay, considering.

For the record, Miss Welles sings four tunes: "Bounce," "People Like You," "I Hear A Rhapsody" and "Madame Will Drop Her Shawl," the latter backed by Eddie LeBaron's orch. Carol Brewster is in for a rendition of "Fifty Games of Solitaire on Saturday Night," while Olga Perez comes forth with the traditional "Cielito Lindo." LeBaron is also in with "Rancho Grande." *Neal.*

Ombre et Lumiere
(Shadow and Light)
(FRENCH)

Paris, July 4.

Marceau release and production. Stars Maria Casares, Simone Signoret. Directed by Henri Calef. Written by Solange Terac; camera, Yvan Bourgoin; editor, Raymond Louveau. At Marignan, Paris. Running time, 90 MINS.

Caroline	Maria Casares
Isabelle	Simone Signoret
Jacques	Jacques Berthier
Thomas	Jean Marchat
Professor	Pierre Dux

This is a pale story of a neurotic pianist cured by love. Surface characterizations, conventional unfoldment and verbosity of film negate this for the discriminating arthouse set. On names of Maria Casares and Simone Signoret and general love theme, picture could do for special situations.

Ostensibly the story of the clash between two half-sisters over a man, the film overemphasizes the psycho aspects for general loss of interest. A pianist has had a breakdown. On recovery she falls for her sister's lover who has just jilted the obsessed sister. She tries to win him back by working on the sister's fears of a possible relapse. At a concert all is resolved for a happy ending, as the bitter sister walks into the lonely shadows.

Director tries to get movement into wordier sequences by rapid cutting, but gives film a staccato effect. Lensing is murky and editing does not conceal the slowness of the film. Miss Casares in a small role leaves a strong impression as the obsessed sister. Miss Signoret is miscast as the overworked pianist. Jacques Berthier is wooden in his role of the lover. Special effects for the neurosis sequences are obvious and of low quality. *Mosk.*

La Indeseable
(The Unwanted)
(ARGENTINE)

Buenos Aires, July 3.

Argentina Sono Film production and release. Stars Zully Moreno; features Carlos Thompson. Directed by Mario Soffici. Original screenplay by Juan Ramon Luna. Camera, Antonio Merayo; music, Alejandro del Barrio. With Guillermo Battaglia, Eduardo Cuitiño, Pascual Pellicciotta, Domingo Mania, Pilar Gomez, Jose Ruzzo. At Ocean Theatre, Buenos Aires. Running time, 83 MINS.

Domestically, this is a satisfactory picture, with plenty of pull for femme audiences, particularly due to the teaming of Carlos Thompson with Zully Moreno. It's U. S. appeal is limited.

The usual defect is in the trite dialog and typical "soap-opera" story. Nevertheless, the treatment shows improvement and some new ideas in a system of flashback telling of developments during a trial scene. Special care has been taken to include sequences of "estancia" (ranch) life, evidently with an eye on foreign markets, including taming of wild horses and a barbecue. Suspense is well worked up to a whodunit climax, which gives it added value for all types of audiences.

Miss Moreno has plenty of scope for dramatics, which leave audiences admiring but unmoved. Carlos Thompson acquits himself more than adequately in this, his first important part, within the limits of the story. He shows unusual poise for a local actor, and his looks certainly make him worth watching.

The story concerns a young, beautiful woman (Miss Moreno), who from gratitude at being rescued from a life of shame, marries a wealthy rancher (Guillermo Battaglia) and is taken by him to live on his ranch with his son and daughter. The young wife is looked on as an intruder by family and retainers. The old husband falls ill, and then subjects her to jealous scenes when the young doctor (Thompson) is called in. When the rancher dies from overdose of the drug the doctor has prescribed, latter and the wife are charged with murder. A showy trial scene follows, in imitation of Hollywood, as such trials are not a common feature of Argentine legal methods. The doctor tries to assume blame and shield the heroine, but an upright defense counsel finally uncovers the fact that a spiteful old housekeeper had hidden the rancher's suicide note.

Intermixed with the trial scenes there is thinly-veiled propaganda for the Peron regime, as when the heroine tells the court of the alleged difficulties an honest femme found in earning a living before the coming of the "new order."

Photography is of a high standard and some exteriors are interesting, but Gori Munoz still tends to over-clutter the interiors with lacy draperies and excess ornamentation. The atmosphere of a small and gossipy country town is very well reproduced. *Nid.*

REP. TURNS OVER 2 PIX IN SETTLEMENT OF SUIT

Columbus, O., July 10.

In settlement of a suit brought by the John K. Teaford Co., of Columbus, against Republic for an accounting on two pix financed by Teaford, Rep. is turning over the balance of its distribution rights to the Columbus firm. Films involved are "The French Key" and "Winter Wonderland," produced by Walter Combes in 1945.

Teaford Co., a financing outfit, loaned Combes $315,000 to produce the pix. Subsequently, Teaford acquired Combes' distribution contract with Rep. and in 1949 sued Rep on charges of contract violations. Asking $1,000,000 for breach of contract and $800,000 damages, the Ohio company claimed that Rep had booked the pix on the lower half of dual bills, thereby reducing their revenue possibilities, in violation of the agreement.

On July 3, Judge Cecil J. Randall, in Franklin County Court, Columbus, ordered Rep to produce distribution records. However, suit was settled by the relinquishing of distribution rights to Teaford. Latter company plans to give the two pictures special handling as exploitation attractions via indie distribs.

Mayer Stock

Continued from page 4

Theatres, acquired his first 1,000 shares of the circuit's common stock. Albert Warner made a gift of 2,450 shares of Warner Bros. $5 par common. He still retains 431,350 shares of the common, plus another 21,000 shares in a trust account.

In the radio field, Isaac D. (Ike) Levy, former director of Columbia Broadcasting System, unloaded most of his holdings in the web. He sold 26,826 shares of $2.50 Class A common, leaving himself with only 200. In a set of three transactions, Levy also sold 15,179 shares of $2.50 Class B common, which left him with 3,296 shares in that category.

Meade Brunet, an officer of RCA, purchased 100 shares of the no-par common to boost his package to 300. Earl Anderson, officer and director of American Broadcasting Co., sold 1,900 shares of that net's $1 par common. He still has 6,000 shares. William Zeckendorf Holding Co. sold its 2,000 shares of ABC common.

Vegetarian Drive-In

Omaha, July 10.

Everett C. Petsch, owner and operator of the Grandview Drive-in here, believes showmen can profit by studying agriculture. He runs a 720-acre farm south of Lincoln. When he built the local drive-in he said that he would diversify his shows like he does his crops.

So now, Petsch gives them stock car races on a half-mile track, then announces that those who wish, may stay and see two features. He's looking for small rodeo and will follow it with a parachute jumper. But films will remain the basic dish of his entertainment diet.

PREP COAST COMPO SESSIONS JULY 20

Hollywood, July 10.

Council of Motion Picture Organizations will start its round table discussions here July 20, with Charles McCarthy and Robert Coyne flying in from the east to complete arrangements for confabs among exhibition, distribution and production representatives. Slogan for the national drive will be "It's Movie Time, U.S.A.—Go to a Movie Theatre."

Out-of-town COMPO reps will include Gael Sullivan, Ned Depinet, Si Fabian, Trueman Rembusch, Bob O'Donnell, Frank Walker, Leonard Goldenson, Arthur Mayer, Fred Schwartz and Rotus Harvey.

Edmonton Closes Road Of Drive-In as 'Nuisance'

Edmonton, Alberta, July 10.

A year-long battle between the City of Edmonton and the South Side Drive-In Theatre, Ltd., has finally ended in a court order allowing the city to proceed with plans to close the road patrons use when travelling to the theatre.

When the theatre was built on the city's outskirts last year, residents in the nearby area complained strongly about the heavy traffic going to and from the filmery. The city decided to go along with the complaining citizens, and announced its intentions to close a portion of the street. City fathers agreed that the heavy traffic constituted a hazard in a residential district.

The drive-in management obtained a court injunction restraining the city from executing its plans. The theatre claimed its business would be "irreparably damaged" by such action.

Between last summer and now, the city spent about $16,000 improving an alternate route to the theatre, and the case went to trial last week. The drive-in claimed the alternate route was not satisfactory, but Chief Justice William R. Howson of the Supreme Court of Alberta lifted the interim junction and authorised the city to pass a bylaw allowing the closing.

10 Starters at WB

Hollywood, July 10.

Production at Warners will be accelerated by 10 features, five in color, slated to start in the next six weeks.

Six pictures are currently in work on the lot.

Sues Over 'Scarf' Pay

Los Angeles, July 10.

John Ireland filed suit for $10,000 in Superior Court against Gloria Productions and two of its toppers, I. G. Goldsmith and Bernard Skadron.

Actor declares suit is on a contract to play six weeks in "The Scarf" at $2,812.50 a week, and that money asked for is salary owed.

M-G Toppers Meet

Continued from page 3

of theatre operations, and Howard Dietz, ad-pub director. They're all v. p.'s and represent the Loew-Metro top exec talent in the east. This, of course, points up the importance of the upcoming session.

Entire list of delegates from Culver City had not been set but doubtless will include Mannix, Thau and Sidney, along with Schary. While the expected moves largely will be in the nature of realignment of exec chores, observers do not discount the possibility of some letouts.

More Diversified Pix May Be Answer To B.O. Problems, Opines Panama

Further diversification in Hollywood's pic turnout might be the answer to some of the industry's b.o. problems, in the opinion of filmmaker Norman Panama. The widened program would include screen entertainment designed to suit the tastes of all types of audiences.

Panama, away from the Metro lot for a brief N. Y. visit, pointed to the big play given imports in some sections of this country. These "mood" pix clearly appeal to the higher I. Q. theatregoer. Hollywood could turn them out equally as well, Panama believes, but there would have to be adjustments in present lensing economics. Since such "deep characterization" films would meet limited success, they'd have to be made at a fraction of conventional pic budgets. But still there's an audience for such offbeat films and, although limited, Hollywood might do well in catering to it, Panama stated.

He professes no formula for making superior pix but figures provocative themes always stand a good chance of paying off. He said this idea was put to work in comedy fashion in his latest, "Callaway Went Thataway," a comedy which pokes fun at television's fondness for cowboy heroes.

Teams with Frank

Panama is teamed with Melvin Frank. They wrote, directed and produced "Reformer and the Redhead," "Strictly Dishonorable" and "Callaway," the latter two now awaiting release, and have one more pic to turn out under their M-G pact.

Panama is a firm believer in such partnerships (he and Frank have been together since they graduated from Chicago U. in 1935). He explained there's a complete freedom of creative effort when the producing, directing and writing responsibilities are placed in the hands of the same individual or team. Also there's no chance the director will misinterpret the script, or of interferences which could develop when all three jobs are handled by different persons.

Since there can be only one director in verbal contact with the players, Panama and Frank take turns at the megging role with each pic. While both are on the set only one does the talking.

Panama returns to the Coast this upcoming weekend. While in N. Y. he's been seeing plays and confabbing with M-G ad-pub department.

UPT's Stock Conversion

United Paramount Theatres disclosed this week an additional 24,290 certificates of interest have been converted into regular common shares.

This brings to 2,716,463 the total number of shares listed on the N. Y. Stock Exchange. Still to be converted are 546,813 interest certificates. Original issuance of the certificates was in compliance with terms of the Par consent decree in the antitrust suit. Persons holding over 300 shares in Paramount Pictures are allowed only ownership of the UPT certificates instead of conventional shares.

Armand Denis Cites Needs to Produce Pictures in Africa

Adventure pictures "will keep on being made by people competent to make them," explorer-producer Armand Denis declared in New York this week prior to leaving today (Wed.) on a series of expeditions which will span the next 20 months. Denis' observation follows a recent disclosure of Sol Lesser's that he plans no more "Tarzan" films in Africa since they're too expensive to shoot on location.

When filming in Africa, Denis pointed out, a producer must take advantage of the natives and natural effects which can't be duplicated in Hollywood. One has to have a complete knowledge of the local tribesmen, he added, for it's not only necessary to pay them but to amuse them. A psychology must also be developed to blend with the natives' moods.

Denis plans some three expeditions in the upcoming months in which he'll turn out five Technicolor features. First will be distributed through RKO, which is partially financing the jungle junket. Same distrib may also release the other four films but deals on these haven't been actually wrapped up yet. First and third pic will be lensed in British Africa while the second is to be made in Asia. Producer hasn't decided where the other two will be shot.

While admitting that costs have increased on adventure safaris, Denis noted that this spiral has largely been offset by improved communications. Where a few years ago an expedition took 18 months, now the same work can be done in six to eight months due to use of the plane, shortwave radio and modern recording equipment.

Denis also believes in traveling light. Unit which leaves today (Wed.) will be headed by himself, Mrs. Denis as associate producer and three cameramen. On location, he added, about 25 people are used, including natives, missionaries, et al.

Before reaching his headquarters in Nairobi, Kenya Colony, Africa, the end of July, Denis will stop in Britain, Belgium, France, etc., for advance arrangements with government officials. About 20 tons of equipment will follow by ship. His last pic was "Savage Splendor," which RKO released in 1949.

DeBra Gets Added MPAA Exhib Relations Chore

Arthur DeBra, director of community relations for the Motion Picture Assn. of America, has been handed the additional chore of heading exhibitor relations for the association. There has been no MPAA exhibitor contact since the resignation of David E. Palfreyman several years ago.

Since the illness and retirement of Francis Harmon, veepres of MPAA and overseer of both community and exhib relations, DeBra has been pinch-hitting in exhibitor relations on various occasions. His first task in the combined office will be to launch community support with exhibs in promoting 20th-Fox's "David and Bathsheba."

MIDWEST THEATRES USED FOR GOSPEL

Chicago, July 10.

Frequently popular theory of the clergy, that picture theatres have kept the populace away from religion on the Sabbath, is doing a switch hereabouts.

Sheridan Theatre (Essaness Theatre Corp.), one of the city's largest (2,640 seats), has been sold to Anshe Emet Synagog, which will remodel it to hold its overflow congregation. Theatre will close Thursday (12).

Dr. Preston Bradley's northside People's Church likewise is negotiating for a neighboring theatre to catch his surplus of worshipers. Cine Theatre, shuttered Balaban & Katz house, is currently being used as a synagog. Oshkosh, Wis., Outdoor Theatre, meantime, has been converted into an al fresco church by the First Presbyterian Church in that city. And in Utica, Ill., the latest concession to the spiritual upswing is a drive-in for a summer series of vesper services, inaugurated by the Waltham Presbyterian Church.

Army Reorientation Pix

Knickerbocker Productions, producers of industrial and educational films, last week completed a two-reel documentary for the reorientation branch of the U. S. Army as well as a three-reeler for the U. S. Air Force. Tagged "The Art Student's League," the Army short concerns a youth who studies painting.

Air Force pic was lensed at Lackland Air Base, Texas. It's titled "Plan for the Future" and shows how the AF's information, education and career guidance sections work together to aid personnel. Both shorts were filmed in 35m black and white.

HOT with HITS for the entire summer

DATE	TITLE	CAST
JULY	Passage West	
	Ace In The Hole	
AUGUST	Peking Express	
	That's My Boy	
	Warpath	
SEPTEMBER	Here Comes The Groom	
	A Place In The Sun	
	Rhubarb	
OCTOBER	Crosswinds	
	Darling, How Could You!	
NOVEMBER	When Worlds Collide	
	Submarine Command	
	Detective Story	
DECEMBER	Hong Kong	
	???Hope Comedy	

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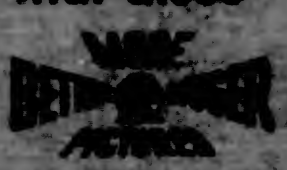

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Produced and Directed by FRANK CAPRA · Associate Producer IRVING ASHER · Screenplay by VIRGINIA VAN UPP, LIAM O'BRIEN and MILES CONNOLLY · Story by ROBERT RISKIN and LIAM O'BRIEN

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

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A PERLBERG-SEATON Production

RHUBARB

Funniest comedy in nine lifetimes—about a cat who inherits $50,000,000 and a major league ballclub!

RAY MILLAND
JAN STERLING
GENE LOCKHART and RHUBARB
Directed by ARTHUR LUBIN
Based on the Novel by H. Allen Smith

Inside Stuff—Pictures

Kathleen Winsor, in an unusual action in the U. S. Court of Claims, is attempting to recover part of the taxes she paid on coin received for screen rights to "Forever Amber." She now claims that she should have paid only the 25% capital gains tax rather than regular income tax. Argument on the issue is expected to be made before the full Court of Claims in the fall on the basis of evidence presented to Commissioner Richard H. Akers in a hearing June 28. Result may have wide application to writers.

20th-Fox paid $200,000 for the screen rights to the best-seller. Miss Winsor's agent, Annie Laurie Williams, got 10% and her publisher, Macmillan, received 7½%, leaving her $165,000 net, on which she paid tax in 1948. Since then she married a lawyer, Arnold Krakower, whose associate, John P. Allison, is a tax expert. It was in kicking the situation around that the two attorneys came to the conclusion that Miss Winsor had paid too much tax.

Allison during the recent hearing attempted to establish three principal points: (1) that when she wrote the book Miss Winsor was not a professional author and had no idea of the usual ways in which manuscripts and subsid rights were marketed; (2) that a number of properties have been leased to films rather than sold outright; and (3) that screen rights had been held for "disposition" to Hollywood, but not primarily for "sale." Distinction in the final point is that Miss Winsor would have been just as willing to lease the rights as sell them.

Witnesses at the hearing included Miss Winsor, Miss Williams and Paul S. Nathan, former assistant story editor for Paramount and now author of a column, Books Into Films, for Publishers' Weekly. Nathan testified as an expert witness on the point that a number of properties have been leased rather than sold to Hollywood.

International News Service photog who crashed the recent Janet Leigh-Tony Curtis wedding in New York has forced Look mag to scrap plates for its August issue. Look had been promised an exclusive on coverage of the nuptials and was under the impression only its lensers had been present until Life a couple weeks ago broke several pages of pictures on the affair.

Life got its photos in routine fashion as a subscriber to the INS service. INS photog won his way into the wedding ceremony and reception by posing as a friend of the bride and groom who just happened to be an amateur lens hound. Life had previously requested permission to have its own photogs present and was plenty burned when it was nixed on the basis of the Look exclusive. It thus lost no opportunity for giving adequate play to the INS pix and upsetting the rival mag.

Considerable speculation exists on the Coast concerning future plans of Howard Strickling as a result of the announced departure shortly of Louis B. Mayer from Metro. The studio publicity advertising chief has always been closely identified with Mayer. As a matter of fact, he has been with Metro and its predecessor companies even longer than his boss, having started in 1915. Mayer came with the company at its founding as a result of a merger in 1924.

Best info is that Strickling will stick with M-G-M for at least the two years more than his contract has to run. Prime reason is that that will also entitle him to full participation in the Metro pension plan and mean a considerable sum of money to him in future years.

Metro has nixed all requests for sneak previews of "Quo Vadis" in the Los Angeles sector. Idea is to keep the film veiled in the Southern California area until its preem at the Carthay Circle Theatre. Culver City flacks say it will be the top preem since "Gone With the Wind" at the same theatre 12 years ago. Picture, now running 179 minutes, will probably be shortened by about 20 minutes.

Bob Murphy, Minneapolis Tribune film editor and critic, who watches 300 to 350 films a year, recently set about lamping pix being shown on TV. The result was a feature story in the Sunday Tribune titled "Old Movies Never Die." Conclusion reached by Murphy, summarized in the story's subhead was: "Our Film Critic Thought He's Seen a Lot of Turkeys, but TV Has Convinced Him He Never Had It So Good."

Shriners' N. Y. Festivities

Continued from page 1

a sizable amount of reservations and Leon & Eddie's is doing its biggest business in months.

The festivities are also benefiting the eastsideries, because of location of the Shrine headquarters at the Commodore and Waldorf-Astoria hotels. The dining rooms of most of the inns are getting a top play.

The early evening activities are being taken care of by a series of vaude shows at the Madison Square Garden. Continuous vaude is being staged by Frank Wirth who has lined up a series of shows just to keep the boys off the streets. Major event will take place at the Garden tonight (Wed.) with the presentation of the pageant, "Frazabia," depicting Shrine activities. The planned entertainment program is paying off in the virtually orderly decorum of the members. There's some horseplay along Broadway, and there have been impromptu parades all over the center city section, but very few of the boys are out of hand.

One of the more noticeable facets of this convention is the fact that the side street spots are getting little play. The fezzers are congregating mainly along thoroughfares that are well-lighted. It's not so good for the "girls" and for the clip spots. With so many wives along, as expected they are patronizing the family trade cafes.

The N. Y. Convention Bureau hasn't yet computed the average spending of a Shrine convention-aire because it's been 66 years since they had the opportunity. In a 1948 compilation it was figured that the average convention delegate spent an average $153 during a Gotham confab. Shrine spending will be considerably more, because of higher prices and the fact that they generally comprise a better middle class, and are a comparatively liberal group.

Even if this figure was adhered to the Shriners would drop $15,300,000. It's likely that this figure will be doubled in the final compilation.

The Madison Square Garden daylight shindigs staged for the Shriners are apparently hitting matinee business in film houses, but fezzes are in evidence during the evenings. Visitors are strong for vaude showings, with the Palace getting a $3,000 take on Monday following a healthy $15,000 over the weekend. "The Hoodlum" and 10 acts are on this bill.

The Shriners had little to do with the alltime record of $145,000 nabbed at the Paramount where Dean Martin & Jerry Lewis top the stageshow and "Dear Brat" on the screen. The Radio City Music Hall is getting a fair shake with the Shriners, but "The Great Caruso" would have gone 10 weeks even without the Nobles' patronage.

Other houses report little Shrine attendance. Many have been occupying their time with tours on the rubberneck wagons. The Radio City locirs are doing bullish biz.

Shriners expected to have little effect on legit boxoffice this week, at least for shows that need it. There were some orders for blocks of seats for the top smashes ("Guys and Dolls," "South Pacific," "Call Me Madam" and "King and I"), all arranged by mail many weeks or months ago. But for other shows on list, practically all of which are beginning to have tough going in the season's boxoffice bottom, conventioners are figured to hurt more than they help. Explanation is that the few willing to spend money on legit shows are more than offset by others who occupy hotel space that theatregoing non-Shriner tourists might take.

Pix B.O. Unimpaired

Apparently film as well as legit patrons are willing to accept recent denials by John Garfield and Jose Ferrer of past alliances with groups they knew to be Communist fronts. Pictures starring both actors are currently in release and doing top biz, according to reports on grosses from VARIETY correspondents in various cities.

Garfield is starred in "He Ran All the Way," made by Roberts Productions, in which the actor is a principal stockholder, and Ferrer is in Stanley Kramer's "Cyrano." Both are United Artists releases.

British Pact

Continued from page 7

tor of the international division of the Motion Picture Assn. of America, who sailed for England last Saturday (7); James A. Mulvey, prez of Samuel Goldwyn Productions and rep of the Society of Independent Motion Picture Producers, who flies from New York today (Wed.) and Joyce O'Hara, acting prez of the MPAA, who flies tomorrow.

British team will be headed by Sir Hartley Shawcross, the new Board of Trade prexy. Sitting with him will be Rupert G. Sommerveil, undersecretary of the B. of T. in charge of the films division, supported by Sidney L. Golt, his principal executive, and officials of the Treasury and Bank of England. Also sitting in will be an official of the U. S. Embassy commercial division in London, who'll represent the State Dept.

Yanks OK Eady Plan

American company proxies, meeting under the banner of the Motion Picture Export Assn., made an unexpected move last Thursday (5) by okaying the Eady tax plan. This is a scheme proposed by the British for upping admission taxes, with only part of the increase going to the Treasury. Rest would be divided among exhibs and producers.

British Parliament made it clear it would not be finally passed unless approved by all the trade associations. These included the MPAA, since its members would share in the tax refund as both exhibs and producers. The four British trade bodies promptly stamped their okay on the scheme.

Americans for a while considered withholding theirs as a bargaining point for free convertibility in the monetary negotiations. MPEA decided last week, however, that using approval of the Eady plan as a club would be unseemly and more harmonious results might be obtained by approving it prior to the start of negotiations. Failure to okay it might be construed as interference in domestic British issues.

Damping American hopes of winning any great concessions from the British in the coming talks were figures given in the House of Commons by the Chancellor of the Exchequer last week. They showed a drop of over $300,000,000 in gold and dollar reserves in the second quarter, leaving a balance of only $4,000,000.

Although a tough fight is anticipated, the British industry does not expect a repeat of last year's hassle, when the initial talks in May broke down and the American team returned to the U.S. for fresh consultations. The resumed talks were only saved from collapse on the last day after the British negotiators, led by the then B. of T. prez, Harold Wilson, agreed to substantial concessions.

No time limit is being set for the talks, but it's expected that the negotiations will take at least 10 to 15 days. The U.S. negotiators are expected to have on-the-spot talks with the local managing directors before they open official negotiations.

Last year's pact allowed unconditional remittances up to $17,000,000 with bonuses for production and distribution which are expected to bring the total to near $21,000,000 in the full year.

Johnston Won't Make Trip

Washington, July 10.

Although Eric Johnston had planned to be in Britain when the Anglo-American film negotiations were under way, he will not make the trip because of the increasing volume of work in connection with economic stabilization.

Legit Uneasy on Probe

Continued from page 1

sequently refused to testify on Constitutional grounds.

Also, John Garfield apparently had no difficulty getting a full summer of strawhat bookings as star of "Golden Boy" after appearing before the Committee to deny any Communist affiliation or sympathy, even though a Committee member subsequently announced that the actor's testimony had been forwarded to the FBI for "investigation." Moreover, in the few barn dates he has played thus far, Garfield has drawn big grosses and there have been no "incidents." Judy Holliday, likewise condemned by certain non-official groups, has b .i drawing fine grosses in strawhat appearances.

Similarly, after Jose Ferrer's appearance before the Committee, during which he denied any Red ties or sympathies, although admitting he has been "careless" in not investigating organizations to which he had lent his name, there was no apparent boxoffice effect on "Twentieth Century" while he was co-star. On the contrary, the revival went into an abrupt b.o. dive after he left the cast. Ferrer has since been working in a picture (for which he was signed prior to the Committee subpoena) and has announced plans to star in a legit production of his own next season. However, he has not been mentioned for any other show, nor sought for strawhat appearances (for which "Twentieth Century," for instance, might have been a natural).

Pressure on Larry Parks

In the case of Larry Parks' "withdrawal" from the Louis Verneuil play, which Richard Krakour and Fred Finkelhoffe were to have produced last spring, the general belief in Broadway circles was that the film actor had been pressured into the decision. The incident occurred some weeks after Parks had admitted, at a Committee hearing, that he had at one time been a Communist party member but had subsequently resigned. But though Committee members have since been quoted as hoping actors who freely admitted past Commie membership would not be deprived of employment on that account, Parks has not been mentioned for any film assignments and his bowout of the Verneuil play was under curiously quiet circumstances.

It's expected that if and when the Committee holds hearings on alleged subversive influence in legit, people listed in Counter-Attack, the anti-Communist news letter, or in its files, will be called. But while radio and television, being mass media and advertiser-financed, are subject to pressure on talent employment and censorship, legit is figured less vulnerable. Even so, there appear to be growing signs of jitters on the part of many legit actors, playwrights, directors, etc., who might be named.

As yet, there have been no cases of successful attempts at censorship, although certain organizations have agitated against a few shows, mostly on the supposed leftist sympathies of the authors rather than the content of the scripts themselves. However, in several instances Broadway critics have panned shows which they apparently regarded as subversive. In one such case, a reviewer praised the play in his original notice but reversed himself and called it disruptive propaganda in his Sunday column.

Fingerpointing

There are increasing rumors in theatrical circles of individuals who are supposedly fingerpointing alleged Reds and sympathizers to Committee investigators. In the case of one such individual, those he names are said to be served with subpoenas almost immediately. But no actual instances of the kind have been confirmed and, as far as generally known, no one has yet been served with a Committee summons.

There has been a perceptible increase of factionalism, much of it with political connotations, in a few of the theatrical unions, notably Actors Equity. The situation has become so serious, in fact, that Louis M. Simon, Equity executive-secretary, recently said in his annual report, "I wish to speak very personally and very directly to the membership on a question which I believe is once more introducing itself within the ranks of the membership. That question is the one of labelling people within the ranks of Equity on a political basis.

"Within this last quarter it has become apparent that the health of the Association is going to be seriously impaired if certain extreme groups within the membership do not check their impulses. It is rumored that some people have even gone so far as to try to prevent members from getting employment through reckless hurling of political labels."

The union's council passed a resolution last winter, after several members on the Coast had been called before the Committee, saying it would watch to prevent employment blacklisting, but making clear its attitude that, in the present world crisis, this is not time for "ideological shadow boxing."

Spitz-Goetz Sale

Continued from page 4

RKO and has numerous financial interests growing out of heavy coin made over the years from a midwest theatre candy biz.

Branton, the third partner, until recently was general manager and owned a considerable interest in the A. H. Blank Tri-States chain in Des Moines. That was a Paramount partnership that has since been sold to Par in its entirety. More recently Branton has had an interest in the Horace Heidt radio-TV show. He works on that on the Coast and will remain there, although taking an active part in handling the international reissues.

The pictures which the group bought are "Along Came Jones" and "Casanova Brown," both starring Cooper; "Belle of the Yukon," starring Gypsy Rose Lee; "It's a Pleasure," starring Sonja Henie; "Tomorrow Is Forever," starring Claudette Colbert, George Brent and Orson Welles; "The Stranger," starring Edward G. Robinson and Loretta Young, and "Woman in the Window," starring Robinson and Joan Bennett.

Loew's TV

Continued from page 3

tional assurance that the public would support it.

This, obviously, came with the two recent pickups of boxing matches from N. Y. The one Loew's house which was equipped, the Century in Baltimore, drew capacity audiences for both showings.

Loew's wants 35 installations but hasn't decided which of its theatres will be assigned the equipment as it is turned out.

Meanwhile, RCA is contending it's losing money on the theatre TV sales at the present price of about $15,000 per set. Outfit claims the equipment was designed to sell for $25,000 but it's being offered at the lower figure as a "calculated risk." Angle on this is RCA is aiming to encourage demand for its product in sufficient volume so that its own expenses will be cut through mass production.

While the TV equipment is tagged at $15,000, total costs to theatre actually is about $20,000. This takes in the installation and other charges.

Lopert Trip

Continued from page 7

on "Return of the Pimpernel," which was made several years ago in a co-production deal between Korda and Samuel Goldwyn. Goldwyn objected to it, claiming in a lawsuit in Britain that he was provided only with a rough cut. That resulted in a settlement in which the contract was cancelled.

Korda agreed that Goldwyn could give up his American hemisphere rights by not paying the sum in dollars that was due. In return, Goldwyn is to receive out of first moneys from American distribution an amount equal to that which he has already advanced in story and talent costs for the production.

Korda has re-shot part of the film and it is now ready for U. S. distribution. Possibility is that Lopert will take it, although it is no part of the original deal with Korda.

ON THE LOOKOUT FOR BIG MONEY?

LOOK OUT FOR... THE

PROWLER

"It packs the dramatic wallop that audiences long remember!" M P DAILY

"Taut exciting!"
"Powerful punch!"
"Tense!"
"Daring!"

SOMETHING NEW AND TERRIFIC—

A complete exhibitor low-budget pressbook ad campaign on a high-tension angle — designed for maximum ad power on a limited budget. It's getting the $-results with FOX WEST COAST CIRCUIT (Great Business!) SALT LAKE CITY (Best UA grosses since '47!) PHILADELPHIA (Tops in Mastbaum Theatre World Premiere!) BOSTON (Metropolitan Theatre Best in Years!) NEW YORK (Criterion Theatre's Best in Months!) DETROIT (Smash at the Fox Theatre!) SAN FRANCISCO (Exceptional at the Paramount!) CHICAGO (And the Metropolitan Theatre's still cheering!) SPRINGFIELD (Wow Results at the Paramount!) Yes, North, East, South, West, it's a Sure-Fire Moneymaker!

VARIETY
Heat Hits L.A. But ...
'Prowler' Smooth at

VAN HEFLIN · EVELYN KEYES in THE PROWLER

an S. P. EAGLE PRODUCTION with JOHN MAXWELL · KATHERINE WARREN · EMERSON TREACY

Screenplay by HUGO BUTLER · From an original story by ROBERT THOEREN and HANS WILHELM

Produced by S. P. EAGLE · Directed by JOSEPH LOSEY

LOOK TO **UA**
for your big money pix!

Manna for Exhibs

Inroads of television on theatre boxoffices seemed somehow to be less important to exhibs this week with two theatres on Broadway cracking their all-time gross records. Dean Martin and Jerry Lewis were responsible for a new mark at the Paramount of in excess of $150,000 for the seven days ending last night (Tues.).

At the Music Hall, Metro's "The Great Caruso," starring Mario Lanza, moves into immortality tonight (Wed.) when it winds up its ninth week with a total take up to that time of about $1,275,000. Previous record-holder for gross at the Hall was "Bells of St. Mary's" with $1,200,000 garnered in nine weeks of the Christmas-New Year's season in 1945-46.

Still going strong, "Caruso" enters its 10th week tomorrow and may also equal or smash the house's longevity mark. That's 11 weeks, racked up by Metro's "Random Harvest" ($1,080,000) in 1942-43. "Caruso" is certain to equal the runner-up mark—10 weeks—scored by "Mrs. Miniver" (another Metro entry) in 1942. Its money take was $1,008,000.

Martin & Lewis

Continued from page 1

when the show's cost is deducted. They are expected to do at least $130,000 the second stanza, giving them $65,000 of the gross and leaving them a net of $54,000.

Hope's 90G Net

Hope did $121,000 his first week and $103,000 the second. His share was $112,000, out of which he paid the show, leaving him a net in excess of $90,000 for the two weeks.

Hope's first-week gross was third biggest in the 25-year history of the theatre. Record prior to M&L was held by "Blue Skies," the Irving Berlin film with Bing Crosby, which garnered $122,321 in 1946. Right behind it was "Lady in the Dark" in 1944 with $122,112. In the show position was "Road to Utopia" with $119,113, in 1946.

While the current two-week run is tremendously profitable to the house, the comedy team is certainly getting the lion's share of the take. Theatre's expense includes a flat rental deal with Paramount on the film, "Dear Brat"; overhead and rent.

Par, incidentally, is profiting on the M&L showing, since it leases the house to the United Paramount chain on a percentage-of-the-gross arrangement. Likewise, its pic, "That's My Boy," starring Martin Lewis, is booked to open two weeks after their personal appearance ends. The p.a. will greatly hypo the pic's gross, it's anticipated.

The Martin & Lewis gimmick of a show out their dressing room window includes the tossing out of hundreds of autographed glossies into the crowds that regularly block 44th St. below them. They do about a three-minute stint, blowing horns and indulging in gentle mayhem that brings squeals of delight from the mob.

They are regularly doing six shows daily and seven on Saturday from the stage. Indications are that they'll have to continue at the present pace during the second stanza.

Way Off B'way

Continued from page 1

bleachers and invited the public in to see the "Large Waters and the Fete of the Night." It says there. Well, it was the largest bomb of the season; 5,000 people showed (at $3 top) and were serenaded by a choir on a dead mike, saw a ballet a quarter of a mile away, and lots of mosquitoes up real close. It was such a pellout that we had to stand and I've finally found out how you say "down in front" in French. It's dirty. But like most of their spectacles they had a great ending. The fountains shot high in the air, they turned colored lights on them and shot off fireworks. Didn't bother the mosquitoes a bit, though.

The last thing on the program was "Embrasement des Bosquets," or "kissing the bouquets." I looked it up later and found it means "conflagration of the groves." Actually, they didn't have either one.

The big show this week is the French version of the Passion Play. This also can't be done in the U. S. because, although they have only one set, that one happens to be Notre Dame. They put a stage all across the front of the cathedral and an inclined ramp of seats out in the square so that even Mielziner would have to give up.

The "curtain" is a series of panels which are carried on and off, and the apron is a broad flight of steps. All the lighting comes from one side of the stage, and since the step are usually covered with extras the effect becomes monotonous, what with 50 or 60 actors running up and down the steps all night, half of them with their faces in the dark. The tempo is very slow . . . so slow that even the devout in the audience keep eating icecream and smoking.

I'd never seen a Passion Play before and was a little surprised to see that the Devil is a hambola in a Brooks devil suit and that the Angels have wings and carry trumpets. The part of the Saviour was played by a character who couldn't find the microphones, and some of the extras were glasses and regular Army shoes.

During the intermission I wandered around "backstage" which is to say, out on the sidewalk. I found Judas smoking a cigar, and two of the girl Angels reading L'Humanite, the Communist newspaper. It would be real funny if those angels decided to strike for more dough.

Incidentally, on the program they give credits for everything . . . costumes, lights, author, stage manager, all the members of the committees, etc., but nowhere does anybody get credit for thinking up the one thing that makes the show worthwhile. Who thought of using Notre Dame as a cyclorama?

P. S. They have some beautiful dames at the new Eve, too!

L. A. Suit

Continued from page 7

and-date with downtown or exclusively. Major distribs refused to permit such bidding, and an anti-trust suit was filed.

Several similar actions are pending in other territories. They include the Isidor Adelman case in Dallas and Houston, where Adelman was refused permission to bid for exclusive first-runs for his nabe theatres against established downtown houses. Another similar instance is the Meiselman case in Charlotte.

Closest parallel action on which there has been adjudication was in the suit brought by David Milgrim in Allentown, Pa. That applied to a drive-in, however. Federal District Court in Philadelphia ruled in favor of Milgrim that his owner could be for first-run. Majors appealed and case is now awaiting hearing before the U. S. Court of Appeals in Philly. Distrib attorneys claim they have good reason to believe they'll win a reversal.

Defense testimony in the Baldwin suit takes the line that a distributor is entitled to get maximum rental for his product in free competition. Witnesses maintain that, while F&M may have outbid downtown theatres, it would be costing a distrib money in the long run to give the Baldwin the product. That is because such a move would dissipate the value of the pictures to other houses in the territory, and they would have refused to pay as much for them as if they had come through the mill in the regular established playoff pattern.

Sachson-Bar

Continued from page 5

"The Capture," "Admiral Was a Lady," "Try and Get Me" and "Queen For a Day." He'll continue to handle Hollywood product along with the French.

In addition to "Peek-A-Boo" in German, Bar is slated to make three pictures during the remainder of 1951, "The Wedding of Four Thursdays," "Mamma Mia" and "The Grain of Sand." In the planning stage is a fourth pic, "Woman in Love," to be shot in French and English. It is from a Frederick Hazlett Brennan story.

The new Sachson-Bar association will also handle product of other European producers.

UA'S DOMESTIC BILLINGS UP TO 340G LAST WEEK

United Artists' domestic billings last week continued on the climb, reaching approximately $340,000. Figure represents the biggest week's UA business in the past several years.

Mainly responsible for the upswing were "Fabiola," "He Ran All the Way," "New Mexico" and "The Scarf." While the week's take was a vast improvement, company is still experiencing heavy expenses. Aim is to reduce overhead so that a weekly gross of $285,000, or $300,000 at most, will be the break-even level and the distrib's share of all above that will be profit. There's still some uncertainty as to what the precise break-even figure is because of current non-recurring hefty expenses, such as severance pay given to dismissed personnel.

UA Foreign

Continued from page 4

and Germany. It was the first such confab since the Krim group took over the company.

Aim now is to streamline the global organization and effect full efficiency in operation. In line with this Charles Smadja has been named the company's new European sales rep. Additionally, Smadja will have a partner, yet to be identified, who will serve as continental manager.

Another appointment was that of Frits Strengholdt, prominent continental exhib and distributor, who was named a director of UA subsid companies in France, Belgium and Switzerland.

Only other change in Europe made so far was the re-assignment of George Ornstein, who has been functioning as Continental manager. He shifts to the post of UA rep in Rome. Change was said to have been made at Ornstein's request.

Looking to other global points, UA took the unusual step of employing two foreign execs with immediate assignments to investigate distrib's operations. George Kallman and Keith Goldsmith both were taken on as special foreign reps, it was disclosed by Al Lowe, general manager of the foreign department.

Kallman, who has held various foreign posts with other companies, already is en route to Bombay. Burma, Ceylon, Pakistan, Singapore and Indonesia also are on his itinerary. Goldsmith, who had been with Universal for the past 10 years, leaves N. Y. on July 18 for Hong Kong, Manila and Formosa.

They are to survey the areas outlined and report their findings and recommendations to the UA management.

Krim will remain in N. Y. for about two weeks, following which he'll hop to the coast for a stay of about three weeks.

Kodak Suit

Continued from page 4

Dorian and Kislyn patents, and EK has agreed to make the lenticulated film available to the film industry, according to Schaefer.

Schaefer said the lenticulated process has been perfected under the patents but the film had been unavailable heretofore because of the litigation. Manufacturers other than EK also may obtain the Lenticolor licenses, he added.

Principal feature of the Dorian method is said to be the low cost. It's said to run at little more than the present cost of black-and-white and could open the way for Hollywood studios to turn out virtually their entire programs in tints. With an eye to this, 20th-Fox has played an important part in ironing out kinks in the system. Additionally, 20th prexy Spyros P. Skouras and exec v.p. William Michel had key roles in arranging settlement of the law suit.

Threat of upsetting the settlement was removed last week in Paris when the French Keller-Dorian Film Co. lost a court bout with EK. Court decided the French company had ceded all rights to the lenticular process to the American Dorian company in 1930 and there was no proof that EK had defaulted on its deal with French Dorian prior to that year. French Dorian claimed EK failed to exploit the lenticular process in the U.S.

More Showmanship

Continued from page 1

founder of the Boy Scouts. Chief Guide and Girl Scout Queen, she now lives at Hampton Court Palace, an estate received as a gift from the King. Lady Baden will rejuvenate an ever-good topic: "Today's Boys and Girls—Tomorrow's Leaders."

Most sensational foreign import to the platform is flannel watch painter, Salvadore Dali. Wearing a small Emperor Wilhelm moustache, the Surrealist Latin artist will speak about modern progressive, crazy, and revolutionary art, with demonstrations on the side. His title, "Revolution and Tradition in Modern Painting."

Newspaper men, as always, head the list of gabbers. ABC's Ray Brock, ex-N. Y. Times, reports on the powder keg situation in the Middle East. Hodding Carter, fightin' editor of the south, will continue to crusade for fair play and end of race bigotry. Quincy Howe discusses American-Soviet futsfire. William H. Lawrence keeps both eyes on Washington. George Sokolsky is the darling of all industrial conventions of importance. His foe is either nothing or $1,500. Marquis W. Childs, Maurice Hindus, Robert Magidoff also stock blue chips. N. Y. Timesman Hanson W. Baldwin discusses military matters. Music critic Olin Downes, also Times, is pet of Women's Clubs.

Among the authors crossing the country on lecture circuit is Ernestine Carey of "Cheaper by the Dozen." Louis Budenz, Elizabeth Bentley, Hede Massing are cashing in as reformed Commies. Whittaker Chambers was scheduled to speak, but postponement of his book held up his tour. Louis Fischer and Eugene Lyons also do well with Red expose material.

Among the world reformers, who never were Commies, are Ely Culbertson and his charming wife. They speak on world affairs between canasta tournaments. Dr. Kirtley F. Mather of Harvard speaks on "Science and Politics Are Not in Conflict."

O. John Rogge, Henry Wallace's former New York running mate, who has set off fireworks in both Washington and Warsaw, now is debating with Arthur Schlesinger, Jr., on foreign affairs and a Third party. Schlesinger was Rogge's foe for years when opposing the Progressive Party.

Socialist Norman Thomas is back from Europe and is still one of the most powerful orators and popular speakers on the national circuit. New flavor has been added to industrial group programs by Walter Reuther in his talks on unionism. He draws down a fee of $500.

Colleges, town halls and women clubs will hear, among others, Tallulah Bankhead, the unpredictable; Grace Castagnetta, and the imported Salzburg Marionet Theatre. All better known symphony orchestras now go on college and public program tours, receiving between $2,500-$5,000 for one appearance. Matinees in addition. Arthur Fiedler's Boston and Pops Orchestra gets more bids than it can handle.

Even stage director Herbert Graf leaves the Met in between his busy schedules to talk about the new trends at the Met and Rudolf Bing.

Musicos and Mentalists

Other music headliners are tenor Set Svanholm, baritone Sigrid Bjoerling, Wagnerian Lauritz Melchior, and the sopranos Regina Resnik, Florence Tield and Anne Bollinger, also contralto Karin Branzell.

Leo Kopp, Chicago conductor, who has been on the circuit for years, is now director of the North Shore Music Theatre.

Open Monday time at summer stock theatres is being utilized for special platform programs the country over.

Other busy entertainers on the platform and summer resort circuit include Dunninger, the mentalist; Polgar, the hypnotist, and Dr. Ralph Slater, ditto. The attack by the London press on hypnotic performances led to outlawing hypnotism on British TV. Also favorites, Dr. Bruno Furst, the memory expert; Sidney Franklin, the Yankee matador who had "vanquished 2,000 charging bulls," and George Bailey, who reproduces Houdini's tricks and does memory stunts.

The school lyceum bureaus, such as Antrim in Philadelphia ($200,000 gross a year) Howard Higgins in Rochester, N. Y.; National School Assemblies in Los Angeles; and Harry Byrd King in Dallas are out with a lantern for good, clean school entertainment. They book folk dancers, acrobats, singers, explorers, and scientific demonstrators.

Business is on the boost as new managers open offices: Elizabeth Crawford and Cooperative Programs in New York; Charles Agency in Philadelphia. Chicago manager Syl Paulus rounded out his 52d year. Ricklis Beasberg Agency, working out of Cleveland, now books in the east and Detroit agent Josephine Blanchard plans to invade the entire midwest. Coast agent Mrs. Samuel Horton Brown will transplant New York programs to L. A.

Victims among the platform managers in the East West Association which had booked programs from China and other Asiatic countries. Pearl S. Buck, president, announced the crackup.

The University of Minnesota now imports a dance group direct from Indonesia. It's a best seller, with almost 200 bookings in the Northwest alone.

F.D.R.'s and Winston Churchill's lecture manager, S. Russel Bridges, declares, "I would like to book Mr. Truman after his term is over—a father and daughter act, with Harry at the piano."

Cinerama

Continued from page 7

property as the second project. The third production, they declare, will be shot entirely abroad.

Assembling Consultants

Todd and Thomas have been quietly assembling consultants, all toppers in legit and screen production, business and technical channels, for advice in their respective fields. Director Fred Zinnemann was flown to New York from the Coast last Friday (6) to see a demonstration of Cinerama at the temporary screening facilities near Oyster Bay, Long Island. Previously, Edward Small and other production toppers were brought in for o.o. of the process. Their connections with the new development are being kept under wraps, but indications are that they may become associated with it on an active basis.

Todd looks upon Cinerama as a "parlay between the legitimate theatre and the motion picture." It's a case of using legit technique on film. The curved screen now used for demonstration purposes is 90 feet wide and 30 feet high, approximately six times the size of conventional theatre screens. It gives the viewer the feeling that he is a part of the scene rather than merely looking at it.

Test reels have been shot in black-and-white, Technicolor, Super-Cinecolor and Trucolor. Company execs are toying with a new color process which is said to be revolutionary in its simplicity. Cinerama may sew up the process as its exclusive property if further tests prove successful.

Because pix must be made specially by Cinerama for showing on the oversized screen, product situation will be an early problem, as the flow, by necessity, will be limited to one project at a time. However, it is planned to present pix exclusively on long-run, road-show policies.

Cinerama is controlled by Reeves Soundcraft Corp., with Thomas-Todd owning 25% of the stock. Paul Kesten, former Columbia Broadcasting System exec, is a member of the board.

'Clearance Fit Pic'

Continued from page 5

the ad-pub campaigns do not penetrate adequately in the short periods of the film's showing when there's a quick playoff.

Columbia's "Sirocco" was another which received a hurried booking immediately following its Capitol, N. Y. initial run. It went into the Loew's chain but this was for the reason no other suitable pix was available due to the bottleneck caused by the prolonged "Great Caruso" run at the Music Hall. Quick playoff produced no unusual results with "Sirocco."

In 1949 Academy-Award "SEAL ISLAND"...
In 1950 Academy-Award "BEAVER VALLEY"

and NOW!...

The newest in Walt Disney's outstanding True Life Adventure series—that have won unprecedented acclaim from press and public—and established themselves as potent boxoffice attractions! Contact your RKO Radio exchange *TODAY!*

Nationally Advertised in LOOK Magazine

Never-before-witnessed miracles of Nature's beauty AND FURY!

That strange and wonderful world in tabloid that lies beneath our foot, under leaf and log and rock... Peopled by millions of weird and fascinating creatures...Where dragons the size of ants wage war in a tea-cup size arena... and the blooming of a single flower comes with the glory and grandeur of a sunrise... Where life and love, death and destiny, dwell for a moment... and Creation's dawn each day is a never-ending pageant!

Highlighted by the "SYMPHONY OF SPRING" a thrilling musical treat!

WORLD PREMIERE, AUGUST 1st, at the CRITERION, Broadway, New York with WALT DISNEY'S "ALICE IN WONDERLAND"... Color by Technicolor

Picture Grosses

LOS ANGELES

(Continued from page 8)

gan's Creek" (Par) and "Star Spangled Rhythm" (Par) (reissues), $11,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Prince Was Thief" (U) and "Father Takes Air" (Mono) (2d wk). Mild $10,000. Last week, nifty $26,800.

Four Star (UA) (900; 70-90) — "Ace in Hole" (Par) (4th wk). Dull $2,500. Last week, light $3,600.

Fine Arts (FWC) (677; 70-$1) — "Odette" (UA) (2d wk). Scant $1,100. Last week, light $2,000.

Beverly Canon (ABC) (520-$1)— "Kon-Tiki" (RKO) (11th wk). Nice $3,000. Last week, continued upward climb to fine $3,700.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (6th wk). Into sixth round (9) after good $10,000 last week.

L'ville Slow; 'Dust' Modest at $10,000

Louisville, July 10.

Business is slow-paced this week. Drive-ins have been slow up to the Fourth, but holiday brought biz in bumper proportions.

Downtowners are looking for a slow week. "Apache Drums" at the Rialto is modest, as is "Excuse My Dust" at the State. "Strangers on Train" went over expectations at the Mary Anderson last week, and "Little Big Horn," previously set for current stanza, was deferred to allow for holdover of "Strangers."

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Strangers on Train" (WB) (2d wk). Catching attention for likely oke $5,500 after last week's beyond expectations $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Apache Drums" (U) and "Fat Man" (U). Action picts doing well, considering. Looks like satisfactory $9,000. Last week "Dear Brat" (Par) and "When I Grow Up" (EL), excellent $11,000.

State (Loew's) (3,000; 45-65)— "Excuse My Dust" (M-G) and "Painted Hills" (M-G). Paced at $10,000, mebbe better. Last week "Strictly Dishonorable" (M-G) didn't fare so well with the critics, but Ezio Pinza on marquee still pulled satisfactory $12,000.

Strand (FA) (1,200; 45-65)— "Fighting Coast Guard" (Rep) and "Lost Planet Airmen" (Indie). Typical family fare for this house, indicated medium $4,000. Last week, "Time of Their Lives" (U) (reissue) and "Little Giant" (U), about same.

TORONTO

(Continued from page 9)

Back" (20th). Fair $11,000. Last week, "Sealed Cargo" (RKO), $11,000.

Odeon (Rank) (2,390; 30-90) — "Take Care of My Little Girl" (20th) (2d wk). Satisfactory $9,000 after last week's $11,500.

Shea's (FP) (2,386; 40-80) — "Strangers on Train" (WB) (h.o.). Good $9,500 after last week's excellent $15,000.

Uptown (Loew) (2,743; 40-80)— "Kind Lady" (M-G). Poor $5,000. Last week, "Soldiers Three" (M-G) (2d wk), $6,000.

SEATTLE

(Continued from page 9)

"Dancing Years" (Mono) and "While Sun Shines" (Mono), no dice, $2,500.

Music Hall (Hamrick) (2,200; 65-90)—"Prince Was Thief" (U) and "Madeleine" (U). Expect $9,000, big. Last week, "Teresa" (M-G) and "Prelude to Fame" (U). Slowed down to a walk at $3,700.

Orpheum (Hamrick) (2,600; 65-90)—"Coming Round Mountain" (U) and "Rodeo King and Senorita" (Rep). Anticipated neat $9,000. Last week, "Strangers on Train" (WB), okay $7,500.

Palomar (Sterling) (1,350; 50-$1) —"Sealed Cargo" (RKO) (2d run) plus Sally Rand on stage. Expect fine $11,000. Last week, "Fighting Coast Guard" (Rep) plus "Burlesque of '51" on stage, sweet $10,000.

Paramount (Evergreen) (3,039; 65-90)—"Ace in Hole" (Par) and "Circle of Danger" (UA) (2d wk). Indicated good $7,500. Last week, good $9,300.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.

Wash. Holding Up; 'Dust'-Vaude $25,000, 'Little Girl' Hot 19G

Washington, July 10.

Most downtown theatres doing nice business this week, with Capitol drawing biggest crowds for "Excuse My Dust," followed by "Take Care of My Little Girl" at Palace, "Francis Goes to the Races" at Keith's, and "Strangers on a Train" at Warner.

Previous week's attendance held up surprisingly well, considering three-day transit strike, with only Capitol and Palace, town's largest houses, showing noticeable effects.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)— "Excuse My Dust" (M-G) plus vaude. Nice $25,000 for eight days. Last week, "Teresa" (M-G) plus vaude, good $21,000 despite poor Sunday, when transit strike began, and continuing effects Monday and Tuesday.

Dupont (Lopert) 375; 50-85)— "Brave Bulls" (Col) (3d wk). Not bad $3,500 after sturdy $4,500 in previous week. Good for one more week.

Keith's (RKO) (1,939; 44-80)— "Francis Goes to the Races" (UI). Boffo $13,000 and going for second week. Last week, "Best of Bad Men" (RKO) plus TV of Murphy-La Motta fight). Okay $8,000, despite transit strike.

Metropolitan (Warner) 1,164; 44-74)—"Little Big Horn" (Lip) and "Savage Drums" (Lip) Fair $6,000. Last week, "Flying Missile" (Rep) and "Al Jennings of Oklahoma" (Rep), better-than-average $7,200.

Palace (Loew's) (2,370; 44-74)— "Take Care of My Little Girl" (20th). Very satisfactory $19,000. Last week, "On Riviera" (20th) (2d wk-6 days), fell off to $12,000 account transit transit strike.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (12th wk). Okay $4,000 after $4,500 last week. Continuing.

Warner (WB) (2,174; 44-74)— "Strangers on Train" (WB). Hefty $12,000. Last week, "Two of a Kind" (Col), very satisfactory $11,000.

Trans-Lux (T-L) (654; 44-80)— "Circle of Danger" (UA). Sweet $6,000 and likely to stay on. Last week, "Fabiola" (UA) (4th wk-5 days), okay $3,000.

'DUST' TOPS BALTO, 10G; 'HARD, FAST' 7G

Baltimore, July 10.

Perfect weather on the weekend nicked into grosses this week, with a lone spot showing some activity, "Excuse My Dust," at Loew's Century. Some fairish response for "Hard, Fast and Beautiful," at the Town. Rest of downtown list mainly in holdover, uneventful groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Excuse My Dust" (M-G). Reaching out for $10,000 possibility. Last week, "New Mexico" (UA) didn't get far at $5,700.

Keith's (Schanberger) (2,460; 20-70)—"Coming Round the Mountain" (UI). Opens tomorrow (Wed.) after eight days of "Prince Who Was Thief" (UI) drew nice $7,300.

Mayfair (Hicks) (980; 20-70)— "Cavalry Scout" (Mono) (2d wk). Starting second round today (Tues.) after steady getaway to $5,800.

New (Mechanic) (980; 20-70)— "Take Care of My Little Girl" (20th) (2d wk). All right at $5,000 after $7,800 preem.

Stanley (WB) (3,280; 25-75)— "Strangers on Train" (WB) (2d wk). Fairish $6,000 after initial $8,200.

Town (Rappaport) (1,500; 20-70) —"Hard, Fast and Beautiful" (RKO). Trying hard for $7,000 possibility. Last week, "The Prowler" (UA), good $7,900.

PITTSBURGH

(Continued from page 8)

thriller, but some good exploitation, sparked by director's p.a. here week before, helped picture get away fast, and that should insure $11,500, enough to send it to the Warner for a holdover. Last week, "Best of Badmen" (RKO), fairish $9,000.

Warner (WB) (2,000; 50-85)— "Sealed Cargo" (RKO). Good action drama, and Dana Andrews isn't hurting any, what with "Frogmen" also around only a few blocks away. Heading for $5,000. Last week, "Night Into Morning" (M-G), slipped to $3,500.

'Caruso' Smash 28G In 3d to Pace Mont'l

Montreal, July 10.

Metro's "Caruso" continues to strip the field in its third week. Cardinal Film's "Women Without Men" is also doing hefty biz at the Orpheum for the second stanza and staying another week. Strong returns in all deluxers due to Dominion Day last week (2) and following July 4 holiday, which brought many tourists to town.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)— "My Forbidden Past" (RKO). Sock $15,000. Last week, "Half Angel" (20th), great $16,000.

Capitol (C.T.) (2,412; 34-60)— "Rawhide" (20th). Okay $11,000. Last week, "14 Hours" (20th), solid $14,000.

Princess (C.T.) (2,131; 34-60)— "Painted Hills" (M-G). NG $6,000. Last week, "Lorna Doone" (Col), okay $12,000.

Loew's (C.T.) (2,855; 40-65)— "Great Caruso" (M-G) (3d wk). $28,000 following smash second session of $37,000.

Imperial (C.T.) (1,839; 34-60)— "Texas Rangers" (Col) and "China Corsair" (Col). Steady $8,000. Last week, "Santa Fe" (Col) and "Zebonia" (Col), hefty $10,000.

Orpheum (C.T.) (1,048; 34-60)— "Women Without Names" (Indie) and "Double-Crossed Fools" (UA) (3d wk). So-so $5,000 after solid second week of $10,000.

Outdoors Lures Omaha; 'Dust,' 'Prince' Best

Omaha, July 10.

Fourth of July, usually a big day in the theatres, was perfect for outdoor lures, namely the races, parks, free fireworks and a baseball double header in the Western League. It was too much, and pic business fell off. Only the drive-ins fared well.

Red Skelton, usually a draw is off at the Orpheum in "Excuse My Dust." With a personal ballyhoo of Piper Laurie and Tony Curtis, the Paramount won't do too well with "The Prince Who Was a Thief." "Valentino" is no great shakes at the State, although the picture did build after opening. Rest of the town just so-so though "Strangers On a Train" is warranting a holdover.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Excuse My Dust" (M-G) and "Pride of Maryland" (Rep). Fair $9,500. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) $3,800 for four days.

Paramount (Tristates) (2,800; 16-70)—"Prince Who Was a Thief" (U). Light $8,500. Last week, "As Young As You Feel" (20th) and "House on Telegraph Hill" (20th) fair $8,000.

State (Goldberg) (865; 25-75) — "Valentino" (Col). So-so $4,500. Last week, "Lorna Doone" (Col) and "Hunt the Man Down" (RKO) (4 days), $2,800.

Omaha (Tristates) (2,100; 16-70) "Double Crossbones" (U) and "Insurance Investigator" (Rep). Okay $7,500. Last week, "Take Care of My Little Girl" (20th) (m.o.) "Man Who Cheated Himself" (20th) fairly lively $8,000.

Brandeis (RKO) (1,500; 16-70)— "Strangers On a Train" (WB). Improved sharply to $7,500, holding over. Last week, "Five" (Col) and "M" (Col), picked up $7,000, which is okay here.

Cleveland Variety Seeks New Central Clubhouse

Cleveland.

Variety Club's Cleveland showmen are now angling for a new clubhouse, after selling their elaborate headquarters in a converted mansion to the American Legion Post No. 2 of Cleveland for approximately $65,000. Theatrical club had occupied site for nearly five years but found location too far off the downtown beat. Abe Kramer, chief barker, indicated a deal is being made shortly for a more centrally located clubhouse.

Albany Tent's Golf Tourney

Albany.

Francis J. Murphy, bandleader, won the Albany Variety Club golf championship for the third consecutive year, with an 85, at the Shaker Ridge Club. Ralph Ripps, Metro salesman, finished second among members, with 80. Irwin Ullman, manager of the Mohawk Drive-in, had the second lowest score for guests, 79. Leon Duva, owner of the Morris Theatre in Morrisville, won the prize for the longest drive, 271 yards. Seventy-five participated in Tent 9's ninth annual tournament; 110 attended the dinner, at which an honorary membership was presented to Leo Quinn, county official, as "an outstanding citizen."

Clips From Film Row

NEW YORK

William B. Zoellner, Metro's short subjects and newsreel sales chief, off on a tour of exchanges. He returns to N. Y. July 27. John P. Byrne, Metro's eastern sales chief, is spending most of this week at the distrib's Buffalo branch.

Winding up the last of Paramount's field force sessions in connection with the "Salute to Al Schwalberg" sales drive, members of distrib's eastern and southern division met in N. Y. yesterday (Tues.) to discuss product merchandising for the balance of the year. Sessions were conducted by veepres E. K. O'Shea, ad-publicity chief Jerry Pickman and Hugh Owen, eastern-southern division manager. Drive runs through July and August.

Robert L. Lippert, head of Lippert Pictures, arrives in New York this week from the Coast for sales conferences prior to leaving for a four-week European trip. He will huddle with Harris Dudelson, midwest division manager, and Arthur Greenblatt, general sales manager.

Thomas J. Guinan named RKO homeoffice rep, covering branches at Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City.

WASHINGTON

In a sudden switcheroo, Little Theatre, pioneer here in art cinema field, was transferred from Lopert aegis to the Roth chain. The 385-seater is owned by Mrs. Louise Noonan Miller, who leased it to Lopert. House has been in red side of thriving Lopert ledger recently. Sam Roth, who owns some nabes here plus town's newest arter, the Plaza, took over with moveover of "Mudlark." Lopert continue operating his art houses, the Playhouse and Dupont.

James S. Carberry, manager of RKO Keith's theatre here, leaves this week to take over supervision of Rowley United Theatres, Little Rock, Ark. He'll have charge of eight houses and two drive-ins. His successor has not yet been appointed.

PHILADELPHIA

William Goldman, first-run chain owner, named to board of directors of the Academy of Music.

Harp Levin, of National Screen Service, in Graduate Hospital for check-up.

Key Theatre's antitrust suit against County Theatre, Doylestown, Pa., settled out of court. Claude Schlanger is now running both Doylestown houses.

William J. Clark, exec-veepee National Film Service, taking leave of absence because of back ailment that requires treatment. Chester M. Rose, exec of Bonded Film Storage Co., N. Y., will fill in for Clark. Rose is a member of NFS' executive committee.

DALLAS

Rowley United Theatres opened new 1,000-seat Wynnewood Theatre in suburban Oak Cliff, where the firm operates 10 other film houses. Newest has a paved 400-car parking lot adjacent. Wynnewood's manager is Pat Murphree.

Paramount leaves downtown film row this month to occupy new $250,000 building on Central Expressway. Swank film plant will have a 60-seat theatre.

Bill Lewis, formerly with Eagle Lion Classics, named sales manager of the film exchange department of the B&B Booking Service.

Raymond Lambert replaced Beverly Littlejohn, program director for Sack Television Enterprises, who went to Sack's New York office.

George W. Sullivan purchased the Runge Theatre, Runge, Tex., from Ross Willoughby.

MINNEAPOLIS

With 49 prints working, 20th-Fox aiming for saturation bookings in territory for "The Secret of Convict Lake," due at Radio City here July 20.

Ted Bolnick, former Bennie Berger circuit general manager and now a West Coast exhibitor, here for the funeral of his mother.

Terrace, city's newest and most elaborate theatre, seeking exclusive 21-day run, seven days ahead of all other neighborhood and suburban houses. It previously sought unsuccessfully a 14-day run and also sounded out distributors regarding a first-run.

Columbia salesmen sporting new autos furnished by their employers.

Mrs. S. D. Kane, wife of the North Central Allied executive counsel, appointed to board of directors of Minnesota League of Women Voters and also named editor of its publication.

Two former local churchmen participating in $400,000 motion picture production of life of Martin Luther to be filmed in fall and released throughout the world in July, 1952.

Casper Chouinard, former local United Artists branch manager and more recently with same company in Milwaukee, appointed to Paramount sales staff here, succeeding Lowell Kyle, resigned to enter another line of business.

Local RKO branch finished fifth nationally, well up in the money, in the Ned Depinet sales drive which just concluded.

Mannie Gottlieb, Universal district manager, here for sales conference.

Ben Marcus, Columbia district manager, in from Kansas City.

ST. LOUIS

Homer Hulsey purchased the Ozark, 300-seater, St. Clair, Mo., from Dickson and Adams. Hulsey managed the house for several years.

Ozoner near Steelville, Mo., being readied for an early lighting.

Flood waters from the Missouri river closed the theatre in Morrison, Mo. Houses in several other Missouri river towns likewise are threatened.

Frisina Amus. Co., Springfield, Ill., shuttered its Ritz, a 580-seater, Taylorsville, Ill., for the summer.

Clarence Kalmann, owner of a string of St. Louis indie nabes, purchased an interest in a new ozoner near St. Charles, Mo. He'll also book the new theatre.

CHICAGO

Jack Schwartz, Monogram exchange salesman, retired.

"Great Caruso" (M-G) played 108 theatres in Chicago during its first three release weeks. Reportedly 90% of houses contracted for the pic are holding over.

Don Goldsmith named midwest district manager for Radiant Screen Corp.

Chi police censor scanned 415,000 feet of film and 83 pics last week, rejecting two and classifying three films for adults only.

Virginia Seguin ankled her post as secretary of Illinois Variety Club.

DETROIT

Dex Theatre, westside nabe house, will reopen July 12 as the Studio Theatre with firstrun and foreign films. Management will comprise Irving Teicher and Edward Shulman, of the Detroit Cinema Guild, with Albert Dezel and William Flemion, of the Coronet Theatre, eastside art house.

Eastwood Theatre, nabe house, holds record for defying jinxes. Two years ago while "Mr. Peabody and the Mermaid" was the feature, the theatre nearly burned to the ground. Early this week, the film was brought back and a roof fire closed the house for repairs.

SAN FRANCISCO

The 1,100 seat United Nations, Fox West Coast house shuttered for summer months. This theatre, operated by FWC since 1943 was turned to the United Nations during their sessions for nightly showings of foreign films, under the aegis of FWC. House has been used as move-over for FWC.

Rex Film Distributing Co., acquired sub-distribution rights for the 11 western states to the French-made "Eagle With Two Heads" from Noel Meadow Associates.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GREAT CARUSO"
MARIO LANZA - ANN BLYTH
KIRSTEN NOVOTNA THEBOM
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

in Person
DEAN JERRY
MARTIN-LEWIS
Dear BRAT
PARAMOUNT

AFRA Polling Members on New Law Barring 'Front' Adherents From Union

American Federation of Radio Artists is polling its members in a referendum on a constitutional amendment to bar Communists or anyone aiding "front" organizations from membership in the union. Ballots were mailed out last week, after AFRA's national board approved the amendment, and votes must be returned by July 28.

Move followed a resolution passed by the union's convention last year, the intent of which was disputed by various members of the national and local boards. As a result a committee was appointed to discuss the matter. National board later studied two anti-Communist amendments, the first of which said that anyone who is proven a member of the Communist Party in a court of law, cannot be a member of AFRA. The second is the one which is subject of the referendum.

At a meeting of the national board last week the vote was 29-23 in favor of submitting the second, or more comprehensive, resolution to the membership. Six members of the board didn't vote.

The proposed amendment would change Article 3 of the union's constitution by adding as Section 4: "No person shall remain a member of AFRA or retain employment in AFRA who has been proven to have maintained membership in or to have joined the Communist Party since Dec. 31, 1945, in state or Federal Government court action; or who has been named as or identified as a Communist by the State Dept., Justice Dept. or by the FBI; or who after the adoption of this amendment maintains membership in any organization listed by the U. S. Attorney General's office or by any duly constituted Government agency as subversive; or who after the adoption of this amendment renders aid and assistance by knowingly lending his name or talents to, or by actively promoting the interests of, or by making financial contributions to any organization listed by the Attorney General's office or by any other duly constituted Government agency as subversive."

Another rule (Section 5) would be added: "National board may, in its discretion, require a written statement in affidavit form from any officer, member or employee of the association, or any local, to the effect such officer, member or employee is not and has not since the adoption of this section been in violation of any of the provisions of section 4 of this article."

WLAW Hikes Rate, Reversing Trend

Boston, July 10.

A new rate card, upping scale 10% and in some cases more, has been issued by WLAW, Hub's ABC outlet, with the new price schedule going into effect August 1. New scale lifts an hour of Class A time (6 p. m. to 10:30 p. m.) from $400 to $450, with plugs of one minute or less jumping from $50 to $55. Former Class B time, which was from 1 p. m. to 6 p. m., Sundays, has been eliminated, with Class C (7 a. m. to 6 p. m. and 10:30 p. m. to 12 m.) moving into the B category with rates hiked from $200 an hour to $250, and a minute announcements up from $25 to $30. Only segment slashed is the former Class D, now C (12 n. to 7 a. m.), which is now pegged at $1.5 an hour instead of $150 and minute breaks off from $16.50 to $15.

Station execs' reason for price tilting is that, with WLAW now the only ABC outlet in the area (WCOP, formerly ABC affiliate, now operating as an indie), the new rates will bring scale into line with other Hub stations.

Folger Coffee Mpls. Buy

Minneapolis, July 10.

Folger Coffee Co. here has purchased the 12:45-1 p. m. Monday through Friday segment on KSTP of "David's Daily Double."

Show will feature David Stone, KSTP emcee, spinning tunes, plus appropriate platter chatter and highlights on the day's weather.

'Ed Herlihy Day'

Monday (9) was a heavy day for Ed Herlihy. He blew into WNBC, N. Y., studios at 5:45 a. m. to sub for Skitch Henderson on the latter's 6-8 a. m. radio stanza. At 9 a. m. he started camera rehearsal on WNBT's "Date in Manhattan," which went on the air at 12 noon to 1 p. m.

Immediately afterwards he went into recording session for the AM transcriber, "The Falcon," until 4 p. m., when he started dry runs for the Tex and Jinx McCrary 6:30-7 p. m. tele show on WNBT. (He and Susan Shaw are pinchhitting for the vacationing McCrary's during the month.)

At 8 p. m. he rushed to Universal studios for his semi-weekly newsreel narration chores. That stint lasted until midnight.

3-a-Day Hoopla For RCA's Color

RCA prexy Frank M. Folsom is doing a three-a-day booking at the Johnny Victor Theatre (RCA Exhibition Hall, in Radio City) in connection with the tri-color tube color demonstrations. The 10 a.m. field test show, and the two mid-afternoon telecasts are all preluded by Folsom's spiel of welcome, with q. & a. sessions by other RCA brass.

Besides the opening morning stanza Monday (9), Folsom officiated yesterday (Tues.) and will again tomorrow (Thurs.) to RCA color-tube licensees and set manufacturers. The RCA topper is in Camden and Washington today (Wed.) and Friday (13).

Folsom heads to The Bohemians Grove, annual San Francisco shindig, next week, returning in time for the RCA board meeting Aug. 1, at which he must preside in the absence of board chairman David Sarnoff, who is abroad with his wife. General Sarnoff wrote Folsom that French video is "unimpressive," has only 20,000 sets; British TV is better, and in 1,000,000 homes.

After RCA v.p. and chief engineer Hanson introduced Dr. E. W. Engstrom, RCA Labs' veep over research, the latter, with interpolations by Folsom on the practical merchandising, presided over the q.s. and a.s. Accent was the field testing; how TV came a long way since the early '30s and '40s, because of continuous field-testing; that costs that "will fit the American family's pursestrings" are them determined; that there is no timetable on research or manufacture, other than that RCA is "confident that its improvements have stood the test." (Later, Folsom accented that General Sarnoff "would never have gone away if there was any doubt about that").

Folsom and Dr. Engstrom stated they were "fully satisfied" that RCA has met "all FCC standards"; that a 6 by 9 foot projection color TV is possible; that RCA is working on bigger tubes; that the field-testing puts accent on the apparatus, rather than the standards; that 30, 24 and 20-inch tubes for the home (direct vision) are only a matter of time. On the economic readjustment, as production increases and prices come down, Folsom cited the $30 initial TV model (10-inch set) which, in late 1947, cost $375 but sold later for $139.50, "because that's the result of learning how to manufacture better."

Zenith's FM Splurge

Chicago, July 10.

Zenith Radio Corp., one of the leading exponents of FM, is unleashing a joint distrib-dealer campaign to promote frequency modulation radio. Drive, designed not only to plug Zenith's own FM sets but the medium in general, got under way last week at a meeting here of the company's district sales managers.

Co-op ad campaign is planned via tieins with local FM stations. Project is especially aimed at the smaller metropolitan and rural markets.

N.Y. AFRA's Dues Hike

New York local of American Federation of Radio Artists last week raised its dues approximately 25%. Dues in the minimum category, for artists making up to $2,000 a year, will be $6 per quarter, and other categories step up accordingly. New setup goes into effect Aug. 1.

Move was made to keep the local out of the red. Falling income from radio has cut into the union's finances, despite numerous economies in its operations.

High N.Y. Dialing Level Seen For Post-Midnight

Post-midnight radio listening isn't limited to the insomnia fringe and the allnight shows offer a lucrative market to bankrollers, it's indicated in a comprehensive study of the metropolitan New York and New Jersey area made for WNEW, N. Y., by Pulse. Nosecounting outfit found a high level of dialing after the witching hour, with 38.4% of the homes in the 12 counties surveyed tuning in between midnight and 6 a.m. at least once a week.

Most listened-to stanza was WNEW's "Milkman's Matinee," with Art Ford. On the air since 1935, and for the past nine years conducted by Ford, "Milkman" garners a total weekly audience of 1,025,000, in 20% of the homes—a larger audience than for the 14 other stations combined.

"This survey proves that the post-midnight audience isn't limited to night-owls and such late-night workers as taxi drivers and short-order cooks," observed Claire Himmel, WNEW research director. "There are a lot of people on any given night who are returning home late from such ordinary activities as visiting, attending the theatre, ball games, club meetings, etc., all of which makes for a substantial amount of dialing."

Survey also found: (1) Listening goes up at midnight, with 18.9% more homes tuned in between midnight and 12:15 a.m. than in the 11:45 p.m. quarter-hour; (2) late-night audience is varied, with about half the dialers being housewives and clerical and sales workers; (3) at-home listening predominates, with more than eight out of every 10 post-midnight dialers listening at home; (4) audience averages four women for every six men, contrasted with the usual femme predominance in other time periods; and (5) median age of late dialers is 36 years, with 45% of audience between 30-45 years of age.

PHILIP MORRIS DROPS 2 OF 3 ABC DAYTIMERS

Philip Morris is dropping two of its three daytime stanzas, all of which are on ABC. Shows nixed after July 20 are Johnny Olsen's "Luncheon Club" and Walter Kiernan. Cigaret, however, will continue its backing of "Modern Romances."

Sponsor is sticking with "Romances," which is part of the new soap opera block the chain started last week in the mornings. Outfit is now looking for other daytime shows, via Cecil & Presbry agency.

Olsen continues his "Rumpus Room" afternoon strip on the DuMont network, and Kiernan continues his "Family Circle" strip for ABC.

GF's 'Improvisers'

General Foods' summer replacement for "Mama" will be a series in which all the action is improvised. Tagged "The Improvisers," with Peter Donald as emcee, show tosses at a cast of six young thespers a variety of situations, which they have to act out extemporaneously.

"Improvisers" was on WOR-TV, N. Y., for six months a couple of seasons back, under the title "What Happens Next?" Stanza is packaged by Persons Productions, with Joseph L. Sonnenreich as associate producer. Cast includes Jack Lemmon, Charles Mendick, Patricia Hosley, Cynthia Stone and Joe Silvers. Agency is Benton & Bowles.

Accentuating the Positive

The pro-AM boys (as opposed to the "downbeaters") point to the following in substantiating that radio, far from being ready for the ash heap, is plenty alive and kicking:

The U. S. Army and Air Force is spreading itself on all the webs (at full time and program costs) with some top-coin recruitment shows.

The "damage" by television has only resulted in a 2% decline in 1951 network billings—CBS' radio billings for the first four months of 1951 are actually higher than ever before.

Even though Procter & Gamble cancelled out the Red Skelton half-hour program, it is carrying 31 hours and 21 minutes of radio, as follows: Eight hours, 45 minutes daytime on CBS; eight hours, five minutes daytime on NBC; as well as four hours, 45 minutes CBS evening and 10 minutes NBC evening.

Lever Bros. cancelled "My Friend Irma," but still has five hours of radio time, including two hours CBS evening, two and a half hours CBS daytime and 30 minutes NBC evening.

Last year radio set sales were 14,500,000, compared with $6,500,000 television.

Kingan Foods, never before on the air, has signed to sponsor "Arthur Godfrey's Digest" starting in October.

"Dr. Pepper," after a four-year absence from network radio, is also signed for a new series on CBS.

Sylvania is coming back to the network radio for the first time in 20 years with a Friday night sports show on CBS.

Blatz Beer has contracted for a series of 20 news programs a week on ABC.

Philip Morris has renewed all programs and this year has more shows on the air than ever before.

"Lux Radio Theatre" has renewed for its 17th consecutive year.

On a special saturated campaign this summer on CBS, Wrigley Co. will sponsor six different nighttime programs.

'Hurry-The-Thaw TV' Movement Gains Momentum; Lop Off Months

Washington, July 10.

Prospects for a lifting of the TV freeze some time in the fall picked up considerably last week when the NARTB petitioned the FCC to cancel its allocation hearings, now scheduled to begin July 23, and expedite the proceedings by accepting written testimony. The anticipated NARTB action is expected to be followed by similar industry appeals, thus giving the Commission approval in advance of such a step.

Whether the hearings can be entirely eliminated has not yet been determined. It's possible that some oral testimony may be necessary. But it's estimated that at least six months can be saved by the "paper testimony" idea.

It's expected that the next step on the hurry-the-thaw movement will come this week with a decision on the legality of the allocation plan and the set-aside of channels for educational stations. It's considered practically certain the Commission will hold the city-by-city assignment table a valid procedure and that its decision will be followed by a petition from the

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Bloody Accounting

Minneapolis, July 10.

What's believed to be a TV "first" occurred here when Bill Ingram, KSTP-TV newscaster, donated a pint of blood and explained and described the procedure from KSTP-TV's studio on one of his shows.

Complete with all the necessary sterile equipment, a table and bed, and with hospital personnel, the show had Ingram giving viewers a step by step account and pointing out how simple a process the blood donation can be.

Kellogg May Face Kellogg In Snarl

Kellogg's cereal may be bucking Kellogg's cereal three days a week next fall unless the bankroller changes the situation.

When ABC grabbed off Kellogg's "Mark Trail" and Victor Borge shows from Mutual, which had them in the 5 p. m. slot, they were put into the 5:30 p. m. period on ABC, effective next Oct. 10. It was expected that "Clyde Beatty," Kellogg's other show, which remains on MBS, would move up into the 5 p. m. period.

However, "Beatty" is staying put in the 5:30 p. m. period, Monday, Wednesday and Friday, which places the two adventure shows in direct competition. That's considered okay by some of the Kellogg toppers, who feel that in this way they will saturate the kid audience in the period. It could also reveal relative pulling power of the shows and networks involved.

Also figuring in the situation is a tug-of-war between the two agencies, Kenyon & Eckhardt, which handles the shows on ABC, and Leo Burnett, which has the Mutual series. K&E originally had the whole account, but Leo Burnett whittled away some of it. It's figured that each agency wants the other to give ground or (in the event the two shows remain in competition) each would like to come up with the better-rated show.

Situation may be resolved this week. A regular advertising meeting is being held at Battle Creek, Mich., where the various factions will have their say.

Detroit's 491,000 Sets

Detroit, July 10.

The number of video sets in the Detroit area hit 491,000 as of June 15, it was reported by WXYZ-TV, which makes a monthly survey of TV distribs.

This month's figure is an increase of 9,814 over that of the previous month.

O'Connor Set For 3 'Comedy Hours'

NBC last week negotiated a deal with Donald O'Connor, whereby the filmite will do three of the "Colgate Comedy Hour" shows during the '51-'52 season. As with practically all the other stars on the series, O'Connor will originate his show from Hollywood, when and if the N. Y.-to-L. A. cable completion permits.

Pacting of O'Connor virtually completes the Colgate roster, with Dean Martin & Jerry Lewis set for a minimum of 11 shows; Eddie Cantor for 11; and the remaining 22 divided among O'Connor, Abbott & Costello, Tony Martin, Spike Jones and possibly one or two others.

O'Connor garnered favorable comment when he helped Jimmy Durante kick off his Wednesday night TV series last fall.

CBS Promotes Hylan To Push Tint Show Sales

CBS-TV took the initial steps last week toward setting up a separate division for sale of its tint shows, with the appointment of William H. Hylan as assistant sales manager for the video web.

In announcing the appointment, Dave Sutton, CBS-TV sales manager, pointed out that Hylan will concentrate exclusively on peddling color properties. Hylan, who joined the web in 1937, has been a CBS-TV account exec since 1948.

$10,000,000 IN BILLINGS SHIFTS

The Y & R Alumni Assn.

Perusal of the programming-production chieftains at the various networks responsible for turning out the major entries in the radio and more notably the television program sweepstakes, reads like a "Young & Rubicam Alumni Assn."

Many of those currently holding down the creative reins, particularly at CBS, NBC and ABC, cut their radio teeth at Y & R in the days when the agency was programming 20 and more network radio shows a week.

Sylvester L. (Pat) Weaver, NBC veepee in charge of television, was former director of radio at Y & R. Serving under Weaver at the agency was Fred Wile, his chief aide today at NBC. Three of the web's top production supervisors also came out of the Y & R camp. They are Sam Fuller ("Colgate Comedy Hour"), Pete Barnum ("Four Star Revue"), and George McGarrity ("Saturday Night Revue").

The CBS programming braintrusters are likewise off the Y & R griddle. These include Hubbell Robinson, Jr., radio-TV programming veepee; Harry Ackerman, web's No. 1 man on the Coast, and Lester Gottlieb, director of radio.

"Sandy" Stronach, recently named veepee in charge of ABC television operations, reported to Harry Ackerman a few years back at Y & R.

NBC Prepping Top TV Pic Project In 500G Story of U.S. Navy From 1937

NBC is quietly moving along, without any fanfare, on one of its most ambitious TV projects to date. It's known simply, for the time being, as "The Navy Project." With the aid of the U. S. Navy, Marine Corps and an auxiliary assist from the Royal Navy of Great Britain, the network has allocated a $500,000 appropriation for a 26-week series of half-hour documentaries, to be done on film, which will tell the story of the U. S. Navy from 1937 through the Korean War in all theatres of operation.

Work on the series has already begun, under the overall production supervision of Henry Salomon, Jr., who played a major role in documenting the 14-volume "History of U. S. Naval Operations in World War II." As the U. S. Navy's technical advisor on the series, Walter Karig, special deputy chief of information for the Navy and author of the "Battle Report" volume in the massive collection, has been lend-leased to NBC to work with Salomon.

Montgomery Narrator

C. S. Forrester, Jr., author of the "Capt. Horatio Hornblower" fictional series, was signed by the network last week to write the 26-week series. Robert Montgomery has been pacted as the narrator. Clay Adams, who directed the RKO "This Is America" series, has been assigned as director. There will be an original musical score by a still undesignated top American composer.

In collaborating with NBC on the undertaking and putting at the web's disposal the vast footage of official film clips still unused, the Navy has made several provisos. One requires the network to have at least 16 of the 26 shows in the can before premiering the series (tentatively scheduled to get under way by the first of the year). Another compels the web to show them strictly on a public service basis as part of its overall "social obligation to its viewers." However, once the initial 26-week run is over, NBC is at liberty to effect a sponsorship deal for reruns.

984G Suit Vs. Lorain Journal

Cleveland, July 10.

Triple damage suit for $984,000 was filed here yesterday by WEOL, Elyria, O., against the Lorain Journal Co., of Lorain, O., for injuries allegedly resulting to the station from the paper's violation of anti-trust laws.

Journal was convicted of monopolizing advertising in Lorain and has appealed its case to the Supreme Court. WEOL charges that it has been forced to lower its rates and has lost considerable revenue as a result of the Journal's "monopolistic actions."

Levant Cancelled

General Electric and Young & Rubicam, the agency, were frantically searching for a new emcee as of yesterday (Tues.) for the Sunday night "General Electric Guest House" CBS-TV show, following a decision to cancel out Oscar Levant.

Latter had done two shows in the Fred Waring 9 to 10 summer replacement spot, with GE deciding that the brace of stanzas was sufficient to convince them that Levant wasn't the answer to what was needed. Generally, the show drew critical pans from reviewers.

Anchor-Hocking's NBC 'Open House' Faces Padlocking

It now looks as if "Broadway Open House," or at least Anchor-Hocking's identity with the late night NBC-TV show, will become a dead issue. There's no decision yet, and probably won't be for another couple of weeks, but Anchor is seriously mulling dropping the program as soon as the heavy beer drinking season is over in late August, and perhaps switch over into daytime TV. A-H currently sponsors the show on a three-nights-a-week basis, having dropped two nights a week when Jerry Lester exited.

Thus would end one of the major phenomena of the 1950-51 TV season which saw, under Anchor auspices, the emergence of Lester as one of the most talked-about video personalities of the year, his subsequent fadeout following a series of hassles with the client, and NBC's ability to parlay 11 to midnight into a $1,000,000 commercial payoff while Lester was riding high.

Currently installed as Anchor's major comic is Jack E. Leonard, but the show hasn't been able to get off the ground. A-H has tried a succession of comics in the late night spot, but in all instances except Lester they came a cropper.

Winchell's Celeb Subs

Roster of celebs has been lined up to sub for Walter Winchell on his ABC Sunday evening gabcasts, starting July 22.

List includes Tony Martin, July 22; Robert Alda and Isabel Bigley, from Broadway's "Guys and Dolls," July 29; Jimmy Durante, Aug. 5; Martha Raye, Aug. 12; Patti Page, Aug. 19; Bob Hope, Aug. 26, and Frankie Laine, Sept. 2. Pinchhitters will conclude each broadcast with a two-minute news summary.

4 MAJOR ACCTS. CHANGE HANDS

The past week will go down as perhaps one of the most turbulent in recent years among agencies, with increasing jitters and heightened tensions as four major accounts involving approximately $10,000,000 in all-media billings changed hands.

When, after a succession of surprising client moves and jockeying for stronger agency representation, the smoke had finally cleared, McCann-Erickson had wrested the Pepsodent (Lever Bros.) business from Foote, Cone & Belding; BBD&O came out on top in a reshuffle of nearly $4,500,000 worth of annual Schenley business and the Maxon agency had inherited the Packard account from Young & Rubicam and the Mohawk billings from George N. Nelson, of Schenectady.

The switchover of the Packard business from Y & R to Maxon was perhaps the most surprising of all, in view of the fact that Y & R had the business for nearly 20 years. Involved are billings of about $3,000,000, with a good chunk of that going into the ABC-TV Don Ameche nighttime show.

Maxon's other acquisition, Mohawk Carpet, is represented in TV via the three-times-a-week Roberta Quinlan show on NBC.

Five Agencies Compete

Switch of the Pepsodent billings didn't come as any particular surprise, ever since ex-Lever proxy Charles Luckman moved the biz from Chicago to New York, with the subsequent shift of billings from the FC&B Chi office to N. Y. Agency is considerable stronger in the Fairfax Cone-operated Chi setup.

Five agencies in all were competing for the billings, representing about $3,500,000, with McCann-Erickson finally getting the nod over Kenyon & Eckhardt, Ruthrauff & Ryan, N. W. Ayer, plus FC&B's pitch to retain the biz.

Pepsodent recently cancelled out of "My Friend Irma" on CBS and was holding in abeyance its future radio-TV plans pending resolving of its agency situation.

Federal agency took one of the major raps in BBD&O's inheritance of four Schenley brands. Blow agency, also strong in the Schenley picture, wasn't affected to any appreciable degree and Weintraub retained its Blatz (Schenley subsid) biz.

3 Coke Execs To Pepsi Acct.

This week saw three execs join Al Steele, their ex-boss at the D'Arcy agency, in the Coca-Cola-to-Pepsi-Cola switch of allegiance, with John Tolga, Ed Sherry and Lou Berger joining Blow, which handles the lucrative Pepsi billings.

Tolga a couple weeks back checked off the payroll at D'Arcy (which has the Coke biz), where he was veepee in charge of the N. Y. office. Sherry and Berger were account execs on the Coke business. Along with Tiolga, they now move into the Pepsi sphere of operation.

Steele at one time masterminded the Coca-Cola account at D'Arcy, later moving into the Pepsi fold and eventually succeeding Walter Mack as top man in the Pepsi picture.

Emerson's Bundle Deal

Emerson Radio has bought a package of 91 programs weekly on WMCA, N. Y., as part of its market saturation campaign in the Gotham area.

Getschal & Richard is the agency.

NBC Builds Twice as Many Shows At Less Cost Than Summer of '50

NBC's summertime program formula and budget setup are indicative of the new AM patterns and what's been happening to network radio in general.

Last year, it's recalled, the network was given an appropriation of $700,000 for summer programming. Out of it emerged 26 shows. This summer, because of the additional time availabilities, it's been necessary to program 47 half-hours, almost double the amount of '50. This has been achieved with a budget running about $35,000 less than the figure earmarked last season. On the same amount of coin, Charles (Bud) Barry's radio programming boys also filled up three 15-minute, cross-the-board daytime slots.

All this, too, has been accomplished with a production staff practically sliced in half in the wake of the retrenchments, inaugurated a few months back, including six fewer directors.

Ability to spread the money over nearly twice the amount of network space was achieved through lower-budgeted shows. Thus the network has been able to bring in its "NBC Summer Theatre" for $2,500 a week; "You Can't Take It With You" for $2,000; "Mr. Moto" for $2,000; "Pete Kelly's Blues" (originating from the Coast) for $2,500; "It's Higgins" for $1,700, and the new Rex Harrison show for $2,000, etc.

N. C.'s Guv as Disk Jock

Greensboro, N. C., July 10.

The Governor of North Carolina is going to spin bebop for the bobbysox of his state.

Gov. Kerr Scott has agreed to make an appearance as a disk jockey for radio station WRAL at Raleigh during July. Station said that the governor's appearance will be as a substitute for Fred Fletcher, regular conductor of the program. The governor and other local figures will appear on the program during Fletcher's vacation.

Profit and Loss Enigmas Posed By Major Webs

The NBC vs. CBS radio network financial statements may well wind up in a welter of contradictions when the final returns are posted at the end of the year.

On the one hand, Columbia, on the basis of the first five months' billings for '51, is way out in front, with a 9.4% hike over '50. On the other, NBC is 8.8% under its figure of last year. The gross time sales read: CBS—$33,656,700, NBC—$25,263,800.

But CBS, it's understood, is anticipating a loss for the year on the radio side, while NBC figures to break even. That's because of NBC prexy Joseph H. McConnell's streamlining policy put into effect a few months ago, when $3,000,000 in radio operating costs was shaved off in compliance with McConnell's new pattern to keep administrative-operational expenditures on a level with the year's coin intake.

CBS is reported to be paying the final installments this year on the round-robin of capital gains deals maneuvered with top talent during the '48-'49 semester which, it's said, accounts for the heavy coin rap in the face of the top five-month billings.

Celanese Buys Wed. ABC Time for 'Playwrights' 35G Video Dramatics

Celanese Corp. has bought the Wednesday 10-11 a.m. hour on ABC-TV for its "Celanese Playwrights Theatre," big league dramatic presentation with a reported talent nut of $35,000. Show will go on an alternate weekly basis. To fill the alternate week, the web is trying to line up a bankroller for "Pulitzer Prize Playhouse," which Schlitz had back on ABC but dropped for another dramatic show on CBS-TV.

"Playwrights" will have an assist from the Playwrights Co., which includes such scribes as Robert E. Sherwood, Elmer Rice, Maxwell Anderson, S. N. Behrman and Sidney Kingsley, as well as use of their catalog of legit plays. The 10 p.m. Wednesday position avoids dramatic competition for the airer. CBS-TV has Pabst's boxing and NBC has Bristol-Myers' "Break the Bank" and Armour's "Garroway at Large." Du Mont's time is open.

Carnation's CBS Buy

Carnation Milk has bought a half hour on CBS radio, starting in the fall. Show is still undecided.

Bankroller will take the Saturday at 11:30 a.m. slot, currently held by Bymart's "Somerset Maugham Radio Theatre." Latter exits Saturday (14).

3 Top CBS AM-TV's Still Go Begging

Three of the most successful CBS AM-TV properties are still going begging, despite their enviable commercial records. Remaining unsigned for next season are Gertrude Berg's "The Goldbergs" (TV), Sam Levenson (TV), and "My Friend Irma" (AM).

"Irma" was cancelled out by Pepsodent (Lever Bros.), which also relinquished the Monday night 10 o'clock time. Program's $6,500 weekly tab is believed the major factor in prospective sponsors holding aloof from the property, although there have been several nibbles. (That's considered a lot of coin in radio today.)

Levenson checks off for Tintair at the end of the month and takes a summer hiatus. Colgate is considering him, among several others, for the Wednesday night at 9 CBS-TV slot which it recently inherited.

"Goldbergs" was cancelled by General Foods. Miss Berg, reportedly miffed over the fact that CBS has sold all of its major video time availabilities, has been having some talks with NBC, with possibility that she may move out of CBS upon expiration of her contract this summer.

MUTUAL'S 4% HIKE IN 1ST 6 MONTHS BIZ

Mutual shows a 4% gain in gross billings for the first six months of 1951, compared with the same period last year. Estimated gross for the half-year span is $8,250,000, according to sales veepee Ade Hult.

Considerable portion of the business comes from bankrollers who are new to the web. Leading spenders on the chain are P. Lorillard, Kraft, B. T. Babbitt, State Farm Mutual Auto Insurance, Pearson Pharmacal, R. J. Reynolds, Personna Blades, Toni, Miles Labs and Pal Razor.

Forecast for second half of the year is good, according to Mutual execs, with the addition of Blatz and American Tobacco biz. Kellogg's, while it pulled off three half-hours from MBS to ABC, is expanding station lineup on other shows and Quaker Oats has added another half-hour a week.

Transit Radio Going to High Court After Snag Before Appeals Tribunal

Washington, July 10.

Transit Radio got another setback yesterday (Mon.) when the U. S. Court of Appeals of the D. C. circuit denied a rehearing on its decision holding the music-as-you-ride service unconstitutional.

Immediately following the D. C. action, station WWDC, which holds the TR franchise in the capital, Capital Transit Co. and the D. C. Public Utilities Commission joined in asking the lower court to stay its mandate until a petition can be presented to the Supreme Court for review. Such requests are usually granted.

Because of the novel questions involved in the "forced listening" dispute, lawyers here expect that the Supreme Court will review the case. Its decision will affect some 20 FM stations serving Transit Radio in their cities and determine whether other areas will adopt the service. The court case in the capital is believed to be holding back TR in a number of cities which were planning to install the service.

TR forces in Washington had asked for a rehearing before all nine judges of the Court of Appeals. The original decision of June 1 was handed down unanimously by a three-judge court—Henry W. Edgerton, Charles Fahy and David L. Bazelton.

Their opinion, written by Justice Edgerton, conceded that, while "exploitation of this (Transit) audience through the sense of hearing is a new phenomenon" not explicitly covered by the Constitution, "the Bill of Rights . . . can keep up with anything an advertising man or an electronic engineer can think of."

The court said its opinion applied to commercials and announcements and that it was not deciding whether "occasional broadcasts of music alone" was unconstitutional. But TR counsel has admitted that its effect would be to kill Transit Radio.

The decision resulted from the action of a minority group, known as Transit Riders Assn., spearheaded by two Washington lawyers—Franklin S. Pollak and Guy Martin. After being turned down by the D. C. Public Utilities Commission and the U. S. District Court, they carried the case to the Court of Appeals.

Fort Industry In AM-TV Revamp

Detroit, July 10.

Fort Industry Co.'s radio and television operations have been revised, it was announced Monday (9) by Lee B. Wailes, vice president in charge of operations.

Reorganization divides the operating properties of the company into three distinct geographical districts and results in the promotion of three managing directors to the new positions of district vice president.

Richard E. Jones, managing director of WJBK and WJBK-TV in Detroit, will now oversee the operations of the Northern District. This will include, in addition to the

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CKEY OWNER BUYS MAPLE LEAFS CONTROL

Toronto, July 10.

Control of the Maple Leafs ball team has been acquired by Jack Kent Cooke, sole owner of CKEY, Toronto, biggest grosser and earning radio station in Canada. Cooke also filed first application in this country for a private TV station license and is awaiting decision of the Canadian Broadcasting Corp. He is also publisher of New Liberty magazine, which he purchased from Floyd Odlum in 1946, and owns 86.5%.

New president and majority shareholder of the Maple Leafs, Cooke reportedly put up $300,000 personally, with his Canadian syndicate beating out Branch Rickey, Pittsburgh Pirates, and Bill Veeck, St. Louis Browns, who sought control of the Toronto franchise in the International League.

No Layoff for 'Studs'

Chicago, July 10.

W. F. McLaughlin Co. has decided to continue bankrolling ABC-TV's "Studs Place" on WENR-TV, the Windy City ABC outlet, during the hot weather months. The web will also continue the dramatic show in other markets as a co-op offering.

800G Award On 'Bride & Groom'

Los Angeles, July 10.

Jury award of $800,000 in damages last week to "Bride and Groom" producers John Masterson, John Reddy and John Nelson growing out of piracy of their TV show by producers of KLAC-TV's "Wedding Bells" represents one of the first cases in broadcasting litigation in which the verdict supported protection of a program idea.

Findings of the jury were upheld Thurs. (5) by Superior Judge John J. Ford, who ordered judgment entered against KLAC-TV, its owner, Mrs. Dorothy Schiff Thackrey, also owner of the N. Y. Post; station manager Don Fedderson and G.A.M. Productions, a co-partnership of Maurice Gresham, Herb Allen, Maurice Morton and Fedderson. Court's ruling came after defense arguments that the verdict be set aside.

"Bride and Groom" producers, the Three Johns, had sued for $1,000,000 charging their radio and TV format had been lifted by KLAC-TV's "Bells." For five years a top daytime radio show on ABC, "Bride" is now a CBS-TV daytimer, bankrolled by Hudson napkins. "Bells" is beamed in Hollywood and has been kinescoped for Cincinnati and Detroit airings.

Jury of eight women and four men deliberated only a few hours before returning the vedict last Tues. (3) after a trial which lasted more than a month. Following Judge Ford's approval of the award, its expected that the defense will move for a new trial sometime within the next 10 days.

Attorney Harold Fendler, who with J. G. Moser repped the plaintiffs, branded the jury's verdict as the "most important decision in the protection of entertainment ideas in the last 100 years." Panel found for the "Bride" producers by 11 to one. Award is said to be the biggest judgment ever entered in the history of TV or radio litigation.

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-0420 60 Beaver St.
New York City

352G Suit Filed On 'Capt. Video'

General Foods, Benton & Bowles and Allen B. DuMont, Inc., last week were named defendants in a $352,400 damage suit brought in N. Y. Federal Court by radio-TV writer Maurice C. Brachausen. Through his attorney, Leonard Steibel, he claims GF and B&B induced DuMont to breach his contract as writer of the net's "Captain Video." An out-of-court settlement is believed imminent.

Brachausen wants $250,000 from GF and the agency plus $100,000 from DuMont. He also seeks $2,400 from the web as coin owed him for scripts. In June, 1949, according to the complaint, DuMont hired the plaintiff-writer to do an original script for "Capt. Video." Until Jan., 1950, it's charged, he wrote, prepared and played an important part in developing the program and format.

Deal assertedly called for Brachausen to get all writing credit on "Video." In April, 1951, the complaint states, B&B and GF started negotiations with DuMont to assume sponsorship of the show. At that time Mona Kent started to help him, Brachausen disclosed, but her work was "not satisfactory."

Brachausen contends that GF and B&B "conspired" with DuMont to use the Kent script without his consent.

Salt Lake City—KDYL preemed the kickoff of another series of summer community sings held at a local park last Sunday (8). Sixty-minute session is a joint city-station deal, with Eugene Jelesnik, music and talent director for the NBC outlet, in charge.

J. CARROL NAISH
Radio: "LIFE WITH LUIGI"
Guest on TV: "STEVE ALLEN SHOW," "JACK CARTER SHOW," "FRANK SINATRA SHOW," Watch for the Television Show "LIFE WITH LUIGI" This Fall
Management: James L. Saphier

From the Production Centres

IN NEW YORK CITY . . .

Girl (their second) for the Harper Carraines last week, born at Nassau Hospital in Mineola, L. I. He's CBS researcher . . . Sid Eiges, NBC publicity veepee, now a Westchester County squire . . . NBC's Bill Brooks to Maine for couple of weeks . . . Hal Davis, Kenyon & Eckhardt v.p. to Columbus on Sunday (13) with P. C. Spencer, pres of Sinclair Oil, who'll guest on WRNS radio and tele . . . Nelson Case celebrating his fifth anni as Lowell Thomas' announcer . . . Stuart Weinman has joined WOR as assistant to sales manager Bill Crawford . . . Cecil & Presbrey has handed out v.p. stripes to John C. Legler, J. Frank Gilday and Archibald McGhee Foster.

Ted Lazarus has been appointed ad-sales promotion manager of WMGM . . . Alfred Hitchcock guests on WOR's Sidney Fields program Sunday (13) . . . Margaret Arlen leaves her WCBS radio and tele programs for a two-week trek to the Coast, starting Monday (16). Jeanne Porter, New Haven gabber, will pinchhit on the video show . . . WINS disk jock Jack Lacey and the missus take off Saturday (14) for a fortnight in Florida.

Ed Kobak to Chi and Minneapolis on biz, then to Pine Orchard, Conn., for balance of month on vacation . . . Merrill E. Joels on NBC's "Mr. Motz" Sunday (15) . . . Welch's Wine backing a half-hour show, "Sweet 'n' Hearty Time" on WNEW . . . Ralph Smith, executive v.p.-general manager of Duane Jones, has resigned to join Sullivan, Stauffer, Colwell & Bayles as v.p. . . . William E. Dahlman, ex-W. Earl Bothwell, moved over to Compton agency . . . Bill Dunn, former CBS flack and newsman, has become manager of web's Philippine stations, DZPI, Manila, and DYBY, Cebu . . . Arthur Godfrey in Paree this week, sitting in with Bernard Baruch in latter's confabs with Gen. Eisenhower . . . NBC's Bill Stern heads for Germany next month for 30-day tour of GI bases . . . Disk jock Joe Soriate readying "Melody Time" for July 16 debut over WNJR . . . "Front Page Farrell" additions include Arnold Robertson, Richard Sanders, Billy Redfield and Mary Jane Higby . . . Alfred Shirley, Richard Janaver, Ethel Wilson, Mandel Kramer and Ann Loring new to "Lorenzo Jones" . . . Patsy Campbell featured on ABC's "True Story" Monday (16) and NBC's "Big Town" Tuesday (17).

IN HOLLYWOOD . . .

Bill Harding, 28 years in radio (and doesn't look it), checked out of the Ted Bates agency and will freelance as radio and TV director. He took the Dennis Day show from the start until its washup and onetime helmed the Fred Allen exhibit . . . Same day Lee White took over as talent buyer at the Thompson agency his wife delivered him an heiress . . . Les Gottlieb around for a week talking programs THAT SELL with Harry Ackerman and Guy del Cioppa . . . Jerry Lawrence will let Bobby Lee watch the store while he chairs the class in creative writing for U of Alberta's summer sesh at Banff up Canada way . . . Meredith Willson struggling with how tie and crew cut to look as much like Garry Moore as "flip-lip" for the summer stint. Talbu's quote should be a collector's item . . . Ed Helwick, who did a lot of radio writing in this town, now on State Dep't payroll in Trinidad for Voice of America . . . Tommy Cook turned 21 which makes a lot of us feel older . . . NBC would like Howard Duff on the network in "The McCoy" but Rosenberg & White are still hopeful he'll get lonesome for "Sam Spade" . . . John Guedel dreamed up a new program idea and NBC immediately put it on acetate. It has the alluring title of "Get Out of Debt" and Guedel calls it "six shows in one." Sounds exciting but Guedel has done it before . . . If all hands are agreeable to the reduced fees, "Gildersleeve" will be back in the fall for Kraft . . . There's talk that Colgate may start renegotiations with Judy Canova for next season in a new time.

IN CHICAGO . . .

Walt Schwimmer's duo of AM giveaways, "Tello-Test" and "Tune-Test," have been peddled to 34 new stations during the past month, including five Canadian outlets . . . Mrs. Louise Wright, head of the Chicago Council on Foreign Relations, is conducting a weekly interview show on WMAQ . . . Dave Moore, ex-Chi CBS publicity director now with the web's documentary unit, in town last week taping material for a new series . . . Chuck Acree and family off to Paris. He's emcee of Mutual's "Man On the Farm" . . . Talman Federal Savings & Loan Assn. to continue with WMAQ's daily 7:55 to 8 a.m. newscast for another year . . . Guest soloists on Mutual's "Chicago Theatre of the Air" Sat. (14) are Ruth Slater and Walter Fredericks . . . Ed Carey and Charles Linser have joined the Chi NBC accounting staff . . . Announcers John Canas and Bill Clark have joined the WAAF gabbing crew . . . Norm Palmer, recent addition to the WBBM staff, is handling a 100-minute Saturday record show on WBBM . . . NBC commentator Alex Dreier became the first male member of the Girls' Rodeo Assn. at Colorado Springs during his recent trek to the Wild West . . . Jim Shelby, McCann-Erickson Chi radio-TV head, fishing in Florida . . . Paul Condylis joins the WBBM announcing staff. Previously he'd worked at WLAV, Grand Rapids . . . WLS program chief Harold Safford bait-casting in northern Minnesota . . . Laurie Seward added to the WBBM sales staff . . . WCFL general manager Frank McGivern back in the harness after a 10-day eastern jaunt . . . With 15 shows taped in advance NBC's "Welcome Traveler" crew, including emcee Tommy Bartlett, producer Sloan Bates, director Bob Cunningham and manager Lee Lear took off on a three-week hiatus Monday (9).

Peter Donald Set As ABC 'B'fast Club' Sub

Chicago, July 10.

After lengthy negotiations extending over the past several weeks, Peter Donald has finally been signed to fill in for the first two weeks on ABC's "Breakfast Club" as a sub for emcee Don McNeill who takes off next week for his annual eight-week summer layoff. ABC execs and the McNeill office are still casting about for somebody to work the remaining six weeks. Donald takes over on the early morning strip Monday (16).

Because of the trio of bankrollers on the "Club," finding a replacement suitable to the clients and their agencies as well as the McNeill office has become something of an annual hassle.

Seattle—Dave Crockett, formerly a producer at KING-TV here, is now heading up the radio department for MacWilkins, Cole & Weber agency here.

MANCUSO SIGNED FOR ST. L. CARDS BALLCASTS

St. Louis, July 10.

Gus Mancuso, former major league catcher, last week was selected to pair with Harry Caray in airing all games played by the St. Louis Cardinals. Since the death last spring of Charles "Gabby" Street, who was teamed with Caray for five years in the b.b. stint several former big leaguers, including Jim Bottomley and former umpire George Barr have been "guests" on the program, presumable "tryouts."

Mancuso spent a week at the mike while the Cardinals were playing a home stand, and last week made a quick trip from Houston to Chicago to join the Cardinals and Caray. Caray does the play-by-play with Mancuso doing the analyzing and kicking in with anecdotes gathered during his active playing days. Griesedieck Bros. Brewing Co. bankrolls the program, through Ruthrauff & Ryan.

TV'S 'MILLIONS FOR DAYTIME'

Education Can't Afford to Be Without TV, FCC's Walker Warns School Group

San Francisco, July 10.

Declaring that education's effectiveness in dealing with complex problems of this age can be "immeasurably increased" by television, FCC Commissioner Paul A. Walker urged "full speed ahead" here last week in taking up the channels to be set aside for educational use.

Addressing the Delegate Assembly of the National Education Assn., Walker disagreed with the view that TV is too expensive an operation for the schools. "On the contrary," he said, "the need for education is so great today, and television such an effective educational tool, that education cannot afford to be without it. The increasing complexities of modern life and the dangerous world situation demand that both children and adults be better informed and trained."

Pointing to "evil forces and trends which push hard against the foundations of democratic society," the rise in crime, juvenile delinquency, psychopathic cases, alcoholism and divorces, Walker asked "How are we using this electronic marvel of television to help us meet these problems?"

He said there have been some fine educational programs on TV and some of the entertainment is good, but "it must be honestly admitted that much of it actually tends to breed anti-social attitudes and mental and emotional immaturity."

Vast Possibilities

Television, he said, could teach "quickly and effectively" individual responsibility, help the citizen better to understand himself and others and establish happy relationships. It could present regularly, "in graphic and dramatic form," programs designed to banish race prejudice, religious intolerance, greed and hate. "These," he said, "are only a few of the vast educational possibilities of TV which could serve the needs of mankind."

Walker said the cost of a TV station is small compared to the annual budgets of major universities and city board of education. When schools combine to pool their resources, he suggested, the financial problem is not difficult. In some areas, he added, the financial hurdle can be met by private endowments. "I can think of no better way for a foundation to spend money in the public interest," he said, "than by providing funds

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Kelton, WJAS Staff Band Get CBS Web Spread

Pittsburgh, July 10.

Lee Kelton and his WJAS staff band have just grabbed off their biggest break since first landing on the station several years ago. They've been set as the summer replacement for the "Our Miss Brooks" program on the CBS web. Program will emanate from here.

Title of show will be "Starlight Melodies." That's the tag by which maestro identifies his music locally—Lee Kelton and his Starlight Melodies.

State-Run CBC In $1,150,000 Loss On 1950 Operations

Toronto, July 10.

With a deficit of $1,150,000 for its 1950 operations, the state-operated Canadian Broadcasting Corp. has been given a federal government grant of $1,500,000 to cover the loss, with Revenue Minister McCann intimating that, if the radio recommendations of the Massey Royal Commission are followed, the federal government will henceforth make $5,000,000 grants annually to the CBC. According to the McCann report, the gross income of CBC last year totalled $8,200,000, against expenditures of $9,350,000.

Income from the $2.50 annual fee levied on radio set-owners in Canada totalled $5,500,000; from commercial advertising, $2,000,000. Expenditures included (in round figures): $4,000,000 for programs; $1,900,000 for engineering; $540,000 for administration; $271,000 for press and information services; plus depreciation allowances, bring the 1951 deficit for the CBC to $1,150,000.

John Mason Brown TV'er

John Mason Brown, Saturday Review of Literature columnist, has been signed for "Treasure House of Adventure," projected tele series to be produced by Marshall-Hester Productions in cooperation with the American Museum of Natural History, N. Y.

PLUSH SETUP FOR DAY SHOWS

On the basis of programming blueprints, the networks are ready to gamble millions on daytime TV. Encouraged by the fabulous billings and audience payoff on Kate Smith hour show, NBC-TV is going whole hog on its morning and afternoon programming, with coin investitures on a par with major nighttime attractions. Same goes for ABC and CBS.

The upcoming Rudy Vallee daytime show (in the 11 to noon period) will be comparable to the Kate Smith hour in production accoutrements, with an approximately $30,000 weekly talent nut. The web is willing to meet clients half way in launching the series, serving notice that 50% of the show must be sold by July 18 (when 30-day option on Vallee's services expires), or it's no dice. Show will be sold, as in the case of Kate Smith, in 15-minute segments, each of which will fetch the network $300,000 in time and talent.

Daytime's Pull

Evidence of the growing waiting list among sponsors for strong-pulling daytime entries in TV is reflected in the new record chalked up by NBC last week.

Within a hour after Hunt Foods served notice on the network that it was forced to cancel out on three of the five 15-minute, cross-the-board strips on the Kate Smith show, the web had negotiated new deals, with nearly a dozen other prospective clients turned down. Grabbing up the three vacated segments were Tintair, Gerber Baby Foods and Cannon Mills.

$40,000 Package

As a companion attraction to Vallee, NBC is prepping a Tex and Jinx show for the 12:30 to 1 p.m. strip, which will have a $15,000 production nut.

ABC is even going NBC a step further with probably the top daytime TV showcase to date, which will costar Frances Langford and Don Ameche in a full hour, cross-the-board presentation, utilizing stars and a full complement of "nighttime thinking and techniques." Web is plunking down approximately $40,000 a week for the show, which will also be peddled in quarter-hour segments. (Initial sponsor was wrapped up last week when Cory Corp., Chi makers of brewing equipment and table appliances, signed for the Tuesday and Thursday 12:45 to 1 p.m. strips starting Oct. 2). (Show preems Sept. 10 in the noon to 1 period.)

CBS is readying a flock of "house personality" shows topped by Arthur Godfrey (who will get a simulcast spread), plus Steve Allen, Garry Moore, etc.

Agencies Ponder NCAA Gridcast Plan Effects on Clients' Fall Ad Campaigns

Chicago, July 10.

Ad agency representatives who sat in at the National Collegiate Athletic Assn.'s TV committee confab here last week, are busy trying to figure out how the NCAA's latest football telecast proposals can be fitted into their clients' fall ad campaigns.

Tom Hamilton, chairman of the college group's TV committee and athletic director of the U of Pittsburgh, declared at the windup of the meeting Saturday (7) that he hopes the NCAA "experimental" package will be snapped up this week or next. However, there are so many unanswered questions in the plan, that the agency men are still marking time this week, pending further details before they make their pitches to their respective clients.

Agencies repped at last week's parlay were McCann-Erickson (Standard Oil of Indiana), N. W. Ayer (Atlantic Refinery) and Ketchum, Macleod & Grove (Chevrolet Dealers). Significantly, no network officials were present, indicating a possible "hands off" policy by the webs in light of the absence of Dept. of Justice approval of the NCAA's gridiron TV plans.

The agencies, speaking for advertisers who were active in football television heretofore, registered their eagerness to cooperate with the colleges' limited TV project designed to test video's influence on attendance. But they apparently feel they can't go ahead with definite plans until the murky picture is clarified. And, at least one agency rep felt, that the latest meeting failed to spell out all the necessary details.

Unclarified Angles

With the networks out of the picture, the whole deal depends upon bankrollers, either individually or in combination, buying the package. The bundle is set up

(Continued on page 94)

Erik Rhodes Signed For ABC-TV Swanson Show

Dallas, July 10.

Erik Rhodes, who played the role of "Count Peppi" in the State Fair Musicals production "Song of Norway" which closed Sunday (8), has signed a five-year contract with ABC-TV for a Sunday variety show co-starring with Gloria Swanson. Show will start in September.

Rhodes previously appeared with Miss Swanson for 26 weeks on a TV show on WPIX, New York, and also has had his own TV show, "Wonder Boy," on the same outlet.

Ex-Gov. Rivers' 'Penny-on-Dollar' WMIE Deal Bared

Washington, July 10.

A surprise development in the WMIE, Miami, Fla., transfer case, which has been held up by the FCC for unexplained reasons, occurred last week with the filing of an application by Arthur B. McBride and Daniel Sherby, Cleveland taxicab operators, to transfer control of the station to former Gov. E. D. Rivers of Georgia at what was represented to be a heavy loss.

Nearly two months ago the Commission announced that although time for filing exceptions had expired it was staying for "further review" the initial decision of Examiner Leo Resnick favoring assignment of the 5 kw station to Sun Coast Broadcasting Corp., owned by McBride and Sherby. The permit is now held by Lincoln Operating Co., Miami theatre operators, as trustee for Sun Coast.

Prior to the Commission's stay order, Sen. Estes Kefauver (D., Tenn.) protested the decision. As former chairman of the Senate Crime Committee, Kefauver had participated in the investigation of Continental Press Service, racing news service to subscribers, formerly operated by McBride and now owned by his son, Edward.

In a motion accompanying the application, McBride and Sherby requested that the initial decision be finalized to enable them to turn the station over to Rivers at a big

(Continued on page 38)

Toni Alternate Sponsor On CBS-TV 'Crime Photog'

CBS last week picked up an alternate sponsor for the "Crime Photographer" TV series, slotted in the Thursday night 10:30 to 11 time.

Toni has bought the show on an every-other-week basis, to alternate with the segment sponsored by Carter Products.

"Crime Photographer" is one of the series of CBS properties originally created for radio that was adapted to the visual medium and subsequently dropped on AM.

Crosby's Third Interest In Calif. Radio Station; May Seek TV Channel

Washington, July 10.

Bing Crosby, who is planning to go into television in a big way, became one-third owner last week of radio station KMBY in Monterey, Calif. The crooner's interest was revealed when the FCC approved the transfer of the outlet to the Monterey Radio-Television Co. for $45,000. Bing (Harry L. Crosby, Jr.) is vice-president and treasurer of the company.

Crosby's partners in the enterprise are Kenyon Brown of Wichita Falls, Tex., and George L. Coleman of Miami, Okla. Brown is associated with KGLC in Miami, Okla., in which Crosby has a stock interest.

Name of the company which bought KMBY indicates that Crosby may apply for a television station in Monterey. Under the proposed allocations, channel 8 is assigned to Monterey, a town of 10,000 population.

ARCHIE BLEYER
MUSICAL DIRECTOR
For "Arthur Godfrey Show"
"Arthur Godfrey Talent Scouts"
"Arthur Godfrey and his Friends"
CBS Coast to Coast and TV

HELEN WALPOLE
Radio Actress-Writer Television

Tele Follow-Up Comment

"American Inventory," NBC-TV's (in cooperation with the Sloan Foundation) exploration into educational programming, got down to real facts in its second time up last Sunday night (8-8:30), after the previous week's introductory, weaker stanza. In delving into the nation's economic pattern, NBC put its best showmanship foot forward in a refreshing half-hour "sociological frolic" titled "What's Happened To Your Dollar."

It was enlightening, entertaining and educational, and represented perhaps the most successful attempt to date to integrate the Living Newspaper documentary technique into TV programming. It was a refresher course in present-day American economics, simplified to a degree where a youngster could grasp its significance, with a facade of delightful entertainment values, as for example, ballet dances Dorothy Jarnac's interpretive $$ symbol.

Last Sunday's installment could well be a milestone in establishing commercial television's claim to carrying the educational torch.

Pabst's followup telecasting of the closed - circuit fights, first Louis-Savold and now Murphy-LaMotta, is a new value and a new TV gimmick. It packs inherent showmanship and may be extended and expanded even further. As unreeled July 4, Russ Hodges had Irish Bob Murphy second-guessing the Yankee Stadium bout with Jake LaMotta. In the between-rounds interviews and during fight commentary by both, Murphy handled himself modestly. When a krudo was forthcoming from Hodges the winnah just said nothing to footnote it, and wisely he didn't attempt to act coy or manifest phony gallantry. When he did make references to LaMotta hurting him, or vice versa, it was as objective as a subjective party-of-the-first-part could make it sound. Asked which punches hurt, etc., Murphy did as good a job on his end as did the professional sportscasting Hodges. This second-guessing of a recent event, with one of the contestants participating, is a new and good gimmick for TV.

Camel cigarets' "Man Against Crime" wasn't a worthy summertime preem entry as viewed on CBS-TV in the regular 8:30 to 9 p.m. Friday (6) slotting. For one thing, it didn't seem good taste or good salesmanship to employ the "starring Ralph Bellamy" label only to show the series' big wheel on the phone in a brief and somewhat irrelevant filmed sequence that was fuzzy. Second quarter had announcer switching to "bringing you Robert Preston," which tended to dissipate the original miscue. Second, Preston, taking the starring role as Pat, Mike Barnett's (Bellamy) brother, seemed unsure of himself, being cast neither as a private eye nor anything definitely described.

The Phil Reisman, Jr., script, based on creations of program's Lawrence Klee, fell apart in plot and characterization and emerged as a confusing melee of fisticuffs (but good), stickups, threats, and flirtation overtones that seem standard for whodunits. The whole idea seemed to be that banditti were out to get absent Bellamy, but the phoning approach to get latter onto the screen and into the pitch must have presented problems that couldn't be surmounted too handily.

Preston and scripter (and all other hands) rate a couple more tries before being judged. Even Anne Arno, a sensitive actress who has scored on TV, was wasted in role of a model. Good bit by John Scanlon as McChesney, a phony photog doing a half-swish, clipped voice character and blending corking flattery with Preston near windup.

Final season's segment of "This Is Show Business" (CBS) trailerized Jan Murray's successor summer replacement but, more importantly, pointed up Morey Amsterdam anew as a strong nitery potential. No stranger to vaude and the saloons, it's a different perspective now with his video and AM builder-uppering, thus making his violincello-patter nonsense assume extra values. With the dearth of good cafe names, Amsterdam looms important; and with renewed potency for the class cafe league.

"Case History" a teleplay by Alexander Kirkland, proved an interesting 60 minutes Sun. (8) on NBC-TV's Philco Television Playhouse. For a whodunit this melodrama was unique in that the murder was solved without the services of a private eye or a stereotyped police inspector.

Here of the yarn was a doctor who refused to be swerved from his belief that a woman's death was actually murder instead of an accident. Kirkland etched in some nice character studies of the victim's relatives—two sisters and a niece—before the script emerged as a mystery.

Robert Pastene was thorough as the physician who solved the crime. Barbara Joyce was effective as a high-strung gal who jilted Pastene. Peggy Allenby was amply sinister as one of the sisters whose designs on her kin forced her into murder. Jane Seymour, Lesie Woods and John Beruff provided good support in this Fred Coe Production.

Now bankrolled by the Coca-Cola Bottling Co. of N. Y., Du Mont's "Hands of Destiny" dipped into fantasy Friday (6) with a slow-moving tale of a dying man who managed to fight off death with the help of a girl's faith in him. "The Strange Journey," authored by Lawrence Menkin, was notable for some clever camera effects but the story itself cried for more action.

Badly wounded at the scene of a holdup, a man is seized as a murder suspect. Death continually beckons to him in his hospital bed but his spirit leaves the body and romances a waitress in a nearby restaurant. With the knowledge that she believes in him, the victim recovers and identifies the true killer.

Donald Murphy competently portrayed the suspect while Anna Minot was appealing as the waitress. John Morley and Robert Middleton were credible as physicians. John Silo was okay as the restaurant boss. Natalie Core, the voice of Death, made her tones sufficiently eerie. Had the actual murder been depicted, more suspense and movement could have been injected into the half-hour session.

NBC-TV's "Somerset Maugham Theatre" on Monday (9) offered a pleasantly Gallic interpretation of Maugham's tale, "The French Governor." Story is a slight one—that of a young man who is named governor of a colony, but can't get the post unless he marries in a week—but it was amusingly handled. Ignoring a sweet young thing because he feels she's too old, he advertises in the papers for an experienced mate—only to be swamped by hundreds of manhungry femmes.

Place was given sophisticated farce treatment. It used English subtitles under the French phrases, and for a gag under some English dialog, too. And there were some droll lines, as the minister of colonies' explaining that the previous governor, a bachelor, failed "not because he performed his functions, but because he performed all his functions too well."

In spots the yarn got a little tired, overworking the situation, but overall effect was good. Cast did a neat job, with Alfred Drake as the would-be governor, Peggy McCay as the maiden, Ross Martin as a helpful gendarme, Adelaide Klein and Gordon Nelson as the man's cousins, and Frederic Tozere as the minister. Daniel Petrie was producer-director with David Alexander directing the Russell Beggs adaptation. Sets by Howard Bay were good. Lighting, however, was off in several spots.

Commercials, handled by Joyce Mathews, gave an effective demonstration of Tintair, but the copy, per usual, was stiff.

STRIKE IT RICH
With Warren Hull, emcee; Robert Preston, guest
Producer: Walt Framer
30 Mins.; Wed., 9 p.m.
COLGATE
CBS-TV, from New York
(William Esty)

"Strike It Rich," which is beamed cross-the-board on AM in the afternoon and on TV at 11:30 a.m., now has an evening tele edition. The five-year-old stanza is still billed as "the quiz show with a heart" and places its primary appeal in dispensing largess to participants in need.

Since all the comers stress their need for the cash, there's the danger of a boomerang effect if they fail to answer all five questions for the $500 prize.

However, on the initial nighttime telecast Wednesday (4) all four of those who played the game "struck it rich," with the sponsor thereby coming across in a charitable light. There was some good human interest in a discharged Navy man who hadn't been able to face up to family responsibilities and was now going back to his estranged wife; a couple who wanted to adopt two orphaned girls; a year-old youngster who had to be fed with a tube, and a girl with multiple sclerosis (who had appeared on an earlier show and came back to get some extra money sent in by viewers, plus luggage, a plane ride and other assists for a trip to a special hospital).

While it's somewhat exploitive for this show to trade on and publicize the misfortunes of some citizens (and in many cases the $500 prize represents only a small portion of the aid needed), the airer obviously provokes interest. That is seen, for example, in closeups of members of the studio audience, clicking their tongues sympathetically or sitting on the edge of their seats as a player risks his bankroll to hit the jackpot. Camera work, incidentally, was fine.

Show went off a bit on the last participant, an unemployed seaman with arthritis whose desperate (he offered one of his eyes for sale) wasn't matched by the quick and easy manner of emcee Warren Hull. (He was invited on the daytime show, with someone to help him.) Hull was generally okay. Questions were cute and fairly easy. A "helping hand" segment brings on a celeb (in this case actor Robert Preston), who tries his skill to aid someone unable to appear on program. Bril.

JOHN CAMERON SWAYZE
CAMEL NEWS CARAVAN
NBC-TV, Mondays through Fridays
7:45 p.m., EDT

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

PARTY TIME
With Bud & Midge Ege, Bob Paige, Louis & Margo Mayer, Jerry Mayeron Orch, Arthur Murray Dancers
Producer: Warren Michael
Director: Roger Gardner
25 Mins.; Mon., 10-10:25 p.m.
ARTHUR MURRAY STUDIO
WTCN-TV, Mpls.

This local Arthur Murray dance studio TV show is mainly a selling job, and a good one, but it also comes through with a satisfactory amount of entertainment for the average viewer and especially considering the apparently low budget. Patterned after the previous Arthur Murray network show, it's the only TV one sponsored by any of the individual studios for its particular trade territory.

Entertainment of general appeal accrues in this instance from the lively flirstrate music provided by Jerry Mayeron and his combination of piano, drums, sax trumpet and bass fiddle-bongos, during its own numbers as well as for the dancing; the fancy organ keyboard manipulations of Bob Paige, and the attractiveness of and skill displayed by the young terping couples.

Show is entirely spontaneous except, of course, for the rehearsed musical numbers and one set for finale dance. There's the night club setting similar to that of the original Murray TV network show, with couples at tables circling the dance floor. Bud Ege, who operates the studio here, is a personable young man who takes to emceeing and visual-audio selling aptly. He stresses in his very considerable commercializing how easy it is to learn dancing and how inexpensive at Murray's. Giving a sample lesson, he and his wife and assistant, Midge, demonstrate primary steps.

Ege follows by introducing two of his pupils, a middle-aged married couple, who do a samba neatly. The instructor then quizzes the business executive dancer who relates that he only took up dancing for the first time in his life last fall when his physician told him to obtain recreation and relaxation. Mayeron proves quite a whiz at the liveries during his combination's musical numbers and both he and Paige, soloing at the organ, are well set up, nicely groomed youths.

A shift of scene to a living room finds a young couple lamenting because the husband doesn't dance and a party invitation is being turned down. Ege intrudes, saying he overheard the conversation, and goes about showing how quickly and easily the husband can learn to be something more than a wallflower. Returning to the night club, the instructor and his wife reveal some new twists in dance learning and make dancing look easy. During another lesson they also illustrate various steps before bringing on the Mayers, heads of the Kansas City Murray studio, vacationing here, who are introduced as "two of the nation's finest jitterbugs" and who set out to prove it convincingly, giving the show an effective pace change. Then Paige's organ version of "Begin the Beguine" with the band furnishing a listenable interlude and interruption of the dancing diet, as do other musical numbers interjected from time to time.

Rees.

Minneapolis—Bob Weld, WTCN-AM-FM-TV promotion manager, has been engaged by Minneapolis Shopping News, local weekly, to write a special TV-radio column each week. It'll be the first time the sheet has devoted reading matter to the mediums.

IT PAYS TO BE IGNORANT
With Tom Howard, George Shelton, Harry McNaughton, Ethel Owens, Townsmen Quartet, Ray Morgan, announcer
Director: Warren Jacober
Writer: Ruth M. Hoyt
30 Mins.; Thurs., 8 p.m.
PLYMOUTH-DESOTO DEALERS
NBC-TV, from New York
(BBD&O)

"It Pays to Be Ignorant" has been more or less a permanent fixture on the networks for a number of years. This quizshow satire fadimanned by Tom Howard, has long since lost any original vein of humor it might have had at its inception, but it still purveys a corny collection of gags that might be popular among the unhep set.

Video version is a direct translation from radio. There are no special visual attributes to the show neither in the matter of sets nor performances. It's a show that could easily remain on radio.

Howard enacts the frustrated quizmaster who gives his panel some extremely easy questions. The answers are zany and inconsequential and beg the query. Panel on the preem show had one change, Ethel Owens subbed for Lulu McConnell and managed to insert Miss McConnell's mannerisms and personality into the session. Vets George Shelton and Harry McNaughton comprise the other panelists and their work is in the usual groove.

Studio audiences are brought into the proceedings with selectors picking the question out of a dunce cap. They are rewarded for their efforts. The Townsmen Quartet inserts an occasional song. Like the rest of the show, this group manages to provide an oldtimey flavor.

Plymouth-DeSoto dealers picking up the tab on this program, have an informative set of commercials. Ray Morgan does the spieling.

Jose.

FIRESIDE THEATRE
With Vaughn Taylor, Richard Wigginton, Joanna Douglas, Bernard Burke, Frank Mullen
Writers: George and Gertrude Fass
Producer-director: Albert McCleery
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Compton)

Procter & Gamble "Fireside Theatre" went live Tuesday (3) as summer sub for its vidfilm series. It gets an eight-week ride (to Aug. 21) under what shapes up as low-budget operation which was effectively bridged via the live tubeing that is sharper and less lens-stilted than many of the 44-week entries. The new dressing discards last year's summer-titled "Cameo Theatre" and plugs Ivory soap and homewave Lilt, against the winter kick's Ivory, Duz and Crisco.

The toeing off "Moment of Glory" was a warm, tender piece by the George and Gertrude Fass scripting team which drew on Independence Day for topical appeal. Most of the action revolved around old geezer Peartree, sentimental Spanish-American War vet who had his fading sights set on leading the July 4 parade in Stebbinsville. When town's mayor gave the honor to General Barton, the old boy took to his bed, a beafen man left only with his old service coat and memories of San Juan Hill. Through conniving of his young grandson, who interviewed the general, a kindly brass, to make a pitch for grandpa, latter finally wins the honor, but by this time his illness was more real than feigned, so he passed it up. Snapper had the general leading the processional to Peartree's residence in a mountain-to-Mohamet finis replete with Sousa strains and a salute to the old boy as burg's No. 1 war veteran. Further embellished by general's handing "Fighting Private Peartree" the sword that grandson had coveted.

Whether by design or accident, most of the punches were telegraphed, but didn't much impair obvious sentimentality of script. Cameras were sometimes needlessly busy, but there were some excellent dissolves and transitions, and one shot of the old man, as seen through elbow crook of his daughter, was extraspecial lensing. Similarly, some full screen closeups of Peartree, with latter in motion toward camera, were topshelf. Bridge passages combined effective string music (John Smith) with modern-art patterns whose geometricity seemed more academic than appropriate to the play's light-drama mood. Off-camera parade hoopla at finale accented the low-budget scope. Actors and action well knit, with the versatile Vaughn Taylor, as grandpa, and Richard Wigginton, as grandson, outstanding, ably supported by Joanna Douglas, as daughter; Bernard Burke, as the general, and Frank Mullen, as a GI. Middle plug for Lilt was by Jinx Falkenburg, with end pitch going to Ivory.

CHARLES IRVING
LE 2-1100

HOLLIS IRVING
LE 2-1100

TWENTY QUESTIONS
With Fred Van Deventer, Florence Rinard, Herb Polesie, Johnny McFee; Ham Fisher, guest; Bill Slater, emcee; John Gregson, announcer
Producer: Gary Stevens
Director: Dick Sandwick
30 Mins.; Fri., 9 p.m.
MENNEN
DuMont, from New York
(Duane Jones)

"Twenty Questions," which has been on Mutual as a radio feature for over five years, is now split into separate AM and TV editions, with the latter moving over to DuMont. Until recently, both the AM and TV airers were done at one time, the radio version being a tape of the tele audio. The new setup hasn't changed the show's familiar format, and "Questions" comes over as a fairly interesting low budget teleshow.

The entry gets its appeal from the audience watching the panel play the old parlor game, "animal, vegetable or mineral?" and the panelites (Fred Van Deventer, Florence Rinard, Herb Polesie, young Johnny McFee, all of whom have worked together for a long while) know the ins and outs of the pastime. Special credit goes to emcee Bill Slater, who handles the various situations that arise in an affable, fair and intelligent manner. Guest on preem broadcast Friday (6) was cartoonist Ham Fisher ("Joe Palooka"), who fitted in nicely.

One deviation from the usual format was omitting the question where the home audience is not prompted by the "mystery voice." That feature should be reinstated as a means of getting the viewer to play along with the regulars.

There were a couple of production slips regarding pickup of the "mystery voice," but these can easily be worked out. Lighting could also be improved.

One revision made possible by separating the radio and tele editions was having a Mennen scoreboard to keep track of the number of questions used. Closing commercial, billing Mennen's as "not one of those sissy deodorants," was a bit off. Opening, however, was sock, with an attractive model stating "there's no question about Mennen's." *Bril.*

CHI BANK SWITCHES SYMPH AIRER TO TV

Chicago, July 10.

The move into television by banking and trust firms continues with the Chicago Title & Trust Co. set to bankroll a weekly half-hour on WENR-TV, starting in mid-September. Trust company is scoring a local first by its pact with the Chicago Symphony, which has agreed to put together a 25 or 30 piece "TV Symphony" which will be featured on the show. Group will be batoned by Rafael Kubelik, regular Chi Symphony conductor.

CT&T shift to video represents a loss to WCFL, Chi AM station, which has carried the weekly hour-long symphony concerts for the trust outfit for the past six seasons.

Deal was set by the W. Biggie Levin office.

THE DOOR WITH NO NAME
With Grant Richards, Mel Ruick; Westbrook van Voorhis, narrator; Charles Paul, music.
Director: Walter Selden
Writer: Martha Wilhersen
30 Mins.; Fri., 9 p.m.
PALL MALL
NBC-TV, from New York
(SSC&B)

Summer replacement for Pall Mall's "Big Story" is an espionage-whodunit with semidocumentary overtones. "The Door With No Name" gets its name from an unidentified portal through which, presumably, pass the most intrepid spies and spy-fighters in the world. It adds up to an okay modestly-priced series, in an old surefire groove given standard but not standout handling.

Grant Richards stars as the undercoverman, with Mel Ruick assisting as the intelligence chief. On the kickoff vehicle Friday (6), Ruick dispatched Richards to Paris to bring back an agent who had been working for the U. S. The enemy, however, had intercepted that man and laid a trap for Richards. The twist in the story was a gal, whom Richards at first thought was on his side, then on the opposite side, and finally—when she helps save his life—learned was okay.

Script had some clichés: "we need you—you know how important and dangerous an assignment this is," etc. It moved fairly slowly and heavily, which was pointed up by excessive use of narration. While the voice of Westbrook van Voorhis ("March of Time") tried to give a simple spy tale a broader significance, it succeeded in interrupting the action to spell out already obvious situations.

Acting was generally suitable and camerawork was good. Pall Mall commercials, on films, continued to slug home the filtering advantages of a kingsized smoke. *Bril.*

AMERICA SPEAKS
With Robert Trout, emcee
Producers: Hal Janis, Leo Pointon
Director: Frank Jacoby
30 Mins.; Mon.-Fri., 3:30 p.m.
Sustaining
NBC-TV, from New York

New series, "America Speaks," aims at telling "the American story" through governmental and industrial films on various subjects, including U. S. military preparedness and industrial power.

Show caught Thursday (5), a transportation and economics segment, was divided in two halves. First consisted of a pic dealing with the work of the merchant marine in the present situation, including its part in the Korean buildup. Second half was the kickoff of a group of films presented through the C. K. Kazanjian Economic Foundation, an organization started by a candy manufacturer to spread knowledge of economics. This portion opened with some overly formal introductions and a bit of gab between emcee Robert Trout, a rep from the Kazanjian group and a Columbia prof on the nature of economics. That cued in a film, "What Is Capitalism?" in which a half-dozen teenagers tossed around some elementary ideas on the freedom of contract, free enterprise, the profit motive, etc.

This show isn't quite the answer to TV's need for adult education. *Bril.*

MUSICAL PLAYHOUSE
With Don Ameche, Betty Brewer, Dorothy Greener, Charles Tate Dancers, Myer Rappaport Chorus, Bernard Green Orch
Director: Joe Kilbetts
Producer: Felix Jackson
Writer: Arnold Horwitt
30 Mins.; Thurs., 9 p.m.
PACKARD
ABC-TV, from New York
(Young & Rubicam)

Packard's summer replacement show for its "Holiday Hotel" (client will alternate weekly with Cluett, Peabody & Co.) is a feeble entry titled "Musical Playhouse." Even in terms of summertime fare, it came off on the premiere last Thursday (5) as a heavy-handed, belabored attempt at musicomedy. There's a lot of wasted talent, including Don Ameche and Betty Brewer. Arnold Horwitt, who usually knows his way around the musicomedy stage, is credited with the writing assignment, but in attempting to depict via song, music and comedy the trials and tribulations of getting a summer theatre into shape, he brought forth a contrived, weak plot that was hardly adequate for the equally tepid music and dance sequences.

There's still the germ of a good TV idea in a summer theatre format. But not in terms of last Thursday's ABC attraction, which seldom rose above second or third-rate level. Ameche's woes in getting his barn frolic off the ground was a burden shared equally by the viewers. There were sporadic "interruptions" in the story continuity as Ameche, Miss Brewer and Dorothy Greener burst into song, either soloing or ducting (at one point Miss Brewer, accompanied by the Myer Rappaport Chorus, was obliged to serenade a live pig). There were a few moments, too, allotted to the Charles Tate Dancers, backed by Bernard Green's orch. But for the most part these were thankless assignments, for "Musical Playhouse" lacked any qualitative entertainment aspects. *Rose.*

SHORT STORY PLAYHOUSE
("The Good Sport")
With Robert Breen, Vera Ward, Jim Andelin
Producer: Ted Mills
Director: Dave Brown
30 Mins.; Thurs., 9:30 p.m.
STANDARD OIL OF IND.
NBC-TV, from Chicago
(McCann-Erickson)

"Short Story Playhouse, Standard Oil summer replacement for the Wayne King Show on the midwest NBC-TV leg, looms as an ambitious attempt to introduce new techniques to video dramatics. However, on the initial offering (5) the execution failed to live up to the enterprise.

Basic trouble seemed to be the discrepancy between the story and its treatment. Sinclair Lewis' "The Good Sport," as adapted by narrator Robert Breen and producer Ted Mills, lacked sufficient substance to get by with those viewers most likely to appreciate the attempted dramatic strategy. And on the other side of the coin, those who might have been satisfied with the plot probably felt that the handling dulled the effect.

The technique employed had Breen moving in and out of the story as an "active" narrator. His on-camera commentary served as bridges between the thespers' sequences and apparently was designed to supply an added dimension to the unfolding of the yarn. Unfortunately, the adaptation used too many words to say too little and the narrator device often was redundant and spelled out the obvious. Breen was somewhat tense on this first go but displayed adequate ability with his lines, hinting at stronger impact with better material.

Jim Andelin came off nicely as the extroverted salesman who remains the perennial "good sport" despite his failure to hold a job and the near breakup of his marriage. Vera Ward was especially effective as the long-suffering wife. But as the tale was unreeled with its minimum of character development and its maximum buildup by the use of light spots and Breen's oftimes over-written narration, the affair veered close to the soap opera level.

Despite the limping start the series should shake down into a welcome addition to the limited summer viewing budget. The idea and the video knowhow is there and it's to be expected that producer Mills, with the assistance of Breen, who's a professor of dramatics at Northwestern U, will overcome the hurdles evidenced on the initialer.

Jim Hamilton and Wed Howard combined talents to do a good job with the Standard commercials which were wisely slotted only at the beginning and the end of the frame. *Dunc.*

RCA's Compatible Colorvision Impresses as 'Much Improved'

RCA proomed its FCC-rejected tri-color all-electronic color tube on Monday (9), in the first of a series of three-a-day field test demonstrations, two weeks after CBS lifted the curtain on colorvision's first commercial show. In contrast to Columbia's mechanical incompatible disk system, making its programming inaccessible to black and white set owners, RCA's big selling point—compatibility— also permitted b & w viewers to witness the show.

As unfolded Monday at a press viewing in the RCA Exhibition Hall's theatre, on west 49th street, New York—across the street from the originating point in NBC's Studio 3A—(and transmitted over the regular Channel 4 facilities from the Empire State Bldg. antenna), it was a vast improvement over the tri-color tube as demonstrated last December in Washington. So much so, in fact, that to the casual viewer, less concerned over the technical ramifications involved, it suggested anew that the ever-recurring RCA vs. CBS controversy could conceivably be headed back to the FCC's doorstep for re-examination and reappraisal. (Restricted to non-commercial field testing in view of the FCC's nod of approval to the CBS standards, RCA hopes to stir up sufficient public sentiment through its improved definition to eventually upset the tint cart.)

In RCA's favor (on Monday's initial demonstration) was a keen appreciation of showmanship values in whipping together a half-hour intimate revue, with videogenic Nanette Fabray as starcincee, which combined an awareness of color visualization with some solid entertainment components. Miss Fabray's green then blue-mottled ensemble, the variegated tint splash of the Harry Conover models, the production values backgrounding the showcasing of Peruvian singer Yma Sumac, with the native dancing of the Inca tribesmen permitted for some brilliant costume display; and on a more intime level the tinted projection of "Howdy Doody" and George Burton and his birds reflected a "rainbow consciousness" on the part of the RCA entrepreneurs.

Remote Pickup

The remote pickup from Palisades Amusement Park in New Jersey (via microwave relay) featuring Buster Crabbe and a water ballet closely approximated in sock tint values the CBS highlighting of the N. Y. City Center Ballet presentation of "La Valse" on its recent premiere.

If such sequences as that featuring dancer Ray Malone had a take-it-or-leave quality, it served to accent anew that, at best, only a portion of TV programming will be enhanced through the added visual display; that, in fact, much in the realm of video would benefit from a continuing black-and-white projection. (Side by side with the color-tube sets at Monday's demonstration were two b-w receivers, and through the engineering processes involved in effecting the tint adaptation, the black-and-white reception was particularly outstanding, the pictures having sharpness and depth.)

Despite the unquestioned refinements achieved in the past few months of laboratory experimentation, there were equally apparent weaknesses and drawbacks in the transference to tint, with occasionally not much more than a pastel quality brought to the screen surface. Also noticeable to the lay eye was the diminishing size of the picture, a 16-inch receiver retaining only a 9 x 12-inch image, and a 21-inch tube (both used at the demonstration) also losing 20% in size-value. As pointed out, however, in a q & a round-robin on the technical aspects, by Dr. E. W. Engstrom, RCA's v.p. in charge of research, current experimentation will assure pictures of increasing size directly off the tube and even 30-foot images via projection.

Thus far, it was acknowledged, no attempt has been made to invite an FCC showing of the improved color tube. However, it was pointed out, if chairman Wayne Coy and the other FCC members desire to see it "they're more than welcome." *Rose*

JIM McCARTY SHOW
15 Mins.; Fri., 2:45 p.m.
Sustaining
WRGB-TV, Schenectady

WGY staffer, Jim McCarty, who teams with Earle Pudney and Jerry Coyle on a Tuesday evening WRGB commercial, makes his solo video bow as an organist here. McCarty plays a Hammond with sensitive touch and intelligent approach, although he seems lacking slightly in ease and poise. He undoubtedly will develop a surer projection and a stronger television personality in time.

On block viewed, organist played a ballad melodically, and then went into "Million Dollar Baby" oldtimer, and "Solo," from Chopin tunes. Themer closed quarter-hour pleasantly. Cameras roamed around the instrument and artist. *Joco.*

BEN GRAUER
Radio NBC Television

© Vivienne

MISS BEA LILLIE

"With Beatrice Lillie heading the bill the NBC-TV Comedy Hour last night had the best show of the season. Miss Lillie her dainty airs and elegant diction contrasting richly with her elegant burlesque is always funny." Harriet Van Horne (World-Telegram).

"The BEATRICE LILLIE SHOW"

Produced and Directed by EDWARD DURYEA DOWLING

Management CHARLES E. YATES AGENCY 545 Fifth Ave., New York

PETE KELLY'S BLUES
With Jack Webb
Writer: Jim Mosher
30 Mins.; Wed., 9 p.m.
Sustaining
NBC, from N. Y.

The locale of this new dramatic series is Kansas City and the script is full of jazz names, but this is basically another big city cops-and-robbers airer in hepcat's clothing. It's an interesting show with scripter Jim Mosher furnishing a taut story line and racy dialog, both of which stem from the private eye school of literature. Musical background by Dick Cathcart, moreover, cleverly integrates classic jazz passages into the story continuity.

Jack Webb, as Pete Kelly, plays a K.C. trumpeter back in the speakeasy era of the 1920's. On the kickoff stanza (4), he becomes involved in a chase of a murder of one of the town's leading racketeers. The mobsters and the cops are both looking for the presumed killer who happens to be Kelly's old trumpet teacher. There's lots of sharp talk and the program does succeed in creating an atmosphere of rooms filled with smoke coming down to the floor. The plot, however, is conventional and the windup follows a familiar pattern of contrived irony and the dead racketeer's gal friend kills the wrong man.

Webb performs persuasively as the hard-lipped jazz man with the rest of the cast supporting him in a style to match. *Herm.*

ROCKY JORDAN
With George Raft, Larry Dobkin, Lou Krugman, Doris Singleton, Paul Frees, Gerald Mohr
Producer-director: Cliff Howell
Writers: Adrian Gendot, Larry Roman
Music: Richard Aurandt
30 Mins.: Wed., 8 p.m.
Sustaining
CBS, from Hollywood

CBS' new mystery meller series shapes up as okay listening for adventure hungry dialers who enjoy George Raft's clipped monotone. As "Rocky Jordan," the series' tough hero, Raft carries the dialog load and only those who have fallen for his tight lipped screen thesping will become the program's steadiest. It's Raft's show all the way and it's doubtful if he can pick up any new fans via this airer.

Rocky Jordan is a Cairo cabaret owner who can't keep out of adventurous meddling or away from exotic femmes. In show caught (4) Jordan was involved in an entry called "The Lady From Tangiers," which offered a solid helping of mayhem and romance. Stanza had a plenitude of murder, arson, and counterfeiting interspersed with sweet talk but Raft's one-plane delivery dissipated any excitement scripting may have had. Larry Dobkin held the stanza together as the narrator while other cast members met script's demands nicely.

Cliff Howell's direction missed in that he couldn't get Raft to change pace, and Richard Aurandt's music set atmosphere adequately.

MR. ALADDIN
With Paul Frees, Marlin Skiles Orch, others
Producer-director: Elliott Lewis
Writer: Richard Powell
30 Mins.: Sat., 9:30 p.m.
Sustaining
CBS, from N. Y.

With private eyes roaming all over the networks, some variation of the theme is apparently becoming a necessity. CBS has come up with one variation in the form of a gent who's hired on the basis of ability to perform miracles. Since many believe that the day of miracles is over, "Mr. Aladdin" has a phony rub.

If the basic premise of Mr. Aladdin" was on a more solid footing, program might have a chance of surviving its replacement status and becoming a regular network tenant. It's a cleverly written and produced airer. Richard Powell's writing has a sophisticated sheen. It's hep and many of the lines are entertaining. Production gimmicks include a clever bit of musical scoring that has a narrative line all its own. Same effort on a more believable base would enhance its chances.

Initial yarn gives Mr. Aladdin (Paul Frees) the assignment of making events out of a play come true. The aging male lead in the opus has a theory that should it ever be possible to make the various make-believe events come to pass, then the leading lady would marry him, just as it occurs in the play.

Aladdin completes his assignment and is faced with the task of undoing his miracle because the actor has a change of heart. That's done, too.

All the show's components including acting are on a generally high level. Only a firmer story line is necessary. *Jose.*

JOHN CAMERON SWAYZE
Highlighting and Spotlighting the News for Raytheon TV
Coast-to-coast on NBC's AM network every Sunday afternoon, 5:45-6 o'clock, EDT

THE TRUITTS
With John Dehner, Constance Crowder, Farley Boer, Eddie Firestone, Dawn Bender
Director: Andrew C. Love
Writers: Doris & Frank Jursley
30 Mins.: Thurs.; 8 p.m.
Sustaining
NBC, from Hollywood

"The Truitts" returned last week (5), to keep warm the slot of "The Aldrich Family" till Aug. 23. As domestic shenanigans, show is brisk and consciously clever, punching its jokes hard and reaching way up into the stratosphere in a college try for effect.

Spliced between the web's quarter-hour "One Man's Family" and half-hour "Father Knows Best," it aims to keep the home fires burning, but the trouble is that listeners can be quickly surfeited with back-to-back domesticity, to the detriment even of good entries. This one is lowgrade, and a few of the characters can be examined for sound. The get-rich-quick philosophy of the younger members of the Truitt household isn't properly patterned for emulation by the population, teenage or otherwise.

The scripters gave Clarence Truitt, 16, extremely precious mouthings along birds and bees lines—done in straight face—that would be considered unworthy of a 12-year-old. Hugo, a friend of Clarence's, is strictly a conniver, despite the designedly humorous context. Grandpa (called "Gramps," of course), is an inane wielding of urban articulation and bucolic regionalisms.

The one good bit in the whole script was the fast-talking, Danny Kaye-styled gibberish of Genevieve, a telephone operator friend of Gladys Truitt, 19, who was not in this preem. Elmer Truitt, 44, pappy of the family, is stock. Cutin yocks, yammers and whistles occur frequently as artificial stimuli of tinny quality. To enjoy this summer sub, dialers will need to be overgenerous.

2 Major Gripes

If radio is battling to retain its batting average, particularly in face of the TV opposition, why do the AM programmers continue to handicap it unduly with those murderous institutional commercials? They show up on almost every summer replacement program, selling "messages" of this or that calibre—everything from forest fires to safe driving—and by the innocuous plenitude thereof these institutional plugs, for all their altruistic objectives, only tend to accent radio's shortcomings. Somehow they appear most frequently on newscasts and those midriff season's whodunit replacements.

Gripe No. 2—that forte music, and the needlessly blatant fanfares on TV. You go from an even-keel of a dialog show, with the knobs nicely tuned so as not to blast your next-door neighbor, and boom! the bandleader's gotta get his licks in with a fortissimo fanfare or musical blast. If it's not that, it's those middle commercials which, for fear that everybody was too relaxed and enjoying the medicine show that is the come-on for all the huckstering, let go with staccato accents. What happens only hurts the commercial—the man or the woman who's the pro at the knobs of the home TV set gets up, fumbles with the tuning dial, and in so doing achieves only one thing — interference with whatever may be the sight values of the commercial, and certainly ditto with the sound, in the tuning-down process. Maybe, in a way, that's poetic justice. *Abel.*

ON THE SPOT
With Eric Johnston, Tighe Wood, Charles Wilson, Walter Watts, Millard Caldwell, Frank Stone; Jack Batchelder, announcer
Director: Ken French
15 Mins.: Fri., 10:30 p.m.
NBC, from N. Y.

This is a sketchy but interesting program, handling important subjects in capsule, quick fashion, but nevertheless touching on vital matters in its brief 15 minutes' span. As such, it should appeal to the "run-and-read" busy man or woman.

Makeup is attractive, being in question-and-answer form, with top experts from around the U. S. to satisfy the doubts and queries of the average public. On initialer caught (6), a Michigan housewife asked about the housing problem, and Housing Expediter Tighe Wood came back with an answer. Defense Mobilizer Charles Wilson answered a doubting New Orleans femme on the need of a mobilization program. A Hartford factory worker wanted to know if there is a defense against an atomic bomb, and Charles Caldwell replied. An Indianapolis business man questioned the critical shortage of metals. Another man criticized Washington bungling, and emphasis on big business as against little. If questions and answers were brief and somewhat couched in generalities, they were nevertheless of strong import. *Bron.*

CY HARRICE
ANNOUNCER NARRATOR
THE BIG STORY
CAVALCADE of AMERICA

BOB MORRIS
He's sung more songs and MC'd more shows during the past year than any other pop singer on television.
Personal Management
PHIL EDWARDS
1650 Broadway PLaza 7-2041

DEATH ON A HOLIDAY
With Gene King, others
Producer: King
25 Mins.; Fri., 10:05 p.m.
Sustaining
WCOP, Boston

This was a nifty and timely program of taped-on-the-scene conversations between traffic enforcement officers with slightly tipsy and otherwise holiday-happy offenders caught in the net during the peak of July 4 heavy traffic. Produced by Gene King, WCOP program director, who with a couple of engineers, and a Life mag photog, spent many hours in police patrol cars during the holiday rush resulted in a program carrying plenty of impact and offering a slick insight into a traffic cop's problems when dealing with accelerator-happy drivers out for holiday jaunts.

Teeing off with King querying Registrar of Motor Vehicles Rudolph F. King, on number of enforcement officers on the roads in Mass. over the holiday (7,000) and plans for accident prevention, programs shifted to scene of a roadside pinch where the sobbing girl friend of a tipsy driver pleads with the cops to let him go. The ensuing conversation, in which gal warns photog not to "take my picture" and tries to explain to cops why they were drinking ("he ain't working, and he's awful nervous") would have been funny if the seriousness of the situation were not so apparent. When gal claims "this'll kill my mother" the cop asks her why she didn't think of that before, and lugs her off to the clink.

Background comments by King were highlighted by actual noises of cars whizzing by, punctuated by shrill whistles of cops flagging them down. Listeners were warned of impending police action by such remarks of cops' as "Oh boy, look at this guy" and "Here we go" with result stanza had more punch than a studio produced show, for sound effects were the meccy, and principal characters were not members of AFRA, even if some of the acting could qualify.

While the show was a one-shot it should be aired periodically, especially during the summer and just prior to Labor Day weekend. *Ellc.*

FOOTNOTES TO HEADLINES
With Cyril F. Kilb
15 Mins.; Sun., 12 noon
HOME SAVINGS BANK
WROW, Albany

Cyril F. Kilb, new commentator to area radio, is a former faculty member at Union College and Bridgeport College, and a former historian with the State Education Department. He is vigorous and forthright in expressing opinions, especially on the Far East.

An apparent supporter of General MacArthur, Kilb called with unusual directness for an end to the Administration-Joint Chiefs of Staff strategy in Korea and for an expansion of operations. When next heard, he strongly urged rejection of the North Korean-Chinese proposal for a cease-fire, unless "Russia's vague and meaningless" terms were clarified.

Commercials are restrained, although the brief integrated one Kilb delivered split a line of thought too abruptly. It is perhaps the first instance in which an Albany bank has sponsored so outspoken a local commentator.

IT'S HIGGINS, SIR
With Harry McNaughton, Vinton Hayworth, Peggy Allenby, Pat Hosley, Charles Nevil, Denise Alexander, Ethel Wilson, Adelaide Klein
Writer-director: Paul Harrison
30 Mins.; Tues., 9 p.m.
Sustaining
NBC, from N. Y.

Summer sub for the vacationing Bob Hope show is a stock but amusing situation comedy, familiar in film and legit plots, but interesting nevertheless. Story concerns a middle-class American family, which inherits a rare, expensive silver set from a titled British relative — along with his butler. In order to keep the silver, the family must retain the servant as well. Opening segment Tuesday (3) was concerned with the family's original objections, and the final win-over to the butler's acceptance.

There were some amusing moments Tuesday night, with some funny gags and some that were merely static. The butler, a forceful, domineering, but absolutely correct chap, interfered with the cook, criticized the children's clothes and manners, changed the dinner hour, wanted to bathe the younger son, and took over running the house generally. When he got rid of an obstreperous, bossy aunt, he won over the family.

Story gave opportunity for some light but trenchant comments on American (as well as British) follies and idiosyncrasies, and these were humorously exploited. Harry McNaughton carried the ball as the butler and made a good show of it. However, he sometimes overdid it, leaning towards caricature. His butler could have been a little more stiff and suave. Peggy Allenby was a little too fluttery as family matron; Vinton Hayworth was excellent as indulgent parent, and support was okay. Series is being heard via transcription. *Bron.*

Ex-Gov. Rivers

Continued from page 36

loss. They proposed to sell their stock, costing $150,000, for $1,541 (one cent on the dollar) and to accept an additional loss of $8,791 and interest on loans to Sun Coast totaling $237,250.

McBride and Sherby told the Commission that as long as it withholds granting them a license to cover the construction permit under which the station now operates it is bound to lose money and "would inevitably be destroyed within a very few more months."

They asserted that they had been subjected to attacks by Miami newspapers and radio stations and that continuation of such attacks would be "unavoidable" as long as McBride is identified with WMIE. Among their principal attackers they mentioned the Miami Daily News and station WIOD in Miami, both controlled by former Gov. James M. Cox of Ohio.

Cox had charged that McBride once attempted to enlist his aid in behalf of Al Capone in connection with income tax violation charges on which the gangster was convicted. Examiner Resnick, in referring to this charge, said he could only conclude on the basis of "persuasive" testimony taken at the hearings that Cox was "mistaken."

Fort Industry

Continued from page 34

Detroit outlets, WSPD and WSPD-TV, Toledo, and WSAI, Cincinnati.

The Central District, consisting of WWVA, Wheeling, and WMMN in Fairmont, W. Va., will be under the direction of William E. Rine, managing director of WWVA.

Stanton P. Kettler, managing director of WGBS, Miami, will be in charge of the Southern District, consisting of WAGA and WAGA-TV, Atlanta; WGBS, Miami, and the Florida Sun, Miami Beach newspaper.

Under the reorganized setup, managing directors of the seven Fort Industry outlets will report directly to the District veepees. The latter, in turn, will report to Wailes.

Wailes stated: "Our objective in this reorganization is to create an even more effective Fort Industry Co. team by distributing the burden of top management more evenly, to the benefit of each individual operating property as well as the company overall."

George B. Storer is president of the company, whose headquarters office is at Birmingham, Mich.

Presenting the Case for Radio

Key Broadcasters (In Both TV and Non-TV Markets) Deplore Crying into Beer on AM's Immediate Future; Intelligent, Ingenious Application, They Say, Can Put Radio In Clover for Long Time to Come

By THEODORE C. STREIBERT
(President, WOR, N. Y.)

The future of radio will be just as healthy and prosperous as those who are operating make it. There is no question but that the period of expansion reached its final phase with the huge increase in number of stations following the war. From now on it is fairly clear that the ceiling on total billings for the industry has been reached and that no further significant expansion can be expected.

We are now in the first phase of a transition from limited and partial competition of television and will have another two or three years until complete national competition from television sets in. Today the[re] are only 11 cities where three or more television station[s] are actively competing for audience, and it is only in those cities where radio is encountering the full effects of television competition.

During this transition period radio has an opportunity to sell more aggressively and to sharpen its selling tools. Radio must capitalize on its advantages as a low cost mass medium and exploit them more fully. We can expect important help along the lines of promotion and publicity from BAB, and the more quickly it begins to function, the more effective it will be.

Selling methods will have to be revised in order to inject more ideas into them. This extends not only to suitable program ideas, but also to merchandising devices and other elements of program and talent which can be fitted into the advertisers' selling problems. In many instances these ideas will have to be presented and sold directly to the advertiser. The costs of programs have already started to decline, and further reductions will be necessary, especially in local areas where union rates are artificially high.

One of the most effective sales tools is the result story. Some of the excellent sales and low cost advertising impressions being produced for radio advertisers must be collected to a greater degree in the future and most widely publicized. Nothing talks like results!

In addition to the sales side of the picture, programming will have to carry its share of the competitive load. Radio will continue as a major advertising medium to the extent that programs continue to furnish needed services to the public. There are undoubtedly changes in the offing, and station management and program directors must be alert to change their program structure as public tastes and requirements dictate. It may be that local stations will find a hidden asset in catering more and more to substantial specialized groups and in this manner provide appeal more widely to the entire population. Radio may well be the proving ground for new talent and the opportunity for those with native ability and ambition to establish the strength of their appeal to the public.

Now that radio has become alert to its competitive opposition, I am confident that it will rise to the challenge of tougher selling and more ingenious programming.

By HARRY MAIZLISH
(President, KFWB, Hollywood)

As in everything else, room must be made for progress and some one must be hurt. Right now every other medium is, no doubt, being hurt in some way but not to the actual benefit of anyone! Television is, no doubt, hurting newspapers, magazines, radio, theatres. If not actually in money, it has in a reshuffling of types of sponsors, reshuffling of rates (mostly networks, due of course to their own manipulations and fears and approach) ..but only in a few cases does TV itself derive any monetary benefit. Yes, some are making money—mostly networks —but when thoroughly checked it is at the expense of their radio affiliation.

Now to the point. What about radio? Especially independent radio? We at KFWB have confidence in our future! It means more work . . more showmanship . . more ideas put into effect . . more attention paid to competition . . all competition . . and an actual dollar-for-dollar-return approach to the advertiser. There will be and must be plenty of money directed to radio.

As one who spent many years in show business it is only natural to turn to a page from it, to bring out what we may expect in the future. TV! TV is like a motion picture theatre . . at home! Every community, whether it be Broadway, Hollywood, Chicago, Washington, Philadelphia, or any other city . . large or small . . every such community has a number of film houses, among them being what is called "first run film houses." With all the product from all the motion picture studios at their disposal hardly any week during the year have there been more than two "hit" pictures running at the same time, pictures that run for a week or two or more. Now in cities such as those named above you have five to seven first run theatres . . five or seven TV channels. What miracle can produce so many "hit" attractions as to hold the audience to all of the channels? Product for every hour and half hour? The result: One or two channels with the choicest attractions and special events will "take" the audience. What about the sponsor who is supposed to pay the bills for the attractions running opposite these "hits"? Are they going to continue to pay the piper? No! Where will they turn to in order to reach the buyers, dollar for dollar? Radio. They can't buy the time and attraction already sold to the sponsor of the "hit" attractions. They can't pay the bill for the opposition to which they are not attracting a paying audience. But they can spend it on radio and get their money's worth. Daytime radio. Solid ideas that can meet competition at night. And they will turn to it!

We, in California, have an additional plus. Auto radio and outdoor radio. No other part of our country is as fortunate. There are no cars here stored away during any months of the year. Nearly 2,000,000 of them—yes, nearly 2,000,000 of them—and the majority with radios. These are our, and your, additional plus and we aim to get more than our share. Such advantages and such ideas, executed, give us all of the confidence that radio, independent radio operations, will remain as a great medium for the advertisers . . local and national . . for after all a national advertiser is a seeker of local business.

By ROBERT D. SWEZEY
(Executive V.P., WDSU, New Orleans)

Many broadcasters throughout the country are viewing with deep concern and exasperation the more or less general tendency to interpret the current inertia on the part of buyers and prospective buyers of radio network time as irrefutable evidence that the entire medium is on the skids—that somehow or other it has lost its popular appeal, its impact, and its efficacy, and that it should accordingly be devaluated.

I am inclined to think that VARIETY's inquiry of stations in various sections of the country will indicate that any such conclusion is entirely unwarranted. I am pleased to have this opportunity to review our own situation in New Orleans, and will be most interested in seeing how it compares with the experience of operators in other markets.

We have the only television station in the State of Louisiana, and we are exceedingly gratified by the generally enthusiastic acceptance which the people of our area have accorded television. We have been particularly alert for any indication that television is having a depressive effect on our radio billings. Certainly none is evident this year. After a rather slow start in January, our radio business has staged a strong comeback, and each month has brought an appreciable increase in both national and local spot billings.

Actually, during the month of May our local sales were 40% ahead of May a year ago, and about 7% ahead of October, the best local sales month in 1950. National spot sales in May were about 20% ahead of the same month last year, and about 2% ahead of the best month we had during 1950.

Network sales are unfortunately slightly behind last year's totals.

All in all, so far as our little bailiwick is concerned, we see absolutely no reason for crying into our beer about the present condition of radio or about its immediate future. It is my personal conviction that radio can enjoy a very sound and prosperous future for many years to come, but I am equally convinced that that future can be assured only if the industry is intelligent and ingenious enough to improve its product and greatly to improve its sales and promotion techniques in competition with other media.

Radio has a superb story to tell of its low cost and incomparably deep penetration, but that story must be eloquently told. Radio can sell any program effectively against television. Television will have plenty of problems of its own—problems of cost, production, and coverage. All radio has to do is to find the chinks in the armor.

Television isn't everybody's kettle of fish—there will always be clients and audiences who will find themselves, all things considered, better served by radio.

In a word, if we radio people stop whining and dismiss our idle notion that the world owes us a living; if we make a determined effort to improve our programming, sales, and promotion techniques; if we stop beating one another over the head—we will still be in clover for a long while to come.

By WILLIAM B. McGRATH
(Manager, WHDH, Boston)

What's wrong with radio? Well, for one thing, its refusing to face facts, the most important of which is that TV will eventually reach most all of us one hundred and fifty million Americans. This may take some years—but it's inevitable.

Individual operators are headlining in full page ads "TV? It ain't hurtin' me none. Look at these Hoopers!" Well son, pull your head out of the sand and get ready for the big blow. Once TV saturates your area 50%, it's going to take some brain meat to program your little teakettle against even the worst television show—in the evening.

For once you may have to admit you're only second best. So what's wrong with that? Sometimes "second-best" is a much better buy than "first." And after all, this is only the first round.

You know television can get boring? What happened to the wrestling matches and the roller derby? They were swell when the set was new. Now, the most ardent TV fan will admit he doesn't spend quite as much time watching as he used to. That baseball game sounds better on the beach than it looks in the hot apartment.

You bet radio's healthy. The trouble is radio doesn't realize it, and maybe won't until the industry reevaluates the service it is destined to perform when television has become a part of every home.

Radio must also reeducate the time buyer. A time buyer is a person who used to buy radio time. With him there was nothing as good as radio—just a question of what station to buy. He never had anything to do with newspapers, magazines, outdoor, or any other competitive medium.

Now he's buying television.

In many cases for the first time comparable statistics (?) are crossing his desk. These surveys aren't helping either. Samples are confined to heavily concentrated TV areas. Projections beyond such areas to compare audience size are a great injustice to AM stations with coverage areas 100 miles from home base.

Yes, radio is still healthy and will get healthier as soon as it recognizes TV for the tremendous force it is and the still greater force it will be. But just because a big guy has moved in on the block doesn't mean you have to lobe a powder. You might clean up everything in sight—together.

By JOHN M. OUTLER
(Gen. Mgr., WSB, Atlanta)

From the vantage point of one of the country's leading markets, and with the background of over 29 years of radio operation in that market, WSB views the present alarm over radio's future as being falsely predicated. In this area, set population has shown a steady and consistent growth in the past 10 years—and the potential radio audience is numerically greater today than before the advent of television in this area. Tune-in to the individual stations may be less, percentage-wise, than it was four or five years ago, but simple mathematics show that the radio advertiser today gets more selling opportunity for his dollar than ever before in the history of this station.

And the approach of "selling opportunity" should be given careful weight in any presentment which argues that radio is dragging a foot. There is little the matter with radio that cannot be corrected immediately with some new, attractive, appealing programs or program ideas. We haven't seen too much improvement or change in the program bill of fare in the past half-decade and present day audience reaction rather goes to prove it. There is more actual audience out there than ever before. But they are exercising the good old American privilege of free choice. When tune-in to radio drops off it's a fair assumption that the defection can be traced to a lack of program appeal rather than the handier rationalization of television or the movies or magazines or a barbecue pit in the back yard.

The measure of radio's success has been and still is a fiscal yardstick. And broadcasters are now being jolted into a sense of program responsibility because the shekels are short. That radio will meet this challenge is beyond doubt. It may be that radio in the tomorrow will not be as profitable, franchise-wise, as it was yesterday. But then who was brash enough in the 30s to forecast the radio fortunes of the 50s?

There's a lot of life left in radio and a lot of living to be done. And there's no occasion for panic or dire forebodings or gray gloves if stations will only rededicate themselves to the first principles of service to a community—with material which appeals to that community.

That radio broadcasting will continue to be the greatest means of mass communications, and the most economical sales vehicle in the world depends only on the willingness of the stations in this country to refine and improve the only tie we have to the audience—our programs. We are riding the bull side of the market in this neck of the woods.

By ARTHUR B. CHURCH
(President, KMBC, Kansas City)

Woe to the broadcaster who can't support his audience claims with factual evidence! And woe to the publisher who can't support his readership claims as well as circulation claims with factual evidence!

The buyer doesn't have to buy! The law of supply and demand and the law of reaction for every action will continue to control, despite governmental controls to control control. The buyer—the advertiser—must be convinced he will get his money's worth in whatever medium he uses, whether radio, TV, magazines or newspapers.

I predict that advertisers will scrutinize the problems of readership and make publishers produce facts, and demand that rates be reduced just as they have demanded broadcasters to produce facts (collectively we foundered on that one, didn't we?) and reduce rates. And why shouldn't they do their best to make certain that they were getting their money's worth? Shouldn't every business man analyze his budgets for the dollars he spends?

I here confess I was just as hot under the collar about our broadcasting industry's unpreparedness to answer the advertisers' demands for facts as I was about the way ANA introduced their demands. When I was younger and had enough pep (and indiscretion) to attempt both to run my business and to tell NAB, ANA and AAAA how to establish standards for audience measurement, (I still think the number of seats in the airtheatre and the number of filled seats should be differentiated), for units of sale, for "per use" music copyright fees instead of "blanket" or "per program" fees, amount of commercial, program "ethics" and "good taste" (how did they get lost in the shuffle?) should have been treated far more seriously looking down the road. But above all, I think, NAB should have listened to my continued opportunings for a strong industry research organization that could produce facts we all need so badly. "Righteous indignation" is the correct term for my feelings, the professor would say. Oh yes, I recall one network sales VP wrote me, "Arthur, it doesn't pay to be a crusader." I'm proud to be a crusader or, remembering the word correctness, I'd better say that I am proud to have been a crusader.

How better can I evidence my conviction that radio broadcasting continues to represent the world's greatest advertising medium than through our recent investment of $500,000 in our new home—KMBC Building—with its new modern studios, completely new AM master control room equipment (and much new recording and other equipment), 2,600-seat studio playhouse the immediate completion of which was for our venerable Saturday night radio-stage show "Brush Creek Follies," and efficient, comfortable offices for our 100 staff, etc.

True, I am convinced TV has already proved to be the greatest mass demonstration medium in selling history. And we've just begun to learn how to utilize this mar-

(Continued on page 99)

BBC's Day of Reckoning at Hand; Beveridge Report's 'Battle of Words'

By CHARLES K. FREEMAN

(New York stage director who has made an extensive study of European television)

London.

Before the current year is out a notable battle of words will take place in the halls of Britain's Parliament. The oncoming great debate will concern itself with the future of British sight and sound broadcasting and particularly with the disposition of the ether, defined by the British Broadcasting Corp., as "a hypothetical non-material medium, filling all space, the existance of which is postulated for theoretical purposes to the propogation of electro-magnetic waves."

Sparkplugging the fight is a most singular document compiled under the guidance of the Rt. Hon. Lord Beveridge K.C.B., F.B.A., and presented to Parliament by Command of His Majesty. The two word-crammed volumes referred to as the Beveridge Report sets down in painstaking detail all phases of broadcasting, does a thorough job of ascertaining the public mind and makes certain summaries and recommendations of the conditions upon which the wireless services are to continue after Dec. 31, 1951, the end period of BBC's present charter.

And the report is quite pertinent to what is going on in this country. The current hassle here between the FCC and the nation's educators on the one side and the National Association of Radio and Television Broadcasters on the other over the proposed allocation of a number of V.H.F. and U.H.F. channels to education is being watched by our cousins across the sea with marked attention.

The sharp objection by the American group to the demands of the Regents has elicited a knowing "You see what we mean?" from the supporters of the Beveridge Report. What they mean is simply this: That commercialism is solely aligned in its own interest and doesn't give a fig for the social and educational responsibilities of broadcasting. Thus, they recommend: British Television (and sound) should continue without truckling to the men of commerce and remain headmaster of the ether . . . in other words no change from the present monopoly. "Commercial sponsorship" they say "introduces an ulterior motive and fails to cater to the discriminating listener or viewer. It is not wanted by a majority of the people." There is, however, a lusty dissent to this viewpoint and, judiciously and objectively, the Committee have so reported.

Government's Absolute Power

The BBC is, and always has been, a government monopoly, and so wishes to remain forever and a day. There has always been an unwritten agreement between parties political that the incumbent government has absolute powers over BBC.

A new day's reckoning is upon BBC with the fantastic growth of television and its frightening power over purchase and partisanship. A sharp resistance to monopoly is taking root. Lord Beveridge has not ducked the brickbats and has dutifully recorded the yeas and nays. Nevertheless, he staunchly urges continuance of the single national network, maintaining, as does BBC itself, that in the public interest the ether must be administered under single authority. To the urgent demands for additional competing networks, the Report says: "Competition between a public service on which duties are laid and a commercial system of television, which would have limited objectives, would not be fair competition. In the long run it would lead to a deterioration of the public service."

Carrying the ball even further in support of mono-operation the Report cites that "If broadcasting is to have a social purpose, competition should not be allowed to become competition for numbers of listeners. Sponsorship puts broadcasting ultimately in the hands of people whose interest is in selling goods or services or the propagation of certain ideas. We have to devise an authority in Britain which will be secure against any degeneration in the future, so far as it is possible for any human institutions to be secure."

JOHN CAMERON SWAYZE
"WHO SAID THAT?"
NBC-TV, Mondays
10:30 p.m. EDT

The case against monopoly is most persuasively set down in a minority report by Selwyn Lloyd. He points out that monopoly leads to rigidity and complacency, that it gives to one employer excessive power, that it involves the concentration of great power in the hands of a few men and women and cautions lest monopoly in broadcasting lead to a single government track in the book publishing, theatre industry and such like.

On his side is a weighty fistful of anti-monopolists. The Radio Writers' Association and British Actors Equity argue that the present BBC pattern is unhealthy. Writers insist they cannot best serve themselves when confined to a "take it or leave it" market and Actors Equity say "Aye!" The Music Director's Association, the Radio Industry Council and Radio Television Retailers Association, as well as most of the national advertisers put forth cogent claims for additional and self-supporting networks.

There are those who sit midway between the factions. This segment is not opposed to government management but pleads to set a bit higher up on the pig. There is too much partisanship they aver and want a more equal distribution of broadcast time. The National Civil Liberties want something to say on the subject of script censorship, the Theatres Committee would like to limit the free broadcast of plays, national autonomy is asked on behalf of Scotland, Wales and North Ireland and the National Bookmakers' Protective Association complains that too much time is given over to those who attack bookmakers and too little to those who want to defend it.

Film Industry Presents Its Case

The most forcible argument against monopoly is voiced by the film industry which has most to lose as television smashes through all competing entertainment barriers. Seizing upon the Commission's approval in principle of the broadcasting of films they want their own wavelengths and transmission stations. They would also like to pipe onto large screen projection the same programs BBC brings to your door. This, BBC makes clear, can be arranged but points out that there must not be any blocking of talent, no sneaking in of high priced sports events, no holing up by the film makers of the bestest . . . for which BBC has the leastest to offer. Furthermore BBC asks for a freer selection of new films and since there are fewer wave bands in England that the celluloid set use land lines not wireless for transmission.

Though all this may seem a high-handed and arbitrary attitude on the part of the BBC mentors, the average Englishman is inclined to go along. He knows that there are adequate safeguards against abuse of BBC's power and so far has had little to complain in the programs he buys for his £1 yearly for sound and a additional £1 for television. If there is any complaint it is on the part of those who so far have not been added to television's wattage.

Today there are only two stations operating in Britain, reaching at best some 17,000,000 people which is a little better than two-fifths of possible viewers. It is the optimistic hope that by 1954 80% of the population will be able to look in.

It is BBC's job to balance the time available so that a little goes a long way. What this writer has seen as far back as 1939, and subsequently in British programs, has been of top standard. And when they go off beam there are sharp reminders from the critical Audience Research unit and the pencil-poised pressmen. There are inherent dangers in any system of monopoly operation and the staff at BBC are constantly being reminded of them. As to sponsorship of any sort, I doubt whether for a long time to come there'll be any. This makes sense if only on a practical basis. The Britisher is in austerity status, consequently it hardly sounds reasonable that Parliament would sanction a mouth watering plan for the sale of refrigerators, washing machines and the like.

DUNCAN RENALDO
"THE CISCO KID"
with "DIABLO," His Horse
The Cisco Kid on TV in 62 Markets

MAGGI McNELLIS

SELLING A TV COMMERCIAL

By DON RUSSELL

It wasn't so long ago that some of us used to get them to buy by "beating them over the head" with radio commercials. I suppose much of the same is going on today, a lot of rough words threatening the listener to put up his $2.98 for an article—or else!

In television, we have some of those hard-hitting words designed to produce the urge to buy. But television, in general, uses more subtle methods. In the main, television sells by demonstrating.

The television commercial announcer finds himself not in much different a position than the retail salesman in the store, or the house-to-house canvasser. He can promote the urge to buy, merely by demonstrating, by showing how his product is better than the next fellow's and by creating, thereby, an urge to buy on the part of viewer, or consumer.

Did you ever stop to think of the advantage enjoyed by the TV salesman? Imagine, he gains access to hundreds of thousands of living rooms without once sticking his foot into a door to keep it from being slammed in his face. In other words, the TV commercial salesman actually is welcomed into the living room along with his product.

The good salesman will talk more about his product than he will to his viewers. He won't high-pressure anybody. He'll say, in effect, "Here's my refrigerator. It's the best on the market. Well, what do you say? Can you afford to be without one?"

Sometimes a manufacturer will present a glamorous gal to do the sales spiel. This, in my opinion, is a mistake. Too many eyes follow the gorgeous gal and not enough rest on the washing machine or gadget up for sale. Is this good? This, of course, applies to all products except one: low-cut evening gowns, but even there it is a moot question as to where the eyes eventually rest.

The good TV salesman takes a cue from the heady door-to-door walloper. He always flashes a big smile and a winning personality at the viewer. To sell them, you must win their confidence. Moreover, nobody wishes to purchase anything from an old sourpuss, anyhow.

Though you are selling the product, not yourself, give a little attention occasionally to your television audience. It never harms to look somebody squarely in the eye as proof of your sincerity.

Other types of TV selling are the spot announcements and those singing jingle-jangle jobs. The spot, more or less, uses the hammer-home theory, but the jingle generally employs a cartoon character of sorts, or a group of marching merchandise like, for example, baskets.

Both are pretty and entertain the children well. As to their advertising value, first we'd have to check the sales of comic books.

Place in TV For Good Documentaries

By WORTHINGTON MINER

Radio spent 20 years developing sustaining programs of a highly literate and adult quality. In music there were programs such as the Philharmonic and the Toscanini concerts; in drama, there were documentaries by Norman Corwin, Ranald MacDougall, and others; historical and biographical series, such as "CBS Was There," etc. They were excellently written and fully deserved the critical acclaim they received. But the preponderant share of all of these programs were, and still are, sustainers in radio. They achieved wide critical recognition; in only sporadic cases did they attract a wide enough audience to justify sponsorship.

About a year ago, CBS-TV's "Studio One" determined to include at least one documentary, one historical, and one biographical program in its 1950-51 schedule, in order to test the possibility of attracting a wide public acceptance in television without sacrificing the standards of quality established by radio. By mail and word-of-mouth comment, as well as by the ratings following each of these productions, there is every reason to believe that all were not only accepted by our audience, but were among the most popular programs produced by us during the past year.

The first was a straight documentary. It was based upon an authorized Navy Department record of the loss of a submarine in Arctic waters. It was called "The Last Cruise." Although this program was done in November, mail is still coming in requesting a repeat performance from people who either saw the production at the time, or have heard of it since.

The second was straight historical, "The Trial of John Peter Zenger." It was about a man who was himself unexciting. His life was mundane; he had been happily married for some years. There was no question of an extraneous love affair to add interest to the theme of the story, nor were any other efforts made by us to "play down to the masses." As in the case of "The Last Cruise," this program was one of the most popular in its 13-week cycle.

The third was a biographical, "Portrait By Rembrandt." This, too, was thoroughly acceptable to the mass audience which "Studio One" now reaches. The sustainers paid off.

Writers Cradled in Radio

It is also of interest to note that the two most successful adapters we have found to date for "Studio One" were both cradled in radio documentary writing: Joe Liss and Irve Tunick. This type of radio writing gave these writers the kind of dignity in creative workmanship that television demands. The standards of literary excellence, which existed in the sustaining field in radio, are the best standards for commercial quality in television. More and more we are finding that shows conceived under a policy of down-the-middle caution and straight corn do not attract the biggest, nor the most loyal audience in television.

There is, naturally, a limit to the number of varying types of dramatic forms which will pay off. On the other hand, the record of public acceptance during the past year deserves careful appraisal by producers, advertisers, and others, who remain convinced by 20 years of radio experience that they know what the public wants. Not only have we found that productions which have borne the onus of non-commercial classification in radio have paid off, but that any number of stories which would have been thought foolhardy and reckless, even in Hollywood, neither shocked nor confused the American public. The people are smarter than we think. News analysts like Ed Murrow use an adult vocabulary. Why shouldn't the dramatists?

Problems Besetting the Television Writer

Top Scripters Toiling in the Video Vineyards Explore Ways and Means of Bringing Style and Individuality to a New Medium and Win Respect As Dramatists, Rather Than Hacks

By JOSEPH LISS

Television is show business and there is no business like it. It is not advertising, not the cosmetic business, the cigaret business, nor the automobile business. It is theatre and more particularly the stage. Not the cinema, not the radio. And until the advertisers, the networks and the producers realize that television is the stage will this astonishing media approach anything resembling dignity and maturity. All show business, all theatre, invariably begins with the writer. But in television, the working writer wakes up every morning with several knives in the small of his back.

These blood-letting weapons are:

1. The inane philosophy of the one-shot. Whether a play is good, middling, or lousy, it goes on the air and more rapidly goes off into the air to our cousins beyond Mars, never to be seen again on Earth. Rarely is there a return engagement, never is there a run. In the theatre, a good play demands respect, and respect means repeat. In television there is no respect. Write another one or eat the pleasant reviews. If there was respect, if there was the reward of a run or at least more frequent repeats, the writer would bleed out his brains less, but bleed out better brains. He'd live and think and write as a dramatist and not a hack. Get the knife of the one-shot out of our back.

Fear Is the Password

2. The deadly blue pencil, a weapon mightier than the pen. Your hands are chopped off as quickly as your words and ideas lest you offend the butcher, the baker, or the cigaret maker. Your characters are not to resemble human beings living or dead. They are to be as bloodless as your typewriter. Get a little honest and you land out of a job. Fear is the password. The writer is too often expected to create people in the image that the sponsor created them, and not in the image of God. And you better not use the word God on television. Get the knife that's the blue pencil out of our back.

3. The castrating rewrite. Everyone claims to know how to write a play. And usually everyone does write the play, or rewrite it; such as the sponsor's wife, the frightened director, or the confused actor. The good director or the sensitive actor attempts to interpret the lines rather than insert rewrites of his own to fit his thinking or his mouth. In a Broadway play a line may not be changed without the consent of the author. Should not the television play also attempt to occasionally consult the author about rewrites? And leave us be sensible about it. There's a limit to them. Don't put the play on if it is too bad and requires too many rewrites, but do not take out its guts or its profit. Get the knife that's the too many rewrites out of our back.

4. The dirty word called the "adapter." Let's call him, as many of our people already do, simply "the writer" or "television play by." It's not a question of semantics. It's a statement of fact. The novel, the short story, or the magazine article that's "adapted" to television is more accurately created into a play, that more often than not has little or no resemblance to the "original property." As a result of five particular "adaptations" by this writer, original properties of the aforementioned were purchased by Hollywood for pictures. A coincidence to be sure,-but remove the knife of the thing called the adaptation out of our back.

But don't think this writer is kicking constantly. The editor of VARIETY asked him among others to "kick around the problems besetting video scribes." TV has been good to me. It paid for a new baby, a new house, and a new convertible. Please—a little respect that cannot be bought in the marketplace.

By WILLIAM KENDALL CLARKE

Television has been variously labeled a miracle and a monster. It is maligned as a peril to our youth, and hailed as the blessing of this generation. To those engaged in writing for the camera and microphone, it is alternately a bonanza and an ore vein run to exhaustion in stony shale.

These miners for television's golden rewards face a question and a challenge today. Leaving the debate of video's ultimate destiny to the ivory towerites, this question is both practical and immediate: Will the television writer allow TV, like Topsy, to just grow?—or will he examine what he can do, as an individual craftsman and creator, to spark its progress toward maturity?

This is no academic question. And to say that since the policy, programming, and philosophy of broadcasting are determined independently of the writer, no answer can be given, is to take refuge in an evasion which will ultimately cheat both the writer and the medium in which he works.

The fact is that never in our experience has the creative imagination stood so vitally close to the core of an industry's existence and growth.

Progress can be recognized, even though television's maturity cannot yet be defined. It seems clear, for instance, that progress demands that a fresh type of comedy and a fresh dramatic form be evolved to fit the requirements of the medium. It seems clear that the pattern of audience acceptance will be increasingly exacting and critical. It seems clear that the comedic point and the dramatic emphasis must be made by utilizing the camera more effectively than has yet been done. Meeting these demands will spell progress, and the opportunity to meet them rests primarily with the writer.

As always, of course, opportunity carries with it responsibility.

It is up to the writer to find a means of proving an exception to the axiom that quality and quantity are opposites, violently incompatible. Certainly TV is a quantity medium. But if it encourages quantity at the expense of quality, video will sign its own sentence of mediocrity and that of everyone who works in it. No pat formula is likely to be found, but some formula must be sought and the responsibility for seeking it belongs to the writer.

It is time the TV writer began resolving his opportunities and his responsibilities. It is time he recognized his own craftsmanship by spotlighting the word "integrity" in his work, by removing the word "experiment" from the horror blacklist of forbidden language, by admitting and insisting that the word "artistic" is a legitimate adjective rather than an object of ridicule. And it is time he acknowledged that video is no changeling sired by radio and born of motion pictures, but an entity with potentials to be explored instead of exploited—and explored by the writer more than anyone else. He can spark TV's progress toward maturity if he will. There has never been a better time to begin than now.

By GEORGE LEFFERTS

When you ask a television writer to explain the problems of the television writer, you are asking a man immersed in boiling oil to tell you exactly where it hurts. He can't. It hurts all over.

He may speculate with masochistic glee that the trouble is that producers are ignoramuses, that directors are insensitive butchers or that editors are secretly sired by wolves. But he is kidding himself and he knows it. There are as many competent editors, directors and producers as there are competent writers. The basic problem of the writer does not stem from the incompetence of his superiors; it stems from their mere existence.

After all, the writer who toils in the video vineyards is no different from any other creative craftsman. Anyone who can erect a sound dramatic structure and work within its limits sensitively, can write for any drama form, be it radio, TV, stage or shadow-play. The main difference between the videoscribe and other artists lies in his working conditions.

The painter does not consult a linoleum salesman about his brushwork. The sculptor does not invite his agent to chisel the statue as well as the client. The novelist does not enter a creative partnership with the linotype operator. But lo, the poor TV writer, from the moment he receives an assignment, automatically invites the whole team of editor-director-producer-agency-sponsor to join in his effort. Before taking off on his script he is briefed like a bomber pilot so that he may bear in mind the exact course they have charted for him, including (to extend the analogy) the exact point at which they want him to drop the bomb.

So long as TV is a healthy commercial monster with a psychopathic appetite for scripts, nobody wants to change this setup, least of all the writer, who must equate his artistic output with his caloric intake. But he will and does complain. He will and does ask for certain fine adjustments in the machinery, adjustments which will not only improve his digestion, but which will also relieve the producer's anxiety for more capable writers and better scripts, and improve the general level of TV drama.

List of Modifications

At the risk of being found in somebody's Bendix with the dial set at rinse-dry, I am going to enunciate some of the modifications which writers like myself hope to bring about. In all fairness, a good many top shows have already made these changes, but as chairman of the Television Industry Practices Committee of the Radio Writers Guild, I know that they are all too few.

First and foremost, writers would like the elimination of those remnants of the arrogant system of patronage under which many freelance writing assignments are dispensed. Sample: After 11 or 15 weeks of waiting, the writer is finally called in for a discussion of his script. The producer makes like this:

"Frankly, George, the script is not bad but it needs a new goo-goo, a gimmick, a snapper-dapper. Then there's this 14-year-old boy, the main character. You'll have to rewrite that part for Batry Fitzgerald, he's in town this week and we can get him. Pad it. Forget the art, give us the garbage. Now, in this last scene where you call for low key-lighting, look, baby, we got six hours' camera rehearsal. That gives us time to set only two kinds of lighting, 'on' and 'off'.

"Now, about the contract. I admit we threw you a curve when we asked you to develop a one-hour show out of that three-line squib our story department dug out of College Humor. So we're going to do the right thing by you, baby, and pay $400 for the adaptation. Of course, Rant and Rant, the author's agents, demand that he own any original dialog, characters or scenes you create, which is only fair since the whole show is based on his three-line squib.

"Take it home and have it back in 20 minutes, o.k., baby? Oh, and stay out of the director's hair. He doesn't want any temperamental writers calling his shots. Just leave it in our hands, baby, we'll treat it like you belonged to us."

Sure, it's an exaggeration and the dialog is loaded, but believe me, the mood is essentially correct.

Thus, we see the writer in the paradoxical position of being handed the ball and told to run for a touchdown while he is accorded the status of waterboy on the team. It does not make sense to him to be tossed out of the act just when his script is coming to life. After all, who knows the mood, the intent, the characters better than their creator?

Is there, then, any way to restore dignity to the writer-producer relationship in TV? Hollywood has discovered one way in the development of the writer-producer-director team. Here, all three men work together from script to screen. Each learns the problems of the other. The writer can write better for it. All have a feeling of "belonging" to the show.

So much for the delicate relationship of the writer to the people with whom he works. His next most pressing problem is his relationship to the work itself, particularly the problem of writing within a confining formula. Fewer and fewer producers are willing to risk a departure from the rigid standards which they know will "work". If you don't believe it, try to name two TV shows to which Arthur Miller could have sold the script of "Death of a Salesman" before its Broadway success. It simply doesn't meet the requirements of happy ending, sympathetic character and lack of social criticism.

Producer X, whose show is as ritual as a Passion Play, will complain bitterly that too few inventive, creative writers are willing to work in TV. He professes an open mind, yet let a writer come to him with a fresh idea or style and he will clap him into a literary straitjacket faster than you can pronounce the sponsor's product. Small wonder that X's "open mind" is caustically referred to as "a hole in his head." And small wonder, too, that the writer decides he can make a faster buck as a Certified Public Cliche Expert, able to write a True Romance script 13 different ways by moving the commmas. Of necessity, even the finest dramatist will become a sort of traveling mountebank, bristling with gimmicks, cliches, quick fades, dissolves, gizmos, and grabbitch, always on tap with that so-clever plot in which the elderly banker with the weak heart is murdered by presenting him with a box of off-centre golf-balls.

Symptomatic of this trend is the increasing reluctance of producers to assign a script based on an original outline. Rather than take this risk, most shows employ story-readers who pore over thousands of old magazinds trying to find some bad story which can be reworked into passable dramatic fare. I believe the industry would do well to encourage the development of story specialists, men with a good sense of dramatic structure who could tailor stories specifically for TV.

And while we're developing specialists, how about taking a cue from the oldtime piano player of the silent movies and developing a new kind of improvising musician who could provide constant musical backing for a script, and do it quite economically? (Tony Mottola is a good example.)

Need for 'Short' Script

Finally, most writers would like to see a reorientation toward the "short" script. It simply does not make sense to have to pad a script in the dialog where padding sticks out like a sore thumb. Does it not make more sense for a creative director to fill out his scenes with natural stage business?

'As this is being written, representatives of management and of the men and women who write for television are meeting to work out a contract establishing working conditions. The writer, through his elected representatives, has made clear to the industry where he stands, what he wants and what he is prepared to give.

He wants to grow up with the medium and he knows that maturity will require him to accept certain responsibilities both to himself and to those for whom he writes. As an individual in a democracy he demands the respect to which every individual is entitled. As a believer in the American system of private ownership he wants the right to own what he creates and choice of leasing or selling it as he sees fit. As a craftsman he wants a say in what happens to his creative effort. He wants payment commensurate with its value to those who use it.

In return he is willing to be judged upon the quality of his work, to profit or lose upon his ability to produce a good script. He is willing to accept the limitations of a commercial medium, the limitations of taste, deadline and experience.

Management has welcomed this new approach by the writer in the realization that television, at this point, needs faith and integrity more than anything else. The men in the medium need faith in themselves and in each other. So long as a writer, a director, or a producer is permitted to make a mistake so that he may learn, so long as style and individuality are encouraged, so long as healthy criticism is welcomed, the writer and producer have open to them a means for creating a cultural richness beyond anything America has ever experienced.

By JOSEPH SCHRANK

Good morning, students of television. Our subject today is the one-hour "live" dramatic program, of which there has been a plethora this past season. In fact, the fortunate family owning two television sets found it possible this past winter to view two one-hour dramatic programs both dealing with masterpieces of the past, at one and the same time, provided the two sets were in the same room and the viewer possessed a well oiled swivel neck. Or if the sets were located in different rooms, they could still get some of both programs by running from room to room, just as the actors on those programs are required to run from set to set, often arriving, panting, 20 seconds late, causing what I shall term the "telepause," a phenomenon which has been known to send nervous set owners to the telephone to summon the repair man.

Others not so fortunately situated as to own two sets could—and frequently did—resort to the device of switching from one station to the other, catching a bit of one play, then a bit of the other, and so on and so forth, none of which did the aforesaid plays any harm as they have been damaged beyond repair in their translation from the printed page to what I shall refer as the "midgets under water" medium.

But all this is a digression and it is time to push on

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Thoughts On The Revolution: Or, TV Is a Fad, Like Breathing

By SYLVESTER L. WEAVER
(NBC V.P. In Charge of Television)

To students of the current U. S. scene, there is only one revolution, and its name is television. If television is a fad, so is breathing.

• • •

Television affects what people do when they stay home, how they divide their leisure time among possible activities, and television affects what people do when they go out, how they divide their leisure time outside the home. And this in turn affects advertising of course, and the amusement world of course; and the communications world of course.

• • •

Organizations, (and facilities) now engaged in enterprises that will feel the direct impact of television, will be sharply modified, recast, remolded. Also, poor Security, all is flux.

• • •

Are the neighborhood movie houses the carbarns of tomorrow, physical indices of changing modes? Will a magazine once again connote a place where powder is stored? In the classic questions, will flies be swatted and garbage cans lined without the aid of the daily press? Will college stadia join their fellows of antiquity, empty hulks dreaming of the days when Christians had boxoffice draw?

• • •

Picture this, as it would affect your life, and perhaps your occupation. NBC Television, with a world-wide organization of newsmen and cameramen, with color photography and live sound, instantaneously communicating global coverage to all homes. Do' Messrs. Lure and Larsen listen?

• • •

Marry cybernetics to microfilm to large screen projection of inserted material to instantaneous coverage to home kinescoping, taping, picture freezing and other delaying techniques. What have you got? A tomorrow in which many of us don't fit yet. How's the edge on your anxiety complex? Shall we keep honing? When about to take the easy high board finish from your office, just remember my motto for calmness . . . "Don't worry about these problems. They're insoluable."

• • •

A very interesting aspect of the new era comes from mulling over the following: One could not run a radio operation unless one were, first of all, a news, special events and public relations man. It is impossible to operate a radio lash-up except as a communications medium dealing with reality primarily. It is possible to run almost all amusement enterprises, and many informational enterprises without major concern with reality. Movies, for instance, have concentrated almost entirely on make-believe, on story-telling, on forming an escape habit in its market. The communications possibilities of the movie medium are near the top of the barrel, because the strategic planning of movies has been the planning of merchants, salesmen of illusion and escape, not the strategic planning of communicators. Radio, however, while it may not have capitalized on its educational opportunities to the fullest, made 90% of all homes get the news coverage habit and news orientation habit, and thus cause the creation of world citizens, junior grade. And on television's planning boards now are programs that will sustain this great interest in news and will also reach educational heights not even dreamed of in any other medium.

• • •

When a people is committed to a grim task, as in war, escape is great and urgent. But when a people is trying to find out how they should commit themselves, then escape is secondary.

• • •

The planning of TV at NBC is based on our knowledge that television is a communications medium, a medium of reality, not a story-telling medium. Consequently, those of us who deal with planning must start with coverage of the real world. And in our entertainment, we also start with television as a communications medium, not bringing shows into the living room of the nation, but taking people from their living rooms to other places—theatres, arenas, ball parks, movie houses, skating rinks, and so forth. Reality, not art form. Reality—not intimacy. Reality—not guest-in-the-house. But, of course, all those things as well. But not first. First, in chorus, reality. Bully.

• • •

The planning of TV at NBC is based on our analysis of audience that comes to us from two decades of measuring home habits of people, and the out-of-home habits of people. We know that people do things outside the home because of what they do inside the home. The pattern is complementary. The relationship is significant and firm. We know that our great radio attractions, based on appealing to all people through their general interests, their common wish to laugh, reached virtually all homes. We also know that only half our radio audience were magazine readers, and only a third moviegoers. We know that television follows the radio pattern in audience habits, and that we can count on all-home coverage in due time, with non-selective programming as the vitality-giving circulation base of the medium.

• • •

Study of what people do is interesting, and would repay the strategic planners of the amusements and communications world. All people sleep, for instance. 95% of their homes have radios, and now 30% of their homes have television sets. About 50% of the people read magazines, and about 35% go to the movies, and far too few read books, (an editorial comment).

• • •

People in the movie business won't believe it, but no picture ever made could be put on television on a pay-for-it basis and not ruin the station's rating . . . that is, the size of the audience. This does not mean that the movie might not gross a gigantic amount, but it does mean that in premium times, free audience circulation is counted in millions of homes where boxoffice is counted in thousands of dollars. If subscription television was used, then the Colgate Comedy Hour would bring in a $5,000,000 gross every Sunday night. If present viewers paid the dollar per home charge. Show me the showman who will make a show better enough than the Martin and Lewis show for Colgate, offered free, to get a significant part of that audience to pay a dollar not to see Martin and Lewis. The mind reels.

• • •

NBC's face-of-the-world project now checks with faces of the Greats of our times, in all fields, and those not seen have appearances arranged, so that NBC viewers will live in a small town, Earthville, knowing all the leaders, and in due time the people and the places and the ideas of all their neighbors. When our TV geography gets from blueprint to broadcast, Rand will break with McNally.

• • •

Every program on the NBC schedule is studied by top level men (including me) to see what valuable purpose it can serve within its peculiar format and philosophy. "Lights Out" may be a suspense drama, but it serves the purpose of racial tolerance in this script, and points another moral in that. "Show of Shows" is an entertainment revue but it brings opera vignettes and fine ballet to an all-set circulation. All drama can sometimes serve good causes, and all personalities can often do good deeds.

• • •

Engineers follow the demands of entrepreneurs, doing the impossible. Evidently there has been no demand to improve movie-making equipment, for the bulky and awkward material has not moved as fast toward lightness and compactness in a generation as the electronic cameras have in a few years. The new walkie-peekie of RCA will allow us to be everywhere—careful! I foresee vidicon coverage by remote control at every phone installation of important people in the world, for quick interviews and special events. (When you hear the bell, don't answer until your wig is on.)

• • •

Though I am known to my associates as the man who put the six in electronics, a genuine cipher, sub-nadir type, I feel confident that our

(Continued on page 47)

Color TV Is Here

By SEN. E. C. JOHNSON
(Chairman, Senate Committee on Interstate & Foreign Commerce)

Monday, June 25, 1951, will go down as an historical day in the progress of man. It was on this day that the frantic cries of delay and confusion were finally stilled and color television became a reality for John Q. Public. After years of dogged persistence in a seemingly hopeless uphill fight, CBS inaugurated commercial color television operations. Thus ended the battle of words.

I am an enthusiastic believer in color television. Its ability to reflect natural beauty and present on the screen what is tantamount to a third dimensional view, is the art's best achievement. That it will prove a boom to advertising goes without saying.

The Senate Interstate and Foreign Commerce Committee, of which I am chairman, has the responsibility under the law to follow as closely as possible all developments and viewpoints on broadcasting matters. Accordingly, my objective as chairman has been to encourage and promote the development of the communications art in all of its various forms in the public interest and to press for a nationwide competitive television system.

Concerned with the highly technical nature of the controversy over color television, the Senate Committee on Interstate and Foreign Commerce called on the National Bureau of Standards to advise the Congress, and through Congress the people of the U. S., on the scientific status of color television. Accordingly, Dr. Edward U. Condon, director of the bureau, appointed a committee of five impartial, highly qualified scientists of recognized ability, to study every phase of the problem and prepare a report. That committee of scientists examined every proposed system of color television, conferred with electronic experts, analyzed the nine months of testimony before the FCC, personally witnessed field and laboratory demonstrations of various systems, and one year ago submitted its report. That report said unequivocally and with finality that commercial operation of color television is here now.

On Sept. 1, 1950, two months after the report of this expert committee had been filed and after nine months of exhaustive hearings and demonstrations, the FCC issued its first order in the color television case. It also held that color television is a functioning, commercial reality which in the public interest should be made available to the people of this country now.

Door Still Open

There is no question in my mind but that color television will improve gradually now that the ice has been broken. The greatest encouragement to the development of any commodity is the stimulus of commercial competition. It is significant that the most rapid strides in the development of color television followed the commencement of the Commission's hearings on this subject. The tri-color tube emerged from the laboratory; the CBS system, according to the latest reports, can now be received on a 17-inch screen; and a panel of the National Television Manufacturers has revealed that they now have a "composite" color system just around the corner.

I was not surprised to read the statement issued by the Commission on June 11, which indicated again in no uncertain terms that it was not closing the door to further experimentation in the art of color television. As I understand it, that has always been their position. The Commission has outlined a specific and detailed procedure which any new television system may follow. This should dispel once and for all the contention that the Commission is stifling progress by adopting standards for color television at this time. The Commission has no right under the law to foreclose the public from the fruits of progress in the television art and the Commission will not attempt to do so. So from now on may we have less kicking up dust and more sweat in the laboratories. The public deserves the best—now; not a lot of talk about 20 years from now.

WPTR Sez 'Nuts To Prophets of Doom'

Albany.

Editor, VARIETY:

If radio be dead, what a lovely way to die! We repeat: Lovely. WPTR billings for second quarter of this year are ahead by 90½% over the first half of last year. WPTR billings for June are 140% over June of last year. WPTR will celebrate its third birthday on Aug. 6 by saying "Nuts to the prophets of doom on radio's demise." To these jokers we say "Stop, boys, you ain't seen nuthin' yet."

When we get over our glee on these billings figures we will take time to send you an advisory chart about percentage of new business booked so far this year. This, too, is a great story. Right now it's vacation time, hot as blazes, and frankly we're going fishing.

H. W. Maschmeier,
Director Sales Promotion,
WPTR, Albany, N. Y.

AFRA's Beef Vs. WEDC

Chicago, July 10.

American Federation of Radio Artists filed unfair labor practices charges against WEDC, foreign language station owned by Emil Denemark, Inc. Charges filed Friday (6) by AFRA attorney Sanford (Bud) Wolff with the National Labor Relations Board here claim the station has refused to enter into collective bargaining.

AFRA petition states it represents a majority of the station's staffers.

FIBBER McGEE and MOLLY
Will See You Again in the Fall
For
PET MILK
Tuesday October 2nd on NBC

I Like It!

By EDDIE CANTOR

I've been riding around in cycles for the past 41 years. Theatrical cycles, that is, and when you total them up they come to six: from burlesque's runway through vaudeville's two-a-day, from musical comedy through comical movies, and from radio's audio into TV's video.

Eddie Cantor

These last 11 months I've been having a lot of fun riding the latest one. There's no doubt about it, television is the orneriest ogre, the meanest monster and the toughest taskmaster of them all . . . but I LIKE IT!

Why do I like it? Ask a mountain climber why he risks his neck on the Matterhorn. It can't be the view; all he can see is the tops of clouds. By the same token all a video performer can see is a lot of cameras. For all the work that goes into climbing a mountain or putting on a television show there ought to be some pretty good reasons for liking them. Since I've never climbed a mountain I'll stick to telling you why I enjoy television.

It isn't because I like getting up at 7:30 a.m. for camera rehearsal. Being an invetérate ham who loves to reminisce and swap stories until 'way past midnight, I hate alarm clocks.

It isn't because I enjoy memorizing 75 pages of lines. Having luxuriated in that legalized larceny called radio for 18 years I find studying sides a necessary evil.

It isn't because I crave putting in 60 hours of effort on a show that's over and done with in 60 minutes. With only a little more effort it could be another "Whoopee" which ran for two years.

It isn't because working conditions are so jolly. But that could make another article, and besides, I should talk. Ask the Milton Berles and the Ed Sullivans and the Sid Caesars, who do it every week.

But if you're asking me I'll give you the one, the real reason I like television.

It's the impact of the "THING."

I introduced Maxie the Taxi to the audience on Oct. 8, 1950. That night I caught a train for Toronto, Canada, to appear in my one-man show. The next morning the very first person I met greeted me with "H'ya, Maxie, where's your taxi?" Overnight Maxie had become a familiar character . . . in another country.

In November, when Ida made her television debut by fluffing the one line she had, the reaction could be heard around the coaxial. That was on the 5th. On the 9th, in a Chicago theatre, I referred to the fluff in an aside. Five thousand people let out a roar that told me all I needed to know about TV.

There's a jolt and a shock to television like nothing that ever happened in my business before. It jolts you because you realize the power behind it. It shocks you because of what it can do. A new star, a new product, a new leader can be made overnight in it. For a while it gives you cause for fear, for wondering if we haven't created a terrible force. And then you learn something, learn the thing that makes you like it very much.

Television is murder on the phoney. Those brutal cameras, those revealing closeups, are tougher than the Kefauver committee. TV exposes hypocrisy, insincerity, anything that's faked and dishonest. That television screen in the living room tells you more about a man's insides than the X-ray machine in a doctor's office. When you've been tested in television's tube, mister, you've had it.

I like it!

Hollywood Was Like This—

By JERRY HORWIN

(*CBS-TV Story Executive*)

The first question that the boys from the Coast always ask me when they arrive in New York and learn I am in television is "How do you put up with all the confusion, and the hysteria, after the calm of Hollywood?" Frankly, I have a long memory and I can recall quite definitely the early days of the talkies, when people from Broadway arriving on the Coast would ask me the same question. Because in those early days many of the problems now facing us here in television originated.

I can remember back when . . .

. . . we "borrowed" a precious sound truck from Fox just for the weekend, and made a feature picture in 48 hours, and released it at Universal.

. . . the king-pin on the set was not the director, the star, or the camera man, but the sound technician, whose every word was awaited with awe and wonder. The great mystery of sound gave the technician his day.

. . . the film actor worried about his voice and whether he could continue in "the talkies," and dramatic and speech schools sprang up by the hundred, to train the silent-day actor.

. . . there was such a great demand for "dialog" writers that I made up a report on 150 of the leading New York playwrights, and the first two on the list, George Abbott and Maxwell Anderson, were selected to work on the script of "All Quiet on the Western Front."

. . . a famous Broadway actor of the day, Leslie Howard, then starring in Galsworthy's "Escape," was unheard of in Hollywood. But within a year any actor who came from the stage automatically got a job in pictures.

. . . directors felt that "talk" and sound effects were more important than action because they had a new toy and wanted to use it.

. . . I got a dressing down for using Bing Crosby, then appearing at the Cocoanut Grove, and paying him $50 for a day's work, because the business manager of the studio didn't think any singer was worth that.

. . . the only trade papers were "puff sheets" and throwaways, and directors and stars would order hundreds of additional copies to send to friends and exhibitors, until VARIETY came along and published their own edition on the Coast and told the truth.

. . . Mary and Doug, the crowned heads of the colony, kept an audience to see the first showing of "The King of Jazz" waiting 45 minutes, then on arrival Doug raised his hand with a regal gesture and let the film go on.

. . . Eddie Brandstetter of the Montmartre carefully rated you according to the table he placed you at. Many a star was born at the right ringside table.

. . . at the first preview of "All Quiet on the Western Front" at San Bernardino there was a 20-minute wait between reels 14 and 15, since the car carrying the last four reels had broken down en route. No one left his seat.

. . . Winnie Sheehan of Fox kept his studio going with a child, a cowboy and an ingenue, namely Shirley Temple, Will Rogers and Janet Gaynor.

. . . all of the Broadway agents descended on Hollywood en masse and there were more knickers, berets and loud sweaters sold at Alexander and Oviatt that year than in the store's history.

. . . Bette Davis, a Broadway ingenue, was signed to play the good sister in "Bad Sister," with Humphrey Bogart as the juvenile.

. . . we previewed "Frankenstein," a new type of film, in Santa Barbara, and 16 women left the theatre threatening law suits, so we knew we had a hit.

Those were the days, and I am certain that 20 years from now somebody will do a piece just like this about these wonderful, hectic, unbelievable but stupendous early days of television, before the coaxial cable, CBS color, and the international pickups.

TELEVISION

By BLANCHE MERRILL

What's this thing that came a-creeping
Then came leaping and a-sweeping
Caught the show world all a-sleeping
Almost overnight

What's this thing that came a-stealing
Then like thunder came a-pealing
Rent the ceiling—sent us reeling
So dynamic was its might

We thought it an infant crawling
Just a baby that was bawling
Did we know that all that squalling
Was the trumpet that was calling
Calling us to give us warning
That the child that we were scorning
Would some funny sunny morning
In the morning light
Wake up and kick off its blanket
Caring not who'd like to spank it
Caring not who'd even thank it
In its skyward flight.

Bang! The fireworks then started
Radio! The Lion Hearted!
In and out of stations darted
Quaking in its fright

Movie bosses—faces blanker
Wond'ring where their films would anchor
Wond'ring what to tell the banker
What an awful plight!

Goldwyn—Mayer—Schenck and Zanuck
Saw the boogie-boo titanic
So titanic—come the panic
Yes, a dreadful plight!

But agents—10 percent receivers
Started running round with fevers
Dizzy—busy now as beavers
Calling for these grand oldtimers
With dreams of Goldie's nickle-'n'-dimers
Acts that have been on an outing
Since vaudeville left them knockabouting
Now these agents all are scouting
All are spouting—and they're shouting

"Acrobats—your tights are shabby
Muscles have grown fat and flabby
Get yourselves back in condition
Once again boys—an audition"

"Jugglers—start to throw those nine pins
Yellow—green and red like wine pins"

"Pantomime—join this procession
Greatest of all art's expression
Once again you'll take accession
Your crown's again in sight"

"Get that gal that we've been breakin'
Breakin' in at those forsaken
Places—cold as ice on cakin'
Tell her stars are in the makin'
Video has got them gabbin'
Movie scouts have started tabbin'
Why they've even started grabbin'
Better sign that gal tonight"

ASCAP writers cutting capers
Lawyers drawing up new papers
Authors' League is burning tapers
Till the morning light

Theatres with their high admissions
Have stopped gabbing 'bout traditions
Want to know 'bout these transmissions
In their brand new plight

And those boys—those old bartenders
Pals of all the elbow benders
Bars are empty—no more spenders
They stay home at night

Mama has zipped down her zippers
Papa's in his bedroom slippers
Sipping zippers—eating kippers
To their heart's delight

What a riot! What a rumpus!
Video you sure have pumped us
Till we're all non mentis compos
All non compos mentis—right

The little child shall rule the waves now
Shall be getting all the raves now
Though it's driving us all frantic
Its kingdom soon will be gigantic

Radio—you reigned most queenly
Movies—mighty—ruled serenely
Thanks! We all salute you keenly
And of thee we'll sing
The King is dead!
Long live the King!

Adjective and Cliche Survey of Television

By MANNIE MANHEIM

Hollywood.

To properly tabulate the number of times certain adjectives were used by television m.c.'s to introduce their guests, I attached a small gimmick to my set—it's something on the order of the gismo that Nielsen uses—therefore my figures are approximate and the totals are open to debate. If they are debated, I suggest the subject be, "Resolved, That TV Emcees Should Mix Up Their Descriptive Adjectives."

It is not the purpose of this survey to criticise anyone's vocabulary, no matter how limited it may be. Those of us who worked diligently to prepare this odd set of statistics, hope that the comedians and others whose lot it is to present various types of talent, will derive some benefit from our findings.

For example, we started with the word "great" . . . used thusly: "Ladies and gentlemen, it is a great thrill for me to have this wonderful opportunity to welcome such a great personality on my show. Here she is, ladies and gentlemen, this truly great little lady—a great singer of songs—Miss Fannie Ferguson . . . isn't she great?"

Well sir, since last October until this June, 1951, our little electric impulse attachment recorded the surprising fact that "great" was employed by m.c.'s 14,804 times. This applies only to programs whose budgets are over $50,000 weekly, not including time costs.

We found also that the word "wonderful" was a favorite of many of the comedians and hosts, but strange as it may seem, "wonderful" wasn't as popular as "great." "Wonderful" was used 13,601 times so "great" leads "wonderful" by a slight margin of 1,203.

Now for the adjective "swell." This one surprised us too, as we certainly thought "swell" was way up there—but our tote board shows that "swell" was spoken 8,200 times, or 4,003 less than "wonderful."

11,180 Combinations

My associates and I were pleased to note that combinations of adjectives were used by the more literate introducers. Example: "Ladies and gentlemen—you are now about to meet the great—the wonderful—and if I may say so—a real swell young lady—here she is—Miss Fannie Ferguson." This combination hit our tabulator 11,180 times, placing it second only to "great" which has a safe plurality of 3,624.

We leave adjectives for a moment to submit our recordings of cliches as used in introductions: "This lady needs no introduction" received 7,850 abuses while "this man needs no introduction" got kicked around 9,780 times. Findings: Men who need no introductions lead women who need none by a comfortable majority of 2,130. "Words fail me" was another popular phrase but it didn't quite come up to men (or women) who need no introductions.

But here's the big shock that almost broke our impulse gadget. The beat-up and broken down blooper, "It's a privilege and a pleasure for me, etc. . . ." registered 21,999 points on the cliche board so, for the benefit of those of you who are keeping score, "privilege and pleasure" leads the entire field by a landslide of some 6,000 over its nearest competitor, the adjective "great."

One jovial gentleman mixed up a batch of adjectives and cliches during a program heard in January that proved to us that if one really cares to take the time and trouble he can deliver something original like this: "Now, ladies and gentlemen, it's a privilege and a pleasure for me to bring out here on our stage—a lady (or man) who needs no introduction. Words fail me when I present this swell little lady—as she is not only great and wonderful—she's a credit to our profession—I mean, of course, the one and only—and here she is—Miss Fannie Ferguson." (Fannie enters and m.c. kisses her on cheek.)

There are several variations of this introduction and it has won "great" favor among the best of our ceremony masters. As used above, it found employment 17,862 times—which is not bad.

While we were compiling our figures, we had hoped that someone would have come up with—"Here he is—a Triton among the minnows———" but, no one did———. Maybe next year.

Marxian Philosophy

By GROUCHO MARX

Hollywood.

I won't discuss the number of commercials that infest most of the television shows, for I have a sponsor and sponsors are notoriously sensitive of any criticism involving their product. Therefore, any comment I make does not include DeSoto-Plymouth, nor should it, for I believe our commercials are fair and avoid the incessant and relentless thunderbolt type of selling that so many sponsors are guilty of.

I believe the emphasis on popcorn and other noise making foods has helped to drive many people away from the movies, and I think the commercial pounding that the television listeners are subjected to will eventually drive many of them away from their sets.

Where they will go I don't know. Perhaps they will take up for hunting or glass blowing, or maybe they will just roam the streets at night searching for peace and quiet.

My comments are necessarily brief and cautious for in my profession, it is extremely hazardous for a comedian to outrage the sponsor, for without the commercial he hasn't got a job and without a job he is hardly a comedian.

Light Up a Moral

Salt Lake City.

Day Saints (Mormon), is in the middle of a ticklish situation regarding cigarets.

Station carries programs sponsored by tobacco companies, and also uses anti-smoking, one-minute films exposing the evils of using the weed. Spots are sponsored by the church which frowns on smoking, drinking, tea and coffee. Effect is somewhat startling when a show kidooing a particular cigaret is followed a half-hour later by a "don't smoke" spot.

1-Year History Of a 1-Minute Commercial

By HARRY HARRIMANN

Like most people I have a delapidated aunt who comes to town once a year when the spring thaw releases her from Kingston, N. Y. We meet as usual for an insipid Schrafft's luncheon and as usual she puts forth the annual question. "Well, Harry, what are you doing now in your work?" For the past two years the answer has been, "I'm making television commercials." And with the tone of one who is patiently trying to bolster the confidence of an idiot she's said, "Well, now isn't that fine! That's what you were doing last year." It's obvious from her expression that I'm just about holding my own—like a salmon swimming up-stream in a fast running sewer.

So then I come back to the office and wonder if I really am holding my own. Are television commercials really going anywhere? Is there an ultimate in visual selling which once achieved will allow you to devote all of your time to stud farming?

We seem to have reached it in radio because I know of no client who hasn't come in and said, "I want a jingle like Pepsi-Cola Hits the Spot or Chiquita Banana." Here the man has a criteria—something he thinks is great and all we have to do is better it by imitation.

In television, however, we don't have this convenient measuring rod. For awhile everyone thought there was one in the Lucky Strike marching cigaret gimmick. Right away spark plugs, cellophane tape, loaves of bread, everything . . . were doing West Point graduation manuevers across the TV screens of America. In less than six months the total audience was leg-weary and drum-happy and the words of the client who had said, "Get me something like the marching cigarets," were not even whispered in agency elevators.

But Where's It Going?

I've watched a tremendous flow of traffic of TV commercials for which I was in some part responsible and I still wonder, along with my aunt, if we're headed in any direction. Some commercials have been imminently successful such as the Ballantine rhythm jingles—others have died a-borning as work prints on the projection room floor. Of course, as everyone in the business will admit, there is no rule to building a TV commercial except it must be live or film, 60 or 20 seconds, and be acceptable to the Post Office as mailing matter.

One rule, however, has beaten itself into my beclouded brain. Always give yourself four more weeks than the brightest guy in the department estimates as a delivery date. Exactly 12 months ago a call from one of our account representatives set the wheels in motion for a minute spot for his account. Today, after making four presentations with story boards, scripts and a tremendous histrionic display by the writer, the spot has been groomed to the point where if we can get the client out of Maine where he went for a short two months fishing trip, somebody's going to put it on film. Then, of course, the real delay begins. With luck—and a lot of it—you may see this commercial in 1952 provided we can find some time to buy.

It's easy if you have patience—but last week came the day I always knew would arrive. The account man who had six one minute spots in the works called and said he'd everything. The client wants us to give him an estimate for the whole job in color!

It's about time to give up.

Det.'s 'Lone Ranger Day'

Detroit, July 10.

"Lone Ranger Day" will be observed Friday (13) in Detroit, according to a proclamation of Mayor Albert E. Cobo and the Common Council.

On that day the Lone Ranger and his horse, Silver, will be the guest star attraction at the "City of Freedom," Detroit's 250th anniversary show being held at the Univ. of Detroit stadium.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

SUNDAY

	ABC	CBS	DuMont	NBC
5 P.M.	Super Circus (Canada Dry)	OPEN	OPEN	Gabby Hayes Show (Quaker Oats)
15				
30	(M&M Candy alt. with Internat'l Shoe)			Magic Slate (Derby)
45				
6:00	Ted Mack	New Frigidaire Show	OPEN	Hopalong Cassidy (General Foods)
15				
30	(Swanson and General Mills alternate)	Star of Family (Ronson)		
45				
7:00	Paul Whiteman's Goodyear Revue (Goodyear)	Gene Autry (Wrigley's)	OPEN	Leave It to Girls (Regent Cigs)
15				
30	OPEN	This Is Show Business (Amer. Tobacco)		SHOW NOT SET (Gen. Foods)
45				
8:00	OPEN	Toast of Town (Lincoln-Mercury)	OPEN	Comedy Hour (Colgate)
15				
30			Pentagon, Washington (Sustaining)	
45				
9:00	OPEN	Fred Waring Show (Gen. Electric)	Rocky King, Detective (Emerson Drug)	Philco TV Playhouse (Philco)
15				
30			Plainclothesman (Edgeworth Tobacco)	
45				
10:00	Billy Graham (Paid Religious)	Celebrity Time (Goodrich)	They Stand Accused (Sustaining)	Red Skelton Show (Procter & Gamble)
15				
30	Youth on the March (Young People's Church of the Air)	What's My Line? (Stopette)		OPEN
45				
11:00	OPEN	Sunday News (Sustaining)	OPEN	OPEN
15				
30		OPEN		
45				

MONDAY

	ABC	CBS	DuMont	NBC
5 P.M.	LOCAL	LOCAL	OPEN	Hawkins Falls (Lever)
15				Gabby Hayes Show (Quaker Oats)
30				Howdy Doody (Colgate) (Mars)
45				
6:00	LOCAL	LOCAL	Small Fry Club (Co-op)	LOCAL
15				
30	Space Cadet (Kellogg)		LOCAL	
45	OPEN			
7:00	LOCAL	LOCAL	Captain Video (Gen. Foods)	Kukla, Fran and Ollie (RCA)
15				
30	H'wood Screen Test (Ironrite)	Doug Edwards News (Oldsmobile)	OPEN	Mohawk Showroom (Mohawk)
45		Perry Como (Liggett & Myers)	Not for Publication (Sustaining)	Camel News (Camels)
8:00	Amazing Mr. Malone (Sieberling, alt. weeks)	Lux Video Theatre (Lever)	OPEN	Winchell-Mahoney (Speidel)
15				
30		Talent Scouts (Lipton's Tea)		Voice of Firestone (Firestone)
45				
9:00	OPEN	I Love Lucy (Philip Morris)	Wrestling (Co-op)	Lights Out (Admiral)
15				
30		SHOW NOT SET (General Foods)		Lucky Strike Theatre (Amer. Tobacco)
45				
10:00	OPEN	Studio One (Westinghouse)	Wrestling (Co-op)	Alternates with Somerset Maugham (Tintair)
15				
30				LOCAL
45				
11:00	OPEN	LOCAL	OPEN	OPEN
15				
30				
45				

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TV as Publicity Aid Cues Garden To Continued Video

By NED IRISH

(Exec veepee, Madison Sq. Garden Corp., N. Y.)

The effect of television on sports attendance remains a highly controversial issue but video has become such a tremendous publicity medium that it can no longer be ignored. Television of Madison Square Garden events per se isn't our biggest handicap. Improved types of video presentations during the past year contributed to the overall decline in attendance at the Garden and other major sports arenas.

Ned Irish

No one knows what percentage of the falling off in sports crowds, as well as in other forms of entertainment, is due to economical readjustment. The "white collar man," for instance, has been hard hit by the gradual rise in the cost of living.

I believe television is developing many new sports patrons. A recent comprehensive survey revealed that 81% of sports fans were introduced to some new sport through television. They became customers. The roller derby people credit video with "making" their game, and the rebirth of professional wrestling certainly started when the matmen's histrionics were brought into the home via the cameras.

TV Ups Horse Show

The very successful roller derby championship, held in the Garden this year, wasn't televised, save for the final night, yet the attendance was only fractionally better than last year when the entire show was televised. The 1950 National Horse Show, televised for the first time, had its best run ever.

Collegiate basketball attendance dropped the past season, but other major causes, rather than television, were the reasons for the decline. Still, the 37 collegiate court dates drew a total of 447,298 spectators, an average of better than 12,000. There were four complete sellouts (better than 18,000) and 13 doubleheaders drew 15,000 or more fans.

Television has had no deleterious effect on winning teams. They continue to draw well. Our hockey Rangers, for example, started poorly the past winter. They lost, I believe, six of their first seven games. Attendances slumped. Then fortune smiled on the Rangers. They began winning and the fans started coming back in sizable numbers.

We can't overlook the important fact that the potential customer has become very selective. He is no longer lured from his television or radio by routine shows. He picks his spots before he spends his money. So, the sports enterprises must strive constantly to improve their programs.

The 1950-51 season was the first in which all Garden competitive events were televised. This followed a previous winter of limited television.

In December of 1949 college basketball wasn't televised. The total attendance for this period was comparable, within a few hundred to the crowds for December of 1948 with television. Similar results were obtained with hockey games. The Garden will continue its policy of televising basketball, hockey, boxing and other competitive events. We feel that the long range effect will bring us thousands of new patrons, even though this opinion, I must admit, isn't currently shared by most sports promoters.

Theatre television of major sports attractions, especially championship fights, holds great promise. Such a channel has a national potential of 18,000 theatres with 13,000,000 seats. To counteract this move, fostered by theatre owners, the large television networks have intensified research in "subscription television" for home sets.

FINDING RADIO'S FUTURE FORMAT

Video to Mirror World As 'Mass Information Gazette'

By FRED FRIENDLY

When I was doing some research at Memorial Center Hospital for "The Quick and the Dead", a scientist told me that the next Nobel Prize should go to the person who invents a synonym for the much abused word "compound." I think radio and television ought to give a prize to the fellow who finds a synonym and a substitute for the word "documentary." Overworked, oversimplified, abused, and misused, it is ready for the junk-heap at a time when that which it is intended to represent is just coming into its own.

I don't know what we will call the television (here we go again) documentary. That is a problem which this bright new industry will solve along with all its other problems. Whatever we call it, it gives promise not only of being part of the television anatomy but its very backbone; and will continue to be so, long after the giveaway, the horse-opera, the soap opera and the warmed-over vaudeville jugglers and comedians are as legendary as the crystal set, the Happiness Boys and the Stein Song.

TV will run itself as dry as an eroded, wasted wheat field in a Kansas dust bowl, if it does not turn to material which regularly re-fertilizes itself. Already the crops are hard pushed. The fields of big-name comedians from radio and vaudeville have gone to market, and the yield has been slight, and even the tallest plants show signs of withering. The crop of old plays has been picked too early and by too many, and once-sturdy perennials like "Counsellor-at-Law", "Front Page" and "Burlesque" are old hat to youngsters who never even got to Broadway. In three short years of being big-time, television has eaten up more routines, more plays, more jokes, more gimmicks, more actors, more faces, more murder plots, more "talent" than radio did in 20 years.

So what happens to TV in 1955 when "Counsellor-at-Law" has been seen 10 times and Eddie Cantor has ridden that taxicab 30 times and Berle has made his last noisy introduction. Like it or not, the industry will have to turn to what is new each morning, which, like our good newspapers, remakes itself each night, ... the news, public affairs, the documentary. (God save us!).

It's the 'Seein' ' That Counts

What television does best is to see. Let us then see for the world. What radio did best was to hear; let us then hear for the world. ... Let us combine these two media into a bright shining new one, not a radio news show you can also see, nor a television show with a mike hung carelessly out of camera range, but an entirely new concept combining these vital human senses in the creation of a new medium. We shall transport, but we shall not just be a transportation service with a free magic carpet.

Television will cover news; will make news. Politicians and statesmen now create news by making speeches or by giving interviews. The big speeches are reserved for the big banquets and important ceremonies, the big interviews for the hot reporters with the biggest circulations. In 1955, the big banquets and the hot reporters will not be able to challenge the audience and the atmosphere that TV can deliver. If our audiences will not hold still for a 30-minute speech or a 15 minute interview, then it's up to us to find the mold into which the biggest stories of the day will fit.

The answer is not going to be newsreels, nor magazines of the air, nor illustrated commentaries. Television will command the biggest audiences in the history of communications and of show business. It will enable the American people to be the best informed people in the world, or the worst, depending upon how well we make use of it. It will command a new type of talent. ... being a radio newsman, or a public affairs specialist, or a reporter, or film editor will not be enough. For if we are to hold up a mirror to the world with one hand, and a microphone with the other, we must be worthy of conducting the greatest mass information gazette in the history of man. To use it simply as another method of peddling soup and peanut butter will be to destroy a reporting, and therefore selling, opportunity never handed to any race of men.

We who get the first whack at it, and those who take our places, will need courageous, imaginative bosses, fantastic endurance, tough skins, resilient audiences, and before very long, something other than "documentary" to call it.

MARTHA TILTON

Third Year for
ALKA-SELTZER
Starring with Curt Massey
On CBS and 400 Mutual Stations
Exclusively on
CORAL RECORDS
Mgt.: Frank Cooper and Associates

McCarran Sees Large 'Voice' Cut

Washington, July 10.

Possibility of a "very radical cut" in "Voice of America" funds for the next fiscal year was seen yesterday (Mon.) by Sen. Pat McCarran (D., Nev.) after two Senate subcommittee began a closed-door investigation of Red infiltration in "Voice" programs. McCarran heads both the Senate Internal Security subcommittee and the Senate Appropriations subcommittee on appropriations for the State Dept., which are jointly conducting the inquiry.

The Senator said the testimony given the subcommittees at their first session yesterday may justify a heavy cut in the $115,000,000 budget request of the "Voice" for the fiscal year beginning July 1, 1951. While declining to identify the witnesses who appeared, he said their testimony left "no doubt" in his mind that Communist sympathizers have influenced "Voice" broadcasts. But several other Senators said the testimony was "heresay" and would require checking.

Sitting in at the inquiry was Deputy Undersecretary of State Carlisle H. Humelsine, in charge of security matters for the department. One of the witnesses was said to be a Hungarian-born translator. Another was described as a Czech familiar with "Voice" broadcasts to Eastern Europe.

'ESCAPISM' KEY TO NEW PATTERN

By CHARLES C. BARRY
(NBC Radio Program V.P.)

Radio's "format for the future" is today the most controversial issue facing the broadcasting industry. Yet, a calm, objective appraisal of certain known psychological factors implicit in radio's acceptance as a member of the family in more than 40,000,000 American homes for a quarter of a century should prove reassuring to those in the industry to whom the specter of the future looms as a foreboding genie in the form of a dipole antenna.

Even if we are to disregard the impressive amount of statistical research material in radio's favor, one immutable factor remains that will always influence the entertainment habits of this nation, and that is "escapism." And today radio is virtually the only complete escapist medium remaining.

Television, motion pictures, books—none of these is a complete escapist medium. Only radio can stimulate the imagination to the extent of permitting each individual to create in his own mind images of persons and places that are his very own. A free, unfettered imagination is today almost as important as freedom of speech, or religion, for it answers the need of every person to escape occasionally into the pleasant realm of make-believe, to forget the humdrum, the monotony of daily living, to imagine himself as a Sam Spade, a Mr. D. A., or herself as a Portia or a gal interne in love with a rising young pediatrician.

'Respite From Reality'

Only radio can today completely provide this "respite from reality" and it is inconceivable that a nation possessing the imagination of ours would deliberately deprive itself of a medium which gives so much individual pleasure.

Naturally there will be compromises and adjustments, both from the standpoint of the listener and the advertiser. But, any bar stool clairvoyant, who is given to comparing radio today with the silent movies and the corner livery stable, has been gazing into a foggy crystal ball, and it is high time he improved his angle of refraction.

For the listener, radio's "program format for the future" will capitalize on creative ideas, that will stimulate the imagination, and which cannot be presented as ef-

(Continued on page 92)

That Hardy Perennial

Will Video Replace Live Sporting Audience?

AL BURTON

Writing, Producing, Emceeing "TELE-TEEN REPORTER" for American Vitamin Associates, KLAC-TV, Thursday—(129th week). Writing and Producing "HI TALENT BATTLE" for Pictowest KLAC-TV, Wednesdays (20th week). Arranging "SALUTE TO HI SCHOOLS" for Globe Bottling KTSL, Fridays (36th week). Representation: Marvin L. Saltzman Orsatti & Co., Beverly Hills, Calif.

By BILL STERN

Fear has been expressed in many quarters that TV would in time virtually eliminate all attendance at spectator sporting events. In my opinion, nothing could be further from the truth.

Bill Stern

It is admitted, of course, that television builds new sports fans. Yet the fear prevails that these fans will always remain TV fans, reluctant to pay admission prices for the privilege of witnessing sporting attractions.

The boxing gentry, for example, are casting red bricks at television. They claim the new medium has wrecked attendance at the small clout clubs. Who will pay good money to see a mediocre fight at a small arena, they ask, when given the choice of remaining at home to witness a championship tilt on TV?

A good question this is, but still possible to answer. In my opinion, small fight clubs are now feeling the business-pinch in the same way as manufacturers of TV sets and other appliances and in the same way as any retail business man has been during the past few, uncertain months.

In truth, television is responsible for the existence of some small fight clubs which actually call off their shows when television coverage is cancelled due to some emergency. Were it not for the revenue from TV, these organizations definitely would not exist.

As far as other sports go, the answer for survival is best summed in one word: atmosphere. A fan is a rooter and if he stood up in front of his home TV set or in a quiet local tavern and shouted praise or abuse at the contestants, he would in short order, be shuttled off to the booby-hatch. At the ballpark he can join the frenzied following and shout to his heart's content, providing, of course, sports promoters give him something to root about.

There are other aspects to the problem, too. One is of a technical nature. The television camera or picture has not yet been made that can give a true panorama of a baseball or footba'l game. Pop flies to the infield, foul balls, hot liners and long home runs sometime still confuse the televiewer until enlightened by the announcer. Forward pass plays in football often fail to spot the receiver and leave the viewer up in the air as to the outcome.

Boxing, Wrestling TV Naturals

Boxing and wrestling do not fit this criticism since the entire action here is covered by the camera. Boxing and wrestling could, by stretching the imagination, become strictly video sports, for the television picture tube gives every set owner a $10 to $100 ringside seat.

On the other hand, the two sports could use television to build the greatest gate attractions in history. How? It's easy. Give the fans good, evenly matched contests. After following the contestants through a number of bouts, fans will not be able to resist the temptation of paying cold cash to see the big one, the fight they all have been waiting for.

Another prospect exists for sports promoters. Since they are earning found money by selling TV rights at high figures, why not reduce admission charges? The combined TV profits and gate take would still insure a tidy profit and is far preferable to acres of empty seats.

Petrillo to TVA: 'Lay Off Tooters'

Hollywood, July 10.

Television Authority was bluntly told last week by James Petrillo to keep hands off its musicians. Video union drew the rebuke from the AFM chieftain when Jane Davids, guitarist on the Ada Leonard show, complained to the union's local 47 that she would be pulled off KTTV unless she signed with TVA.

Petrillo advised the local that if she's forced off the station by TVA he would order all musicians off KTTV. Miss Davids also sings a commercial while she plunks her guitar. TVA's Peter Prouse has made no further demands on her or the station.

DICK BARSTOW

Producer-Director-Choreographer
Writer-Composer

Mr. Barstow's contribution to the video screen has been—THE EDDIE CANTOR, FRED ALLEN, ED WYNN, DANNY THOMAS SHOWS—With Edith Barstow of DON McNEIL and GARROWAY AT LARGE—Fame. They are Television's Top—Brother and Sister Team

What Is an Indie Producer?

By BERNARD L. SCHUBERT

My copy of Webster's, which obviously was published before TV, laughingly defines an independent as "one who does not depend for support on any person or thing." When the editors of this otherwise helpful work get around to putting out a new edition, I am sure they will want to rewrite that definition so that it will read something like this: an independent, a producer of radio and TV packages, a gambler, one who depends on luck and guts.

The independent packager is traversing a bumpy road, and it must get rougher before it gets smoother. During these first few full-scale TV seasons we have furnished the bulk of the programming. With sponsors, agencies, networks and ourselves equally anxious to get moving in the new medium, we have all had continuous opportunities to get our packages on the air. For some of us this has been a big break; others among us have merely gone broke. And this hit-or-miss, take-a-chance period is not yet over, for I am convinced that the next two years will witness the final separation of the men from the boys, the stayers from the sprinters. While I cannot be any more certain than the next fellow as to just what constitutes the winning formula, my experience has been broad enough to provide an understanding of the problems we face and some of the choices we have to make.

The first and most obvious move the independent packager must make concerns the conversion of his current radio properties. Possessing an established reputation and audience and, best of all, a sales record, these old standbys give the packager a substantial edge as he shifts from AM to TV. "The Goldbergs," "Stop the Music," "Big Town," "Blind Date" "Hit the Deck" and "The Kate Smith Show" provide all the evidence anyone requires. But the packager with an affinity for black ink will keep his properties alive on AM just as long as he can continue to breathe life into them. It is his job to anticipate the needs of the AM sponsor by trimming costs to an absolute minimum. Nor must he permit the glamor of TV to allow him to grow careless about the AM packages bearing his label. A landlord of my acquaintance informs me that he finds the AM dollar as acceptable as any TV ones he has ever seen.

I am convinced, too, that this is the time to display real showmanship. Unlike radio, where we have tailored a package for a specific sponsor, serene in the knowledge that if he liked it he would go on liking it option after option, TV is going to witness endless changes in sponsorship and method. Packages are going to move from sponsor to sponsor, network to network, and possibly even from the home to the theatre and back again. If at first this presents a frightening prospect it shouldn't, for it is in fact a healthy situation. It allows for complete freedom and for the development of ideas. We can move ahead as showmen, without pausing to consider the problems of a single advertiser or the needs of a particular network. Your baby will not have to die a-borning simply because one man has changed his mind. And you will find, too, that the advertiser's control over your program is limited, since he is bound to be hesitant about spending the capital, energy and time necessary for the production of a successful TV program.

But—, while we have assets with which to begin and attractive goals beckoning to us, we do have some mighty big chances to take and choices to make. Together with the networks we are charged with the monumental task of keeping program costs down. They have risen during the past two years from 50% to 100% and there is no clearly discernible ceiling in sight. That is the Number One problem and from it stem other problems, most of them requiring us to make the sort of decision that will consume all of the aforementioned luck and guts we are fortunate enough to have on hand.

In this stratospheric financial

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TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 44)

TUESDAY

	ABC	CBS	DuMont	NBC
5 P.M.	LOCAL	LOCAL	OPEN	Hawkins Falls (Sustaining)
15				Panhandle Pete (Co-op)
30				Howdy Doody (Kellogg) (Colgate)
45				
6:00	OPEN	LOCAL	Small Fry Club (Co-op)	LOCAL
15				
30			LOCAL	
45				
7:00	OPEN	LOCAL	Captain Video (General Foods)	Kukla, Fran & Ollie (Procter & Gamble)
15				
30	Beulah (Procter & Gamble)	Doug Edwards News (Oldsmobile)	OPEN	John Conte (Van Camp)
45		Stork Club (Liggett & Myers)	Washington Report (Sustaining)	Camel News (Camels)
8:00	OPEN	OPEN	Court of Current Issues (Sustaining)	Texaco Star Theatre (Texas Co.)
15				
30			Johns Hopkins Science Review (Sustaining)	
45				
9:00	OPEN	SHOW NOT SET (Eversharp-Schick)	Cavalcade of Bands (Drugstore TV Productions)	Fireside Theatre (Procter & Gamble)
15				
30	Life Begins at 80 (Arnold Bakers)	Suspense (Auto-Lite)		Circle Theatre (Armstrong)
45				
10:00	OPEN	Danger (Block Drug)	OPEN	Original Amateur Hour (Lorillard)
15				
30		OPEN		
45				
11:00	OPEN	LOCAL	OPEN	Broadway Open House (Anchor-Hocking)
15				
30				
45				

WEDNESDAY

	ABC	CBS	DuMont	NBC
5 P.M.	LOCAL	LOCAL	OPEN	Hawkins Falls (Lever)
15				Gabby Hayes Show (Quaker Oats)
30				Howdy Doody (Mars) (Int'l Shoes)
45				
6:00	LOCAL	LOCAL	Small Fry Club (Co-op)	LOCAL
15				
30	Space Cadet (Kellogg)		LOCAL	
45	OPEN			
7:00	OPEN	LOCAL	Captain Video (General Foods)	Kukla, Fran & Ollie (National Biscuit)
15				
30	Chance of a Lifetime (Bendix)	Doug Edwards News (Oldsmobile)	OPEN	Mohawk Showroom (Mohawk)
45		Perry Como (Liggett & Myers)	Earl Wilson's Stage Entrance (Sustaining)	Camel News (Camels)
8:00	The Ruggles (Co-op)	Godfrey & Friends (Toni)	OPEN	Kate Smith (Participating)
15				
30	OPEN	(Liggett & Myers)		
45				
9:00	Don McNeill TV Club (Philco)	SHOW NOT SET (Colgate)	Down You Go (Sustaining)	Kraft TV Theatre (Kraft)
15				
30	OPEN	The Web (Lorillard)	Shadow of Cloak (Sustaining)	
45				
10:00	Playwright Theatre (Celanese, alt. weeks)	Boxing (Pabst)	OPEN	Break the Bank (Bristol-Myers)
15				
30				Garroway At Large (Armour)
45		Fight Follow-Up (Sustaining)		
11:00	OPEN	OPEN	Vincent Lopez (Sustaining)	SHOW NOT SET (Mogen-David Wine)
15				
30			OPEN	OPEN
45				

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The Facts of (AM-TV) Life

By A. C. NIELSEN

With defense production and the menace of inflation affecting the economy so deeply this year, it becomes more important than ever for advertisers and broadcasters to examine judiciously the true dimensions of the AM-TV conflict. No plans can be rightly drawn, no dollars spent for next fall, until the spotlight of detailed research is beamed on the season just past. This concept will pay off in successful future advertising.

At the end of a hectic period that saw big cuts in both radio time rates and TV set prices, what do we find? Video audiences grew bigger, at the expense of AM; that was to be expected. But the mourners wailing loudly over radio's demise are quite premature. Sound broadcasting is by no means hors de combat. It's not only alive—it's still doing some spry kicking.

Let's look at the trends of the past months for concrete facts. It was the season when a TV show (Texaco Star Theatre) first passed the top radio show (Lux Radio Theatre) in total homes reached—7,504,000 to 7,450,000—as shown in the Nielsen Radio and Television Index Services for April.

It was the season when seven TV shows reached the top 10 among all shows in number of homes reached per minute. That happened in May.

It was the season when television set ownership rose to 30% of all United States homes.

It was the season when 12,000,000 TV homes watched screens for an average of over five hours a day, reaching an advertiser potential of more than 60,000,000 home-hours a day, and helping to drive radio sets-in-use down during the afternoon for the first time.

At season's end, TV is bigger than ever. But how big, and what's the audience like? The time buyer who's been swept along by the excitement of TV's impact and is virtually ignoring radio had best examine the current coverage picture carefully, to match and compare it with his client's sales and distribution pattern.

In numbers there are now only 20% as many TV homes (12,500,000) as AM (42,000,000), and during a typical evening, the TV audience is but 61% that of AM.

Still Large-City Medium

Geographically, video is chiefly a large-city medium, with only 10% of small-town and rural homes owning sets, against nearly 60% in the metropolitan areas. But radio has almost an even 95% saturation.

By family type, TV families tend to be both larger and younger than radio's.

What is the trend in listening and viewing? Nielsen data show total evening radio audience potential, in terms of total home listening hours, down 9% from the March, 1950, figure. Daytime is down 3.3%. But, taking the early morning hours, 8-10 a.m., and comparing total radio usage against that of 1949, we find it's up by 8%. The trend shifts the other way through the hours of the day. But morning radio is still impervious to TV—so much so, in fact, that in April we found the average radio audience in TV homes, from 9 to noon, significantly higher than in radio-only homes!

The biggest drop in AM listening, of course, has occurred in metropolitan areas; the smallest has been in small-town and rural sections, which lack TV service for the most part.

50% Increase In A/t. Viewing

Looking at the TV audience, perhaps the most significant trend of the season was the startling growth of afternoon viewing, ranging from a 50% increase, at 4-5 p.m., to a 264% increase at 12-1 p.m. Big-time network programming has been responsible. In the morning average sets-in-use is still light, ranging from about 2 to 6%; and TV homes still listen to the radio

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Thoughts on The Revolution

Continued from page 46

boys will figure out a way to use one frequency for what appear to be several different shows, following each other on the same frequency, with non-interference guards set up. A second in electronics is quite a spell. You want to lie down for a while?

• • •

One day writers will shake themselves and realize that they have fallen into a relatively new theatrical form, and made it cover almost all their work. I refer to using dialog in believable, sets, or in real backgrounds, and attempting to build completely believable stories. Most movies by far, and most theatre, and almost all television follow this extremely limited form.

NBC is now discussing with a major movie outfit a joint TV undertaking in telling American history. The studio has the footage that can give motion, spectacle, excitement, glamour. We have the idea that will integrate and highlight and dramatize the progress of the country. When the younger Howdy Doody gang gets to Hapalong, there will be new heroes—Washington, Jefferson, Madison, and even new villains. Poor Gentleman Johnny Burgoyne! Here he goes again!

• • •

Lightweight TV equipment will enable us unobtrusively to cover events, avoiding distraction at the events, and ending any discomfort for those participating.

• • •

The new tax laws sharpen the plight of the short-lived star of entertainment. Every day that dawns may find you a bum, if you're a hot star. So new devices must be found to give artists (and even management executives?) what big gross income used to mean—good living now, and security in the future. NBC will be coming up with a corker in this line, and accept it or not, the Treasury Department of the U.S.A. will be forced to greet it with a friendly scowl. For we are replacing money, since it means nothing to high-grossing artists with something else—not barter, nor goods, nor wampum. Are you beside yourself? Well, play a duet.

• • •

Every man will walk the craters of the moon, look into the churning lava of Vesuvius, sit in the ruins of Magna Lepta, be present at tribal dances, and range down the corridors of antland. This is going to be tremendous.

• • •

If you have ever sat dozing and musing in the ancient theatres of Greece and Sicily, you must know what a barren experience is our theatre compared with those long gone. Quite apart from the "Who's the Martyr with Father" bit in the circuses, we have limited our theatre to story telling and extravaganza. The spectacle, the sweep and pageantry, the greatness of the themes, are all gone. The Hayden Planetarium tops the general offerings if you want size. But that form had tremendous, great power. And were they to open the Circus Maximus tomorrow, our remote crew would be first on the spot, and intimate or no, TV would have a Hooper breaker. (No catsup sponsors perhaps.)

• • •

There is a magic in performance, and that magic is the theatre-performance-instantaneous-history-in-the-making-Godfrey-may-say-a-real-bad-word-next magic. This is a visceral explanation to be sure. And it is possible to completely lose this quality in the way a show is done, and also a way to evade the bad results of film in the way a show is made. But neither of those possibilities is being heavily exploited.

• • •

Gentlemen, we must never forget that we found forms in radio, in movies, and in the theatre which made great performers seem great with material which on analysis is only mediocre. We must do the same in television. Because the whole, the artist-material-production unity will end up by being better than anything we have ever experienced before. But we will delude ourselves if we think that suddenly after two millenia of writers, we are going to be able to produce really great writing in quantity. We are not. We certainly will try, and we will succeed in part, but the shows must go on, good, bad, or indifferent, and to eliminate the bad, and improve the indifferent, we must find formulas where the mediocrity of the basic show is hidden beneath the glamour of the whole performance and production—just as has always happened in the entertainment arts, but without anybody being so blunt about it.

MARILYN ROSS

Currently singing at—LOOKOUT HOUSE, Cincinnati, 3RD RETURN ENGAGEMENT.

RECENTLY FEATURED—Broadway musical "FLAHOOLEY" — Capitol Record Album "Flahooley."

TV APPEARANCES INCLUDE: Milton Berle, Steve Allen, Laraine Day, Johnny Johnston, John Conte, Robert Q. Lewis, Arlene Francis and Earl Wilson shows.

Personal management
BERNIE THALL
Hotel Walton, New York, N. Y.

ROGER WHITE PREPS 'BIG LITTLE (TV) SHOW'

Roger White, packager of radio shows, is preparing to enter TV with "The Big Little Show," a series of half-hour musical versions of Broadway plays. William Eythe will be featured as host-narrator, in addition to serving as director. Charles Sanford, NBC-TV's "Your Show of Shows" conductor, will baton the projected show.

The hits will be adapted by Irving Strouse with original music and lyrics by George Rilling. John Rumsey, proxy of American Play Co., will be consultant on choice of vehicles. Package will have Willis Nighton as designer, with costumes by Natalie Barth Walker.

Carradine to Host WOR-TV's 'Trapped'

John Carradine has been inked as host of WOR-TV's (N. Y.) "Trapped," which moves to a new time slot, Sundays at 10-10:30 p. m., on July 15. Sponsor is Rayco auto seat covers, via Robert B. Grady agency.

Show, previously seen on Fridays, is directed by Harvey Marlowe.

Tough to Be Married To a Producer's Wife

By WILBUR STARK

I'm a producer. My wife is Kathi Norris. I'm married to Kathi. Obviously, I'm married to a producer's wife. And not so obviously, it's tough.

What I mean is that being the husband of a TV star and, at the same time, the producer of her show creates certain complications. And, I'm sure the same problems exist for Irving Mansfield with Jackie Susann, Lee Cooley with Sidney Smith, and others in the same boat.

Would you believe that I can't eat ice cream (my favorite all-time food) because I'm a producer husband? Here's how it works out. Suppose I had an ordinary occupation—if I were, let's say, a street cleaner married to a TV star, I might comment, "Dear, don't you think you're—that is—do you think you should—er, er—what I mean is, maybe you're a trifle overweight?" BUT, being a producer, I can't afford to quibble. If a little extra poundage begins to appear on my spouse, I issue an edict, "No potatoes, no bread, no cake, no ice cream." I must protect my property. And Kathi dutifully complies with the producer's orders. But, let's not forget she's my wife, too. And, the wife (not the TV star) says, "Darling, if I can do it, so can you." Result? No ice cream for the husband (producer).

There's something else I'd like to mention. If I were a street cleaner, I would go home every evening and complain to my star-wife about the cops shoving me around, about the dirty streets, etc. And I'd embroider the facts a little, too, to make sure I got sympathy. But, poor me. My business is my wife's business. I'm limited to the truth. A lot of sympathy THAT gets me.

Come to think of it, I wish I were a street cleaner. Then at night when I'm just dozing off, and my wife begins to talk about the meat shortage, her fight with the laundry man, or junior trying to shove the neighbor's baby down the incinerator, I could mumble, "Yes, dear. No, dear. You're right, dear," until I fall asleep. Do I have that privilege? Oh, no! I'm married to a TV star—a producer's wife. And, when she talks at night, I've got to listen—she's talking about my business, my bread and butter, my bourbon.

Femme Fashion Authority

Did you know that I'm now an authority on feminine fashions? You heard me. Here's how it happened. Every morning, before Kathi and I leave the house, she asks me (in my capacity as producer), "Do you think this dress will look well on the screen?" And I reply (as producer) either "Yes" or "No." This has carried over to our marital status. Kathi, who knows more about fashions than most women, has fallen into the habit of consulting me when we go to the theatre, party or any social function.

Aside from these private problems, there are the difficulties raised in business by being married to a producer's wife. Let's face it. Kathi Norris has an unusual amount of ability and talent. (Are you still reading, my love?) As her producer and manager, I naturally enter into contractual negotiations on her behalf. Did you ever try to get a friend to listen while you tell him the latest "bright saying" of your child? Fat chance you've got. He thinks you're prejudiced. When I begin to praise Kathi to potential sponsors, they smile indulgently. I can almost hear them thinking, "What a loyal husband. What a decent guy to speak so well of his wife." Wife, my kilocycle! At that moment, I'm talking, not about Mrs. Stark, but about Kathi Norris, one of the most talented gals in TV. Their tolerant attitude can lead only to frustration—serious emotional conflicts within me. And, I'm in business to support my family—not a psychiatrist.

And even after the sponsor is convinced of my objectivity, another problem arises. When they offer X number of dollars for Kathi and I reply, "I'll take it up with my client to see what she thinks," I get the old skeptical look. Your client! She's your wife—the dough's going into the same pocket—make the decision now, bub! You see that it's rather difficult to use the strategic stall of passing the buck.

Then there's the problem of the show itself. When I direct other women on the set, they take orders—after all, heh heh, I'm the producer. But with Kathi, I'm also the husband. When I give an instruction, she quite naturally (yes, darling, and justifiably, too), falls into the marital status and enters into a pleasant discussion as to the pros and cons of my edict. That's a fine state of affairs—I want action from Kathi Norris, and what do I get? A lovely talk with Mrs. Stark.

Sometimes my five and a half-year-old daughter, Pamela, guests on Mommy's show. Then I have TWO women to contend with!

Gruen TV Drama Series for ABC

Hollywood, July 10.

Hollywood gets another TV dramatic series on film to run 52 weeks of the year under sponsorship of Gruen Watch Co. Show, to be called "Gruen Guild Theatre," will be produced at California studio by Leon Fromkess, in charge of film production for MCA.

Half-hour program to feature stage and screen players will air over ABC on Thursdays starting Sept. 27. Gruen is cancelling "Blind Date" for Hollywood show. Bernard Kliman, ad chief of Gruen, said results from TV have been so outstanding that it was decided to keep the show going all year round instead of pitching merely for holiday trade.

Steve Allen Adds P&G To CBS-TV Afternoon

Steve Allen's CBS-TV afternoon show picks up an additional sponsor, Procter & Gamble, which will sponsor segments of the show on Tuesday and Thursday, starting Aug. 7.

In August Allen's cross-the-board airer will be trimmed from one hour to 45 minutes, due to the web's acquisition of two new soap opera strips. Now heard from 12 noon to 1 p.m., Allen will move to 12:45-1:30 p.m.

OZZIE - HARRIET - DAVID and RICKY

Heard Every Friday Evening—on ABC—for H. J. HEINZ COMPANY
Special Thanks to Our Writers
Ben Gershman — Bill Davenport — Don Nelsen

TVA Snagged On Filmed Comm'ls

Chicago, July 10.

The loophole in the current pacts between the networks and Television Authority, resulting from the stalemated jurisdictional hassle with the Screen Actors Guild, is causing considerable frustration among the video union's execs.

Upbeat in the use of canned plugs during the current hot weather season, when clients are paring their show budgets, has served to emphasize the situation. What especially concerns TVA officials is the absence of a pay schedule for the film work. Cases have been cited of actors handling live plugs being asked to work a filmed version of the commercial, with its lengthy re-run uses, for a fee only slightly higher than that paid for comparable live camera work.

Ad agencies argue that in the face of video's spiraling costs the expense involved in using live demonstrations frequently is not justified by differences in quality and that the canned plugs are easier handled.

G&S Video Series

Al Grossman has completed a deal with Fortune Gallo to package for teevee a series of Gilbert & Sullivan operettas along with a light opera translation.

Walter Touchen and Roger Gary are doing the writing and translations.

Hold That Benefit!

By STEVE ALLEN

The other night I rented a tuxedo and attended a benefit at the Waldorf-Astoria Hotel in New York City. The cause was a worthy one and the evening was by and large a huge success. Notables sat at every table and the dais was lined with dignitaries. At $35 a head almost 1,500 people were crammed into the grand ballroom, gladdening the treasurer's heart and swelling the organization's coffers. Eddie Cantor addressed the assemblage, as did George Jessel, Jim Farley, Harry Hershfield, Milton Berle and several other celebrities.

Next morning, however, VARIETY reported that whoever planned the program had slighted Berle by relegating him to a last-minute, anti-climatic position and that "Mr. Television" had gotten a little hot under the collar and stalked from the room in a huff after his brief address.

As a benefit veteran, angry or not, Berle couldn't have been too surprised. Perhaps his plight might have recalled to his mind the story of the great blow that Dr. Robert A. Millikan struck last year for all long-suffering after-dinner speakers.

The famed scientist, well into his 80's, waited through more than three hours of preliminaries to give a speech at a Chamber of Commerce dinner in Van Nuys, Calif. Finally, near midnight, after the audience had grown glassy-eyed from a diet of chicken, cold peas, cigar smoke and talk, talk, talk, Millikan rose majestically and said, "At this hour, I fear the mind is too weary to listen to the speech I have prepared. I had intended to discuss one of the chapters of my new book, 'The Road to Peace.' Any of you who are interested may read the book."

The stunned silence that followed must have warmed the cockles of Millikan's heart. He had, bless him, done something that all professional after-dinner speakers and entertainers have been itching to do for years: gotten back in the very simplest and most effective way at the individual whose stupidity had been responsible for a poorly planned program.

Isolated instance? Not at all. I was invited to entertain, several years ago, at a dinner given for the graduating class of an Arizona training field for Chinese airmen.

It was during the war and Uncle Sam, busy making flyers out of young Chinese recruits, was not unmindful of his obligation to provide them with entertainment and wholesome recreation. Unfortunately, in the process of trying to amuse them I suffered the torture that only a comedian can feel when he discovers that his audience does not find him particularly amusing, for it was not until I had retired from the stage in considerable embarrassment that the jovial colonel who had engaged me for the evening told me the reason the boys hadn't laughed at my jokes.

"Your see," he explained, "they don't speak English!"

Every performer could tell you hundreds of stories like this. As a matter of fact, very few of us who are regularly called upon to entertain gratis could recall instances in which the wheels of a benefit program have been oiled with enough care to insure a smoothly-running show.

The Allen Primer

In the hope that this article will come to the attention of the program chairman of at least a few organizations planning to organize banquet-hall extravaganzas in the near future, I herewith submit a few general rules which, if followed, will not only make life more pleasant for the entertainers involved but will add greatly to the audience's enjoyment of the proceedings.

(1). Work well in advance. Contact the celebrities you're trying to book early enough to enable both parties to work the engagement into their schedules. There's another good reason for planning

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TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 46)

THURSDAY

	ABC	CBS	DuMont	NBC
5 P.M.	LOCAL	LOCAL	OPEN	Hawkins Falls (Lever)
15				Panhandle Pete (Co-op)
30				Howdy Doody (Kellogg) (Colgate)
45				
6:00	LOCAL	LOCAL	Small Fry Club (Co-op)	LOCAL
15				
30	OPEN		LOCAL	
45				
7:00	OPEN	LOCAL	Captain Video (General Foods)	Kukla, Fran & Ollie (Time, Inc.)
15				
30	Lone Ranger (General Mills)	Doug Edwards News (Oldsmobile)	OPEN	John Conte (Van Camp)
45		Stork Club (Liggett & Myers)	Not for Publication (Sustaining)	Camel News (Camels)
8:00	Stop the Music (Admiral)	Burns & Allen (Carnation Milk) Alternates with Starlight Theatre (Johnson's Wax)	Al Morgan Show (Sustaining)	Groucho Marx (DeSoto)
15				
30	(Lorillard)	Amos 'n' Andy (Blatz)	Headline Clues (Tidewater Oil)	T-Men in Action (Borden)
45				
9:00	Don Ameche (Packard alternating with Cluett-Peabody)	Alan Young Show (Esso) (Kroger-Regionally)	Ellery Queen (Kaiser-Frazer)	James Melton's Ford Festival (Ford)
15				
30	Hollywood Theatre (Gruen)	Big Town (Lever)	Royal Playhouse (Co-op)	
45				
10:00	OPEN	Rocket Squad (Philip Morris)	OPEN	Martin Kane, Private Eye (U. S. Tobacco)
15				
30	Earl Wrightson (Masland)	Crime Photographer Carter Prod. alternating with Toni)		LOCAL
45	Red Grange (Florsheim)			
11:00	OPEN	OPEN	OPEN	Broadway Open House (Anchor-Hocking)
15				
30				
45				

FRIDAY

5 P.M.	LOCAL	LOCAL	OPEN	Hawkins Falls (Lever)
15				Gabby Hayes Show (Quaker Oats)
30				Howdy Doody (Welch) (Wander)
45				
6:00	LOCAL	LOCAL	Small Fry Club (Co-op)	LOCAL
15				
30	Space Cadet (Kellogg)		LOCAL	
45	OPEN			
7:00	OPEN	LOCAL	Captain Video (General Foods)	Kukla, Fran & Ollie (Procter & Gamble)
15				
30	Life With Linkletter (Green Giant) alt. with	Doug Edwards News (Oldsmobile)	OPEN	Mohawk Showroom (Mohawk)
45	Say It With Acting (Brown Shoe)	Perry Como (Liggett & Myers)	Washington Report (Sustaining)	Camel News (Camels)
8:00	OPEN	Mama (General Foods)	20 Questions (Mennen)	Quiz Kids (Miles)
15				
30		Man Against Crime (Camels)	You Asked For It (Rosefield Packing)	We, the People (Gulf Oil)
45				
9:00	OPEN	SHOW NOT SET (Schlitz)	Hands of Destiny (Coca-Cola Bottlers)	Big Story (American Cigs.)
15				
30	Tales of Tomorrow (Kreisler) alt. with Show to Be Announced)		Front Page Detective (Co-op)	Aldrich Family (Campbell)
45				
10:00	OPEN	Live Like Millionaire (General Mills) Alternates with Show to Be Announced	Cavalcade of Stars (Drug Store TV Productions)	Boxing (Gillette)
15				
30		Stars Over Hollywood (Ennds)		
45				Greatest Fights (Chesebrough)
11:00	OPEN	OPEN	LOCAL	Broadway Open House (Anchor-Hocking)
15				
30			OPEN	
45				

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Problems for Bands in Video

By FREDDY MARTIN

I began to "face the music" about 1947, when I suddenly became aware that the public had become less interested in dancing than at any time since 1936.

From 1936-1947 bands were in the driver's seat, and got away with a lot of things the public simply will not stand for today. The only trouble is that too many bandleaders failed to realize on time that you can't fool the public all the time, with the result that the public started to stay away in droves from ballrooms.

In 1947 when we left the Cocoanut Grove in L. A., to start a band tour, we discovered that business was considerably off, and it was apparent that the boom days for dance bands was over. We started to hear things from throughout the country about how most other bands were suffering, save for a few like Lombardo, Cugat, and one or two others.

So, I started thinking about our future—and television just would not leave my thoughts. It seemed apparent to me that there could be a big future for bands in television—provided that a band was properly prepared to meet the challenge of the visual medium. I realized that a band couldn't get away with merely playing dance music, and I didn't relish merely accompanying other acts and playing straight man to a comedian.

I reasoned that a band, to be successful in television on a long term basis, would have to be a complete entertainment unit, rather than just a dance orchestra. There are just so many angles at which you can shoot a trombone.

To make mine just such a unit, I realized I would have to make certain changes in our entire structure.

First of all, my thought was that I would have to develop young personalities within the band. We were making some changes in the band at that time, and I began scrutinizing each applicant to determine whether in addition to being a musician he had some other talent which I could effectively employ in TV.

No Time for Violets

In general, I began to look for men who weren't shrinking violets. I wanted musicians whom I could count on to participate as showmen, when necessary.

Our first television experience was a series of nine shows we did from Hollywood's Palladium—and they taught us a lot. We learned that we could not do the same things for groups gathered around a TV screen that were enjoyed by mobs at a dance hall. Our guitarist dressed like a woman and making funny faces while he sang at the Palladium was a howl. On TV he was a dud doing the same thing. The psychology of the small and large audience was different.

I also had to talk to the boys about their actions on the bandstand. In theatres and hotel rooms it's OK for the men to fool around with their reeds or whisper among themselves while another act is on. Not so on TV. You're onstage all the time while the cameras are turning, and you cannot do things which would distract the audience. The same actions wouldn't distract a theatre audience, because they have a much larger area to cover with their eyes.

Also, I had to actually drill my men in precision maneuvers. It took me days and days of work before they learned how to stand up and sit down together, so as not to distract an audience through bad timing on such a seemingly inconsequential detail.

Another important step I took at this time was to hire Irving Taylor, a songwriter and special material man, to help me whip up lyrical originals and light production numbers to be performed by the men right in my band. My thinking was still along the lines that I wanted a band capable of entertaining an audience without having to call upon a "name" comedian or a "name" dance team to fill out the bill.

TV—Two Years After

By HUBBELL ROBINSON, JR.
(CBS V. P. in Charge of Programming)

Television's second season as a full-blown advertising and entertainment medium is now in the record books. The predicters and soothsayers are busy as beavers analyzing what it adds up to and what it portends for the future.

Depending on which crystal ball you gaze into:

Television is headed for 90% film production.

Film production is considerably less satisfactory than live.

Alternating week programs are the only answer to conserving the energies and artistry of television's creative people.

Alternate week programs are a sure way to oblivion.

Today's headliners can never last.

Today's headliners will go on forever.

Soap operas will never duplicate in TV their success in radio.

There are already indications that they are going to duplicate that success—

and just about any other answers that the clatter-box kids set out to prove through whatever channel they have access to.

When the shouting and the tumult die, two things seem fairly evident and beyond the realm of controversy. Television is going to get bigger, and it's got to get better.

There is no need to linger on the first point. Although the date is indeterminate, it seems to be beyond question that there will be 2,000 TV stations within our time. Certainly the public has shown a vast avidity for TV. This is not an appetite which eliminates their desire for other forms of entertainment, but it certainly is a most healthy and vigorous hunger for TV.

Survival of the Fittest

However, it seems significant that the viewing public is already beginning to evidence a sharp inclination toward discrimination. Shows which constitute real entertainment are, for the most part, delivering real audiences—real circulation. And it is becoming increasingly evident that shows which do not do that are not going to survive.

The little bijoux that attempt to palm off stunts, gimmicks, bad stories or pompous premises without real entertainment value are starting to wither.

This is as it should be.

But as never before, it accentuates tremendous need, the overwhelming demands which television makes on creative talent, professionalism, and showmanship.

When you consider that the major networks turn out more product in a week than the major Hollywood studios turned out in a year during their peak years, you have some measure of the dimensions of the creative job.

It is appallingly apparent that the timeworn saw about finding new talent is no empty phrase anymore. It's got to be found; it's got to be properly nurtured and brought along or the television schedules are going to be very spotty in their audience-getting ability.

Personally, I believe that the current headliners will continue as headliners—at least until their adrenalin gives out. But out of a total week's viewing, they represent only a small percentage.

Television, it seems to me, probably represents the biggest challenge that American show business has ever faced, and it's not just in terms of the entertainers themselves. It's in terms of all the people who go to help make any entertainment product a finished one—even executives.

Unfortunately, already some of the sins which beset radio are beginning to evidence themselves in television. One is the eternal demand for the "tested" show. If the television-producing fraternity falls into that trap, they may never get out. Nor can it simply be evaded by saying that it's the fault of advertisers and advertising agencies. It has been our experience that they are far more willing to try untested properties in television than they were in radio. But when you show them the product, it has to be good enough to knock them off their feet to give them religion! If the producers start manufacturing product on the theory that their sales argument will be based on "This can't miss because it's just like something else that's a hit"—the end result can be pretty dismal.

DOUBLED—CURT MASSEY

radio and recording star of ALKA-SELTZER'S "CURT MASSEY TIME," now is heard twice a day in most cities east of the Rockies. The big Texan's Monday-through-Friday quarter hour revue, now in its third year on CBS, recently added more than 400 Mutual network stations, the first time a musical has been sponsored on two networks simultaneously.

Of course, television's box office is the rating services just as radio's was and at the moment certainly that whole picture is not distinguished by its clarity. And yet it's significant that the good shows—the ones your judgment tells you are not entitled to ratings—get them pretty much regardless of which service you read.

One of the most interesting by-products of television is that generally speaking it has generated, for the most part, a distinctly higher level of criticism—more thoughtful, more penetrating and more constructive. Even though the brickbats are certainly more abundant than the posies, this can only be a helpful thing.

One of the fronts on which the criticism of television has been most active is the charge that the medium has so far failed to realize its potentials in the areas of education and public service.

Opportunity Is Immense

It is undeniable that the opportunity here is of immense proportions. Exactly how to harness it is not so easily defined. It is this writer's belief at least that if the job is to be done properly it must be done with a type of programming that will attract more viewers than those who would look at this kind of show, anyway. The opportunity lies in reaching out and gathering in, in educating and informing sizable segments of the population who would not normally be attracted to this type of programming. That is the goal we have set ourselves, the objective which our blueprints for fall programming in this field is designed to achieve.

While this is not the place to enter into any enlarged discussion about whether such activities can more properly be handled by the educators themselves, it seems to me to be at least arguable that for the most par successful and productive programming of this kind requires just as broad experience, skill and showmanship as programs which have no other purpose than to entertain, and the proper answer will have to be arrived at by trial and error. That, of course, is expensive. In view of that it seems like the best chance to get the job well done is to have it undertaken by the people who possess in the greatest measure the creative and financial resources to do it well.

And then, of course, there is color television. Regardless of where you sit or which side you are on, the final fact seems to be that the vast majority of people who have seen color like it and want it. They are most certainly going to get it.

Harvard's TV Crystal-Balling Envisions 52,000,000 Sets in '60

Here is the television industry in 1960:

"Today there are 52,000,000 TV receivers in use and almost every family in the U. S. owns a color and a black-and-white receiver . . . Although the market has presently reached a saturation of 130%, sales in coming years promise to exceed 5,000,000 sets per year due to a high level of replacement demand and the expansion of the market with portable, farm, auto and other specialty sets."

This crystal-balling, supposedly outlining a history of TV written in 1960 and covering the decade from 1950-60, is the work of six Harvard Univ. graduate students, who teamed to do a comprehensive prognostication of video as part of the work for their master's degrees in the business administration school. Although the "looking backwards" technique is necessarily fanciful, the six students contacted most of the top execs in all branches of the industry to write their thesis. As a result, the report is based as much as possible on fact and expert opinion within the industry.

A total of 52,000,000 receivers in circulation naturally would mean virtually nationwide station coverage, and the report takes that into account. Predicting that the FCC's freeze on new station construction was lifted in July, 1951, the history avers: "The national network has grown from four stations in 1946 to 958 stations today. They are organized in five networks (ABC, CBS, DuMont, Mutual and NBC) and one quasi-network (Keystone). The 958 stations reach 135,000,000 people, represent an investment of $519,300,000 and have annual total net time costs of $620,000,000. Their net annual time revenue is $790,000,000, leaving a profit of $170,000,000. The gross bill for telecasting is $1,438,000,000, paid for 33% by local advertisers and 67% by 2,114 national advertisers. This revenue is raised under a rate structure which averages $2.42 per thousand set-time for the major networks."

Lots of Prosperity

Any such dynamic growth of TV during the next 10 years would require a healthy national economy and that, too, the students have taken into account. Outlining the economic conditions during the next decade, they wrote (again looking backwards from 1960): "Over the decade the economy's output was expanded from $3,000,000,000,000 in 1951 to $420,000,000,000 in 1960. The expansion took place at such a rate that the goods and services available for civilian consumption were only cut significantly due to the defense program in the two years, 1952 and 1953. The peak of the mobilization program was reached by 1954, after which the economy was able to provide 'guns and butter' simultaneously, and by the end of the decade raise the civilian standard of living 37% over 1950."

ANDRE BARUCH

As for wars, the report predicts the west was involved with Russian satellites in actual fighting from 1951-55, but that cooled into a "passive period" for the following years, during which active warfare ceased but propaganda and Communist-inspired internal dissension and uprisings provided the weapons for a reinstated cold war.

Here are some other developments in TV during the next 10 years, if the students' crystal ball is clear:

1. Picture-tube sizes are standardized on the 16, 20, 24, 30 and 36-inch tubes, with the 24-inch tube being the most popular.

2. Paper magnetic tape is used extensively in recording certain TV programs. This tape was developed by 1952. The great advantage of using tape rather than conventional film to record TV programs was that the electrical impulses that emanated from the TV camera could be transferred at once to magnetic impulses on the tape without using any intermediate media such as film. The pictures resulting from the replaying of a TV tape over a TV station were thus superior to those that would have been obtained if any intermediate light sensitive film has been used. In addition, the tape could be easily edited.

3. Under the new allocations plan when the freeze was lifted 65 six-megacycle channels in the ultra-high frequencies were allocated to TV broadcasting and some 2,000 commercial allocations were made on these channels and the 12 very-high frequency channels already in use. In addition, 207 educational stations were allocated throughout the nation. The report states:

"In achieving its object of national territorial coverage, the FCC has had to be content with 65% of the land area covered, as mountain and desert regions have been so sparsely settled that they would not support the cheapest kind of station. One solution, the forcing of these unprofitable stations on telecasters assigned desirable stations, has proved impractical. At the same time, the public and industry have objected so violently to Government interference and subsidy that complete coverage through this method has also been impossible. Meanwhile, as a means of discouraging Government interference, the networks carried some marginal stations by granting rate privileges. This has meant that areas not covered account for less than 5% of the nation's population."

501 Cities In Hookup

4. The total networking facilities charge to the industry in 1960 was $20,000,000. Coaxial and microwave relay network consists of 40,000 channel miles connecting 501 cities. The present costs are (1) an average industry line charge of $31 per mile per month for 10 hours of daily consecutive service, plus (2) an industry average of $1,000 per month for the connection charges, the audio line and connections and the local video loop. The decade has seen the number of channel miles increase and a reduction in the relative charges made.

5. Because of N. Y.'s head start as TV's programming capital and the high costs of coast-to-coast networking, Hollywood has never achieved quite the same importance in TV that it had in radio and N. Y. has remained the capital.

6. One of TV's most important uses has come in department stores, where it is utilized as a display and demonstration device. Presently there is much discussion of proposals to extend the showings to well-placed billboards in the vicinity of the store. So far, the stumbling block has been the cost. But since the system is applicable to many non-department store products, several billboard companies are toying with the idea of rigging closed systems among their billboard systems and presenting continuous shows of commercials. If they are successful, Main Street, U.S.A., may still resemble Times Square.

7. There has been no general audio-visual communication for the public yet. However, technical developments, lowered equipment costs and experience gained in the use of such equipment for industrial purposes indicate that the public may soon have videophones available, making it possible for a person to see the person he is telephoning.

8. By 1960 radio tube and circuit design had advanced far enough to make transoceanic television technically possible within two years of starting on the necessary research into this specialized field of communications. The probable operating costs, development costs and capital equipment costs were not considered excessive. However, there has not been sufficient demand expressed on either side of the Atlantic to persuade anyone to risk the capital needed to open up the field of transoceanic TV.

NELSON CASE

BUDWEISER SUMMER THEATRE CBS-TV
CHESTERFIELD TOP TV TUNES CBS-TV
IN THE FALL

LOWELL THOMAS KEN MURRAY SHOW

Lever Bros. Hunts New Media Head Vice Duram

Lever Bros. is on the prowl for a new media director, following the sudden exiting of George Duram last week. Duram, who was on top of the radio-TV programming operations for Lever, as an aide to Jim Barnett, the advertising chief, was one of the last appointments to the company under Charles Luckman's regime as prexy.

Duram projected himself prominently into the rate cut picture during the past year, as a member of the committee representing the Assn. of National Advertisers pressuring for lower network rates.

Making A Career Of Helping People

By TED MACK

Show business is full of specialists, as you can see by looking at the many other byline articles in this edition of VARIETY. After some 16 years with the "Original Amateur Hour" I find myself considered somewhat of a specialist in amateur talent. The "Original Amateur Hour" has made a career of helping people. Most shows pick talent more or less proven. We take green performers, many who have never faced an audience or even an audition staff before, and give them an opportunity.

Ted Mack

My job as moderator, emcee, counselor, ringmaster, friend of the family, or whatever you want to call it has presented me with a different slant on American audiences than that experienced by most show folk. I have found that the vast audiences of a radio and television program such as "Original Amateur Hour" find genuine satisfaction and pleasure in knowing that some ambitious or handicapped person with talent has been offered an opportunity to use that talent.

Listeners and viewers demonstrate this kindly attitude in dozens of ways, in addition to sending in their votes for the entertainer they consider did the best job. Their mail, addressed sometimes to me and sometimes to Old Gold, our sponsor, is of the "God bless you" type. A typical letter starts out with "My father was sick, but when he heard the singer on your show and how she had fought so long for an opportunity, he realized he had to fight, too."

Some kid will comment into the mike that he is using a borrowed violin to practice music because he can't afford one of his own. He'll have 10 offers of violins from the listening or viewing audience, some coming in even before the show is over. That to me is a genuine thrill. It is probably the deepest satisfaction that any one in show business can get, because it not only means approval of his efforts in an entertainment sense, but also that he has had a share in helping people.

There is also another satisfaction which might be compared to that of a horse trainer who develops a winning horse. In selecting amateur talent and helping to develop it, we are like that trainer. Picking an untried youngster at an audition and then having the public confirm our choice by voting him winner will set me on top of the world for a week. And I'm glad to say that happens frequently in our work.

We follow many of our discoveries through the years. That isn't difficult because they are almost invariably grateful and frequently consult us about their problems and advise us on their progress. Biggest payoff is to have these people call us up and ask if we need their help for a special show, such as our two Madison Square Garden shows for the New York Foundling Hospital.

$500,000 for Charities

A lot of people have asked me how many benefits "Original Amateur Hour" has played. I never kept track. I believe it must be several hundred during the 16-year history of the program. In addition, touring units have also done more than their share of benefits. Nor have I kept track of the amount thus earned for various charities, except that I roughly estimate it to be near $500,000.

As a result of our many benefits and "Original Amateur Hour" Salute to an Honor City each week in the year, the program has been sent thousands of gifts. Those that warrant, like a carload of Colgate soap or a young pedigreed Brahma bull, we turn over to charity. More intimate mementoes, of historic, artistic, literary and industrial nature, we retain in our museum room. We plan to put them eventually into a traveling display—like an art exhibit—which we think will have a more neighborly and friendly impact than any similar project ever attempted.

The carload of soap referred to above was given us when we saluted Jersey City last January. We turned it over to Mayor John Kenny who had it distributed to hospitals and orphanages in his city. The Brahma bull came from the Brahma Bull Breeders Association in connection with our Houston benefit for the Variety Club's charity. It was estimated that the young bull was worth $1,000 at the time. But we were told that the Variety Club, in an auction shortly after our visit in Houston, realized in excess of $3,000 for the animal.

A Chevrolet station wagon was presented to us in Detroit last April when we originated the program there for the benefit of Boysville. We turned it over to the Boysville authorities for use at that fine institution. Two carloads of Campbell's pork and beans from the Campbell Soup Co. when we recently saluted Camden, N. J., was given to Mayor George Bruner for distribution to hospitals and various public welfare organizations.

A truckload of furniture from Grand Rapids manufacturers, following our program salute, was given to old people's homes. Santa Claus, Ind., gave us a carload of toys and these were distributed to needy children by the Children's Aid Society of New York.

World's Biggest Raisin Pie

One of the gifts of "material value" was the world's biggest raisin pie from the people of Fresno, Calif. It was four feet across, five inches deep and weighed nearly 100 pounds. We had a lot of fun watching a troop of Harlem Boy Scouts dispose of this dainty morsel. Another odd gift was a huge ceremonial mask from the Onondaga Indian Reservation near Syracuse. Ohio State University sent us a buckeye tree and Salt Lake City a model of a human hand made of salt from Great Salt Lake. There is a vast assortment of mementoes from Honor Cities including hundreds of statuettes, badges, trophies, beautifully engraved plaques, and hand-lettered scrolls.

One gift I have kept for myself is a toy-sized covered wagon built for me by kids in the Los Angeles Boys Club. It came after the "Amateur Hour" had done a benefit for the Variety Club there last year. The effort and thoughtfulness the youngsters put into designing that little wagon symbolized for me the appreciation of many people for what our program tries to do.

I feel lucky that my particular job has in it the elements that seem to do people good. Ever since I played my first benefit, a Policemen's Ball, when I was an ambitious young clarinet player, I have found genuine happiness in being a part of such shows. I believe I have the best job in the world.

Little Spots Grow Big

Indications are that 1951 will go down in the records as the year when national spot business topped the billings of the four major networks.

In 1950 the major webs, with approximately $182,000,000 in the till, just managed to nose out national spots by about $4,000,000. However, in the wake of the '51 decline in network sales and in the face of a continued upbeat in spot sales, it's figured a cinch that national spots will come way out on top when the final tallies are in.

Hold That Benefit

Continued from page 48

ahead: sometimes an actor just can't fulfill his promise to appear at your affair and he doesn't feel so guilty about it if he can give you two or three weeks' warning.

(2). Approach performers by mail or through their publicity representatives; don't button-hole them in restaurants. In your first letter explain the purpose of the dinner or dance or show that you're holding and give a general outline of the way in which the performer can help your cause by making an appearance.

(3). If he accepts your invitation then send another letter giving him exact details that you feel will be important to him. These are: Time, place, address, size of audience, type of affair (basketball rally? funeral? church social? vaudeville show?), type of attire suitable and performer's position on the program. This last point is tremendously important. When an actor is told to arrive promptly at 8 o'clock because "that's the time the show starts" and then doesn't go on till about 11:45 he's rarely in a happy frame of mind by the time he goes out on the stage.

Tell your guest what time the entertainment will get under way, and then give him a separate time by which he must be on hand. He may surprise you and spend the whole evening with your group, but if he's busy he can take advantage of those extra hours.

(4). Be certain you have a microphone and public address system that is functioning properly, if you feel amplifying equipment is necessary, and don't stage a show in an auditorium with poor acoustics. Not long ago a dozen performers and I wasted an entire evening trying to entertain several thousand people in a New Jersey armory. Reason: they couldn't understand a solitary word that was said because each sound-wave boomed and rattled around inside the giant cavern like a peanut in a box-car.

(5). Whenever possible try not to combine a floor-show with a dance. Dance crowds are usually noisy and hard to handle, seating arrangements are awkward, and and dance-hall acoustics are more often than not atrocious.

(6). When lining up talent try for a balanced program. I emceed a show once at an army camp and finally ran out of ways to introduce vocalists. I think the program chairman had invited one comic and eight singers. The last few kids met with a cold response, to put it mildly.

(7). By all means have a frank discussion with your talent about encores. If Cantor is on, so all right, the audience can stand five or six encores; but if that up-and-coming singer Joe Nobody is at the mike, get it over with and let it go at that. The problem is simply one of time. The best audience in the world will cool off if a show drags on and on, no matter how great the talent is. Performers won't be offended if you tell them that the show is a little long and the janitor has to come in at 12 o'clock. Of course, there's another solution to this thing: Don't overload the show with acts.

(8). If your group was rowdy at last year's event, send around a mimeo'd letter or have a chat with the members before the show, telling them that the performers are working free and the most they expect is a reasonably sober, attentive audience. It may surprise you to know, by the way, that the rudest audiences are often made up of "upper-income" people. The most ungentlemanly crowd I ever addressed was composed of a group of radio and advertising agency executives. Talked back to the comics and got fresh with the girl singers yet!

I actually have lots more to say on this subject, but I have to cover the typewriter now and hurry off. Got a benefit tonight!

TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 48)

SATURDAY

	ABC	CBS	DuMont	NBC
5 P.M.	OPEN	OPEN	OPEN	OPEN
15				
30	Stud's Place (Co-op)			
45				
6:00	Space Patrol (Ralston)	OPEN	OPEN	OPEN
15				
30	Better Home Show (Anthracite)	Kid Gloves (Sustaining)		
45				
7:00	OPEN	Sammy Kaye (Listerine)	OPEN	Victor Borge Show (Kellogg)
15				
30	Stu Erwin Show (General Mills)	Beat the Clock (Sylvania)		One Man's Family (Manhattan Soap)
45				
8:00	Paul Whiteman TV Teen Club (Nash-Kelvinator)	Ken Murray (Anheuser-Busch)	Feature Theatre (Sustaining)	All-Star Revue (Participating)
15				
30				
45				
9:00	OPEN	Faye Emerson (Pepsi-Cola)	OPEN	Your Show of Shows (Participating)
15				
30		Show Goes On (Amer. Safety Razor)	Wrestling (Co-op)	
45				
10:00	OPEN	Songs for Sale (Arrid)		
15		(Sustaining)		
30				Your Hit Parade (Amer. Tobacco)
45		(Sterling Drugs)		
11:00	Word of Life (Paid Religious)	OPEN		OPEN
15				
30	OPEN			
45				

What Is Producer?

Continued from page 48

realm the networks are understandably reluctant to guarantee production costs to the advertiser, while the latter cannot be expected to purchase anything without knowing exactly what it is going to cost him per season. Thus if the package producer is to sell his program he must do one of two things: (1) make a deal so that the program will be a network package with the network supplying all program facilities, sets and props as well as time; or (2) place himself in the precarious position of guaranteeing to deliver a complete TV package to the advertiser at a guaranteed cost. In the first instance he is giving up his cherished independence, relinquishing his authority while still maintaining his responsibility. In the second he is hanging grimly onto his freedom at the risk of economic disaster. (There had better be no looking in this direction for a cue, for each decision of this nature will have to be made by the man who will do the ultimate winning or losing, as this writer has already done on numerous occasions, some of them happy.)

In any event, regardless of the choices he eventually makes, the package producer must prepare himself to assume burdens of overhead undreamed of in the dear, departed days of "Lum and Abner," and "Mayor of the Town." This writer's organization, which formerly conducted a business involving nine AM packages, in addition to representing a sizable number of writers, directors and actors, operated comfortably with a staff of six persons quartered in eight offices. Currently, with three TV packages added to the AM properties, the staff has been trebled and the space more than doubled, there being 18 employees working in 14 offices. Significantly, the profit on the trio of TV shows represents only 22% of gross income.

If you are still with me you will recall that I described the road ahead as bumpy. It is all of that, so hold onto your hats and discard all illusions of overnight wealth. Any money that is going to be made around here will be directly traceable to hard work and an undiscourageable willingness to take the big chance.

GOOD OLD RADIO

Veteran Announcer Recalls Amusing Highlights In a Jampacked AM Career

By BEN GRAUER

What do you mean—good old radio?

Radio still has an exciting future. And, let's face it—oh, what a past!

I remember when I lined up with announcers, early in my career, to audition for a radio show sponsored by a bologna company. Each of us was given the same commercial to read. I was first and pronounced the product, "baloney."

Ben Grauer

"I should have told you to pronounce it bah-low-na," the program director whispered to me in horrified tones after the reading.

Naturally I was crestfallen at having missed my big opportunity. Particularly when the rest of the announcers read the script giving the product the corrected pronunciation.

When all the auditions were finished, the sponsor pointed to me.

"Baloney!" he beamed. "I'll take the man who says it like I make it."

Then there was the time I covered the Winter Olympics at Lake Placid in 1932 with George Hicks and Ed Thorgersen, both of whom knew as little about ski-jumping as I. Here's the way we handled the assignment. Thorgersen was stationed at the top of the jump, and for each jumper, said the same, "It's very exciting, folks! He's crouching for the takeoff. It's very exciting! Here he goes!!!"

Hicks was stationed at the landing spot, and reported, "It's very exciting folks! Here he comes!! He's just landed!!!"

I was placed half-way down the jump and, as each jumper whizzed by me, I had time for nothing but "oooooooooooh!!!"

Another radio special events assignment I'll never forget took place at the Newport Yacht Races in 1934. The ship carrying the NBC crew was heaving and tossing heavily. Two engineers passed out cold, leaving one man at the controls. Turning green myself, I headed for the rails, when a voice from another ship came through, "We now switch you to Ben Grauer."

By closing my eyes and holding my breath, I was able to talk for a while. After finishing, I made it to the rail just in time—with radio precision timing.

Almost a 'Bier Parade'

Back in 1933 I did the Jimmy Walker "Beer Parade" from a blimp over Fifth avenue. I shifted my footing for a better view at one spot, while saying, "As the first step towards rehabilitating the nation's unemployed . . ."

I suddenly stopped short. That "first step" was a very important one, indeed. The trap door of the blimp was wide open.

I remember when I was on the guest end of a radio interview and almost created an interpational incident. It was on a program short-waved to South America. Since the announcer knew I had made a number of trips to South and Central America, he asked me a question in Spanish about my recent trip. My Spanish was somewhat rusty and I began to stammer an apology on my lack of fluency in that tongue. "Estoy embarazada . . ." I started and was immediately and inexplicably railroaded off the air by the sudden frenzied chatter of my interviewer. It wasn't until the show was off the air that I discovered why. Instead of saying (as I had certainly intended to), "I am embarrassed . . ." it seems that I had confided to the listening audience that I was pregnant!

I once had a radio problem with the French, too. It was in 1935, when NBC dispatched a crew by cutter to cover the maiden voyage of the Normandie. The visiting French luminaries spoke on the network—in French, which had no significance to me until I suddenly heard an announcer say, "Mr. Ben Grauer will now translate."

My knowledge of French in those days was extremely sketchy. Moreover, the Gallic tongues had poured such an effusion of verbiage that it had been impossible for me to understand a single word!

But since a "translation" was obviously called for, I grasped at straws and ad libbed . . . "and we hope this magnificent ship will serve to cement relations between our two great countries. It is a great pleasure to visit the United States . . ." I "translated" in this vein for several minutes and finished in a cold sweat.

When the broadcast was over, I sat miserably by myself waiting for

(Continued on page 96)

JACKSON BECK
Actor-Announcer-Narrator
PLaza 7-0700 And Television, Too!

KEN ROBERTS
RADIO AND TV
MCA ARTISTS
PHILIP MORRIS—BULOVA
P & G—PILLSBURY
KEN ROBERTS SHOW-WMGM
SUsquehanna 7-5400

Who Says You Have to Buy A Football Team?

By TED COLLINS

Volumes have been written advising the newcomer to Broadway—the stage, radio, or TV hopeful—how to go about getting a job. But, so far as I know, no one has thought to offer any advice on what to do after you've gotten the job. That can be very important, because many a promising young actor, singer or writer has blighted his career at the start by taking the wrong attitude and doing all the wrong things. After all, landing that first job depends largely on luck—let's face it. It's the way you handle that job, and yourself, that determines your career from then on.

Ted Collins

If you muff the chance, you might just as well go back home and take that job in the bank, because you're dead as far as Broadway is concerned. And while I'm on the subject: don't be afraid to go home if you don't make the grade in New York. It's no disgrace, and in a couple of weeks everyone's going to have forgotten you ever went away. Too many youngsters feel that because they left home with such high hopes, they can't go back without that first million in the savings account. The folks at home will always be glad to see you, and, even if you didn't make good, you'll have a lot to talk about.

But suppose you do land that first job—then what? My advice is to keep your mouth closed and your eyes open. You may not have talked yourself into the job, but you can certainly talk yourself out of it—and out of subsequent jobs. I saw that happen just the other day at a rehearsal of the "Kate Smith Hour." A young musician had an appointment with one of our guest orchestra leaders. The band leader wasn't in the theatre when the kid arrived and within five minutes, with "smart" answers and flip cracks, the kid was heartily disliked by everyone in the place. That sort of thing gets around in a business like ours. Having assurance, confidence, and charm will help you in your business, sure; but over-working them can be worse than not working them at all. The old adage that "children should be seen, but not heard" can apply to a young hopeful on his first job. Keep it in mind. Be friendly and responsive . . . don't be a dope . . . but don't try to show the people you work with, and for, how wonderfully smart you are.

Then there's the matter of temperament. All too often performers—old as well as new—confuse

(Continued on page 90)

You Gotta Give 'Em Delicacies Along with Meat & Potatoes

By MAX LIEBMAN

You can't make a habit of anxiety. That truth was borne in upon me strongly by a piece I read on "Amos 'n' Andy" a long time ago. After their 50th broadcast they fell into a panic over where to find a 51st. And 2,733 broadcasts later they found themselves in the same state of alarm over how to make their 2,784th show amusing. Thus warned, I escaped the hobgoblin of fear when "Your Show Of Shows" had its 50th performance. Another reason I did was because the hobgoblin got me after the first.

Max Liebman

Now, in the comfort of retrospect, with 52 editions of "Your Show of Shows" bound into my personal history, I know why my panic came early. It derived from a sudden sense of obligation. I had pledged myself to a quality, promised the public this was a sample of what to expect from me. All at once that seemed the rashest of all promises.

Fright is a concomitant of success. Not to be coy about it, our first show went very well. It was pleasant to hear it praised. But all the early praise was laced with an admonition, "All right, Liebman, let's see you do it again." I couldn't resent that unexpressed taunt. I was prodding myself with it.

While never enjoyable, fright is useful. You respect it, and because you do, you arm yourself against it by recruiting to your need the best creative talents you can find: writers, comedians, dance directors, scenic designers, arrangers. In the truly creative there is always a compulsion to do better than the previous best, and with that force going for you, you won't have too many scared days.

The acceptance of a new show by the public is its first victory and its first brush with danger. "Your Show of Shows" finds its format in a fusion of its departments, singing, dancing and comedy. That format had the good luck to get over on first try. Certain elements of identification have established a rapport with a mass audience. Now the audience has us right where they want us. We have an obligation to deserve their approval. To survive, we must hold it.

Knowing that, we can wait 44 more shows to have a tantrum?

So then, your ears ringing with challenges (your own included) you spit on your hands and go to work on the next show, determined to show "them" you can do it again, only better. You want above all things to show "them" their standard isn't high enough. You'll never know a better exultation than giving an audience more than it hoped for. ("Them," ambushed gremlins during the preparations, turn into lovely people as members of the Saturday night audience.)

Always That Extra Effort

With the satisfaction of accomplishment, you soon stop competing with "them" and regard them as friends. But you're still making that extra effort, no longer to serve pride but necessity. For your audience has become more exacting. During the 52-week life of "Your Show Of Shows" we have repeatedly been made aware of this growing keenness. Audiences now demand a few delicacies with the show's meat and potatoes. We do our best to provide them. Satisfied that we have its confidence, we are bolder, daring variations of basic themes, introducing subtleties, gambling with new forms. Most of our experiments have found the audiences downright collaborative.

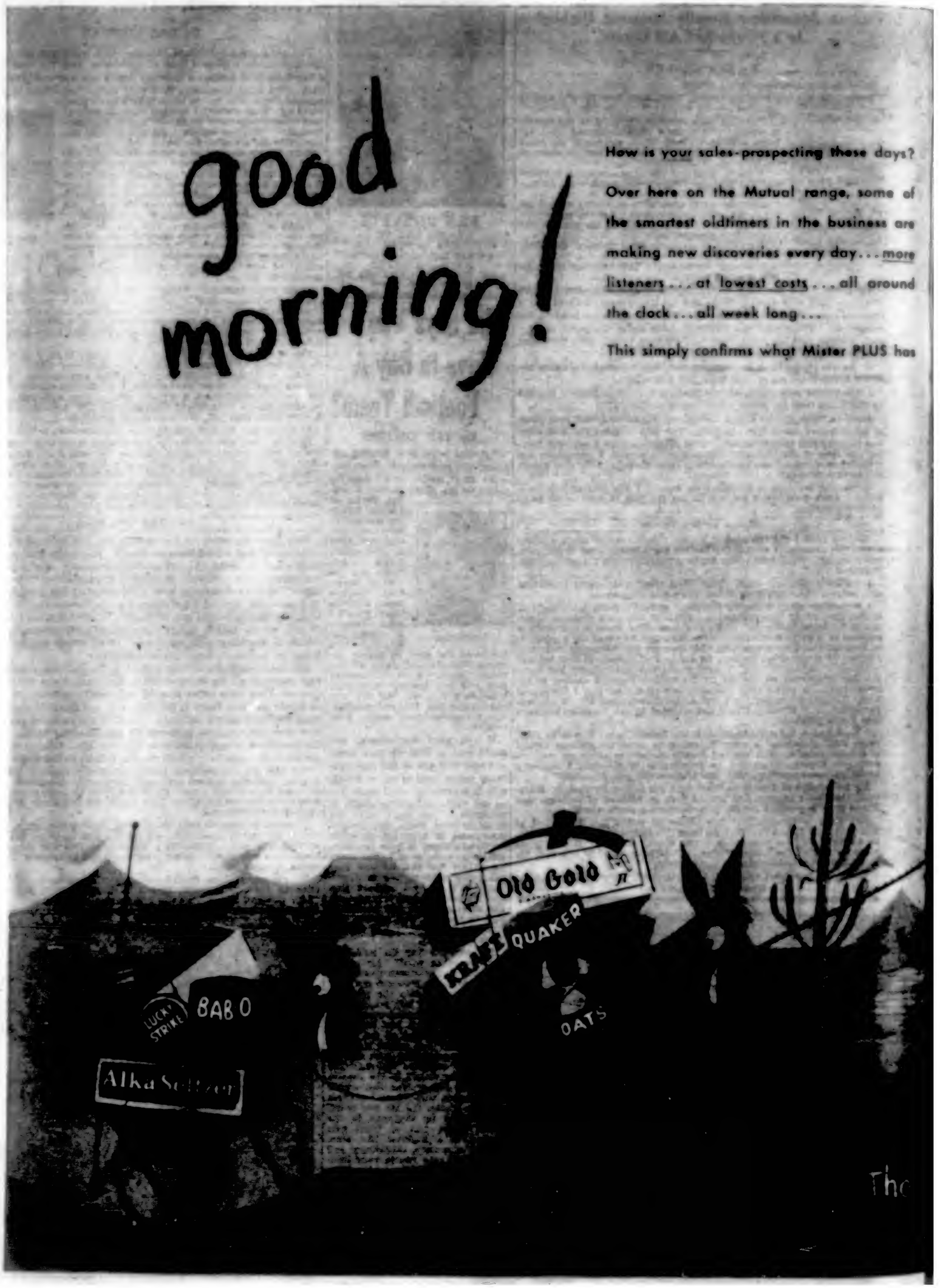
This metamorphosis is most evident in the audience response to the new meanings on the husband-and-wife quarrels which Sid Caesar and Imogene Coca offer as an item of each week's comedy. They began as simple quarrels, funny in the manner of any domestic clash is funny. They were self-sprung incidents. Presently the audience accepted, and now demands, quarrels produced by psychological factors, each one illuminating a special problem in domestic life. Offered with deeper meanings, the skits have grown steadily funnier to the audiences.

Not long ago our audience indicated a desire, speedily gratified, for dancing that went beyond grace and movement. Meeting this demand gave our show a new vigor. We have striven to make our dance numbers more interesting, given them motivated impetuses which confer conflict and excitement.

It would be easy to take alarm from these mounting audience demands, but one is consoled by the thought that no fright can be as bad as that first one. Moreover, I am content that the creative forces around not only don't fear a cry for more and better, but strain themselves listening for it.

We can expect many fretful days, full of nerve-strain and sweat, but after all the first principle of life is struggle. With those of us of "Your Show of Shows," it's the first principle every week.

Exclusive Artist
CAPITOL RECORDS
MELVIN BLANC ——— MELVIN ? ? ?

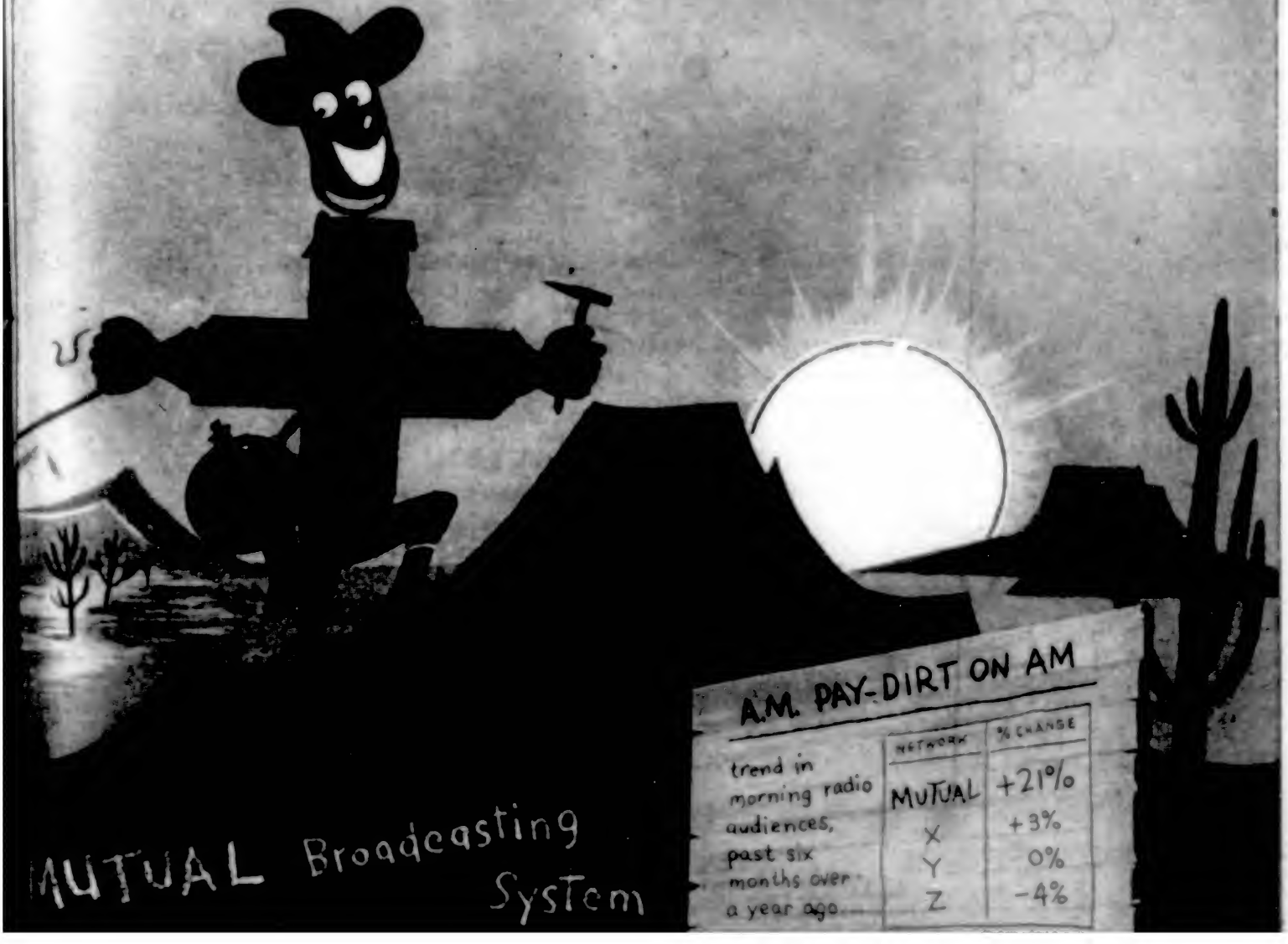

good morning!
How is your sales-prospecting these days?
Over here on the Mutual range, some of the smartest oldtimers in the business are making new discoveries every day... more listeners... at lowest costs... all around the clock... all week long...
This simply confirms what Mister PLUS has
Old Gold
QUAKER
OATS
LUCKY STRIKE
BAB O
Alka Seltzer
The

been saying right along: network radio (on Mutual, the one network concentrating 100% on radio) is second to none as an efficient, low-cost tool for mass sales.

And now Mutual morning time, one of the richest customer-deposits of all, is cinching the proof of these values, as sure as sunrise.

Alka-Seltzer, Bab-O, Kraft, Lucky Strike, Old Gold, Quaker Oats . . . this is the company of advertisers whose programs are now reaching bigger audiences than ever—in the forenoon on the PLUS Network.

The signpost below can point an immediate route to better sales prospects for you!



from:

A LADY WITH A "PAST"

If you've ever been in Cincinnati, or if your client has a single dealer there —then you know all about this lady's past. And you know, too, why she is going National on NBC television this Fall . . . for RUTH LYONS' program, "Fifty Club," has been making history in that mature television market for two years running:

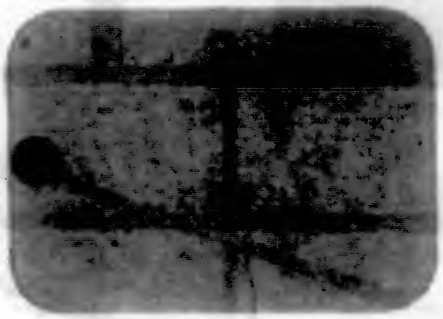
Cincinnati sets-in-use during Ruth Lyons (12 to 1 P. M., Monday through Friday) are the highest among all reported U. S. TV cities—

TV tune-ins jump nearly 100% when Ruth Lyons goes on the air at noon:*

BEFORE NOON	10.6
RUTH LYONS (12 TO 1 P. M.)	20.3
AFTER ONE P.M.	12.3

to:

an advertiser with a future-in NBC daytime TV



SHARE OF AUDIENCE—48.2% AVERAGE* This means *twice* as many viewers as the combined audience of the two competing programs!

RATING—13.9 AVERAGE* In the six month period — October 1950 to March 1951 — Ruth Lyons' rating has *never varied more than 1.5 points from this average!*

Small wonder that Ruth Lyons' "Fifty Club" put a gleam in the eye of NBC's programming department — *and that now she is slated to help spark NBC's hard-selling daytime block during the 12 to 1 PM period. (First show set for October 1st.)*

The advertiser with *half* an eye for his sales future will see it clearly written in the record of Ruth Lyons' Cincinnati success.

Better call us today for all the facts in the case — its low-cost features will put a gleam in *your* eye!

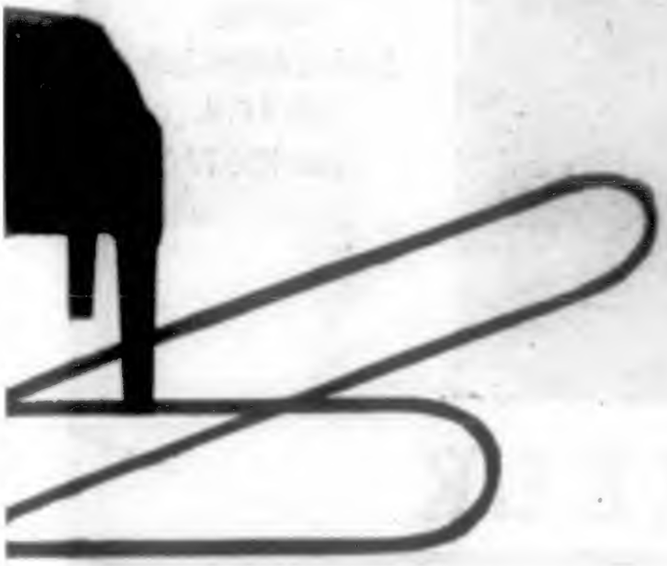
NBC TELEVISION

THE NETWORK WHERE SUCCESS IS A HABIT

A Service of Radio Corporation of America

*October 1950 through March 1951.

It takes
people
to
sell
people!



The human touch really makes television pay off. The commercials on "Westinghouse Studio One," as presented by Betty Furness, are one good example of personal selling developed by McCann-Erickson—an intimate, friendly technique, with the right personality given the right direction.

Effective television requires more than good programs. It requires good commercials... the right technique for the right product... whether it is a 20-second "animation," a memorable singing commercial or the most persuasive of personal salesmanship.

McCann-Erickson, Inc.

Advertising

New York • Boston • Cleveland
Detroit • Chicago • San Francisco
Los Angeles • Hollywood • Portland
and offices throughout the world

McCANN-ERICKSON RADIO-TV CLIENTS—1951

NETWORK TELEVISION

American Safety Razor Corp.
California Walnut Growers Assoc.
Chesebrough Mfg. Co.
Congoleum-Nairn Inc.
The Gruen Watch Co.
Junket Brand Foods
Lehn & Fink Products Corp.
National Biscuit Co.
The Pharmo-Craft Corp.
The S. O. S. Co.
Standard Oil Co. (Indiana)
Wamsutta Mills
Westinghouse Electric Corp.

NETWORK RADIO

American Safety Razor Corp.
California Spray-Chemical Corp.
Chesebrough Mfg. Co.
Lucky Lager Brewing Co.
National Biscuit Co.
The Ohio Bell Telephone Co.
Pacific Coast Borax Co.
The Standard Oil Co. (Ohio)
The S. O. S. Co.
Swift & Co.

SPOT TELEVISION

Altes Brewing Co.
American Trust Co.
Bell Brand Foods, Ltd.
California Packing Corp.
Chrysler Sales Division
Clark Bros. Chewing Gum Co.
Cowles Magazines, Inc.
Esso Standard Oil Co.
Frank Fehr Brewing Co.
Hood Rubber Co.
Leby Brewing Co.
Lucky Lager Brewing Co.
Manufacturers Trust Co.
Milk Foundation, Inc.
National Biscuit Co.
National City Bank of Cleveland
The Ohio Bell Telephone Co.
Pacific Coast Borax Co.
Richman Brothers Co.
Sail-Off Co.
The S. O. S. Co.
Southern California & Southern Counties Gas Co.
Standard Oil Co. (Indiana)
The Standard Oil Co. (Ohio)
Swift & Co.
Thayer, Inc.
Vim Electric Co., Inc.

SPOT RADIO

Altes Brewing Co.
American Mutual Liability Insurance Co.
American Safety Razor Corp.
American Trust Co.
The Barrett Division
Broadway Department Stores, Inc.
California Packing Corp.
California Spray-Chemical Corp.
California Wine Assoc.
Chrysler Sales Division
Columbia Records, Inc.
Cowles Magazines, Inc.
The Crowell-Collier Publishing Co.
Frank Fehr Brewing Co.
W. P. Fuller & Co.
Hood Rubber Co.
Lee Pharmacal Co.
Leby Brewing Co.
Lucky Lager Brewing Co.
Milk Foundation, Inc.
National Biscuit Co.
Pacific Power & Light Co.
Portland Gas & Coke Co.
Richman Brothers Co.
The S. O. S. Co.
The Sail-Off Mfg. Co.
Southern California & Southern Counties Gas Co.
Standard Oil Co. (Indiana)
The Standard Oil Co. (Ohio)
Swift & Co.
Trans-Canada Air Lines

Thanks to Everyone
for the
Extended Engagement
(12 Years)
as "HOMER"
of
'THE ALDRICH FAMILY'

Sponsored Again by
GENERAL FOODS
CORP.,
I Will Appear as
'YOUNG MR. BUTTON'
Starting
Sunday, August 26th
7:30-8 P.M.
Over NBC-TV

JACKIE KELK

BOB DIXON

WCBS-TV

MONDAY THRU FRIDAY

Sponsored by

COCA-COLA BOTTLING CO.
OF NEW YORK, INC.

Personal Mgt.: KAY ROBERTS

TONI ARDEN

FEATURED:

Guest on Top T.V.
and Radio Programs

Also in Leading Theatres
and Night Clubs
Throughout the Country

Exclusive
COLUMBIA RECORDING ARTISTE
Booked by: M.C.A.

JB

Every Sunday on CBS

with

MARY LIVINGSTONE
PHIL HARRIS
ROCHESTER
DENNIS DAY
DON WILSON
and THE SPORTSMEN QUARTET

Writers

SAM PERRIN
MILT JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

Producer

HILLIARD MARKS

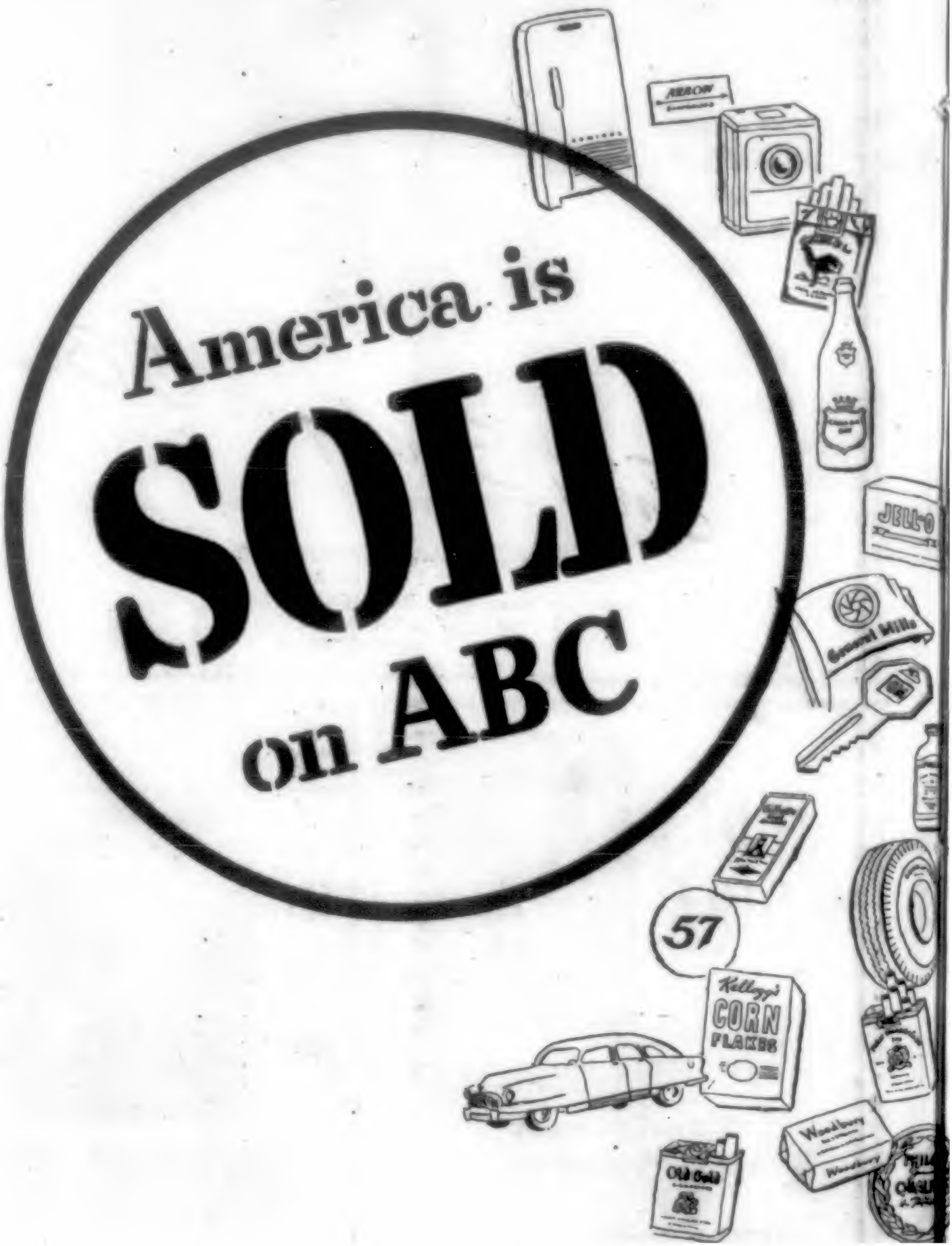
Agency

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Sponsor

LUCKY STRIKE CIGARETTES

Jack Benny


America is
SOLD
on ABC
ARROW
JELL-O
General Mills
57
Kellogg's
CORN
FLAKES
Woodbury
Old Gold

Admiral

Arrow

Bab-O & Glim

Bendix

Camels

Canada Dry

Champion Spark Plugs

Equitable Life

General Foods

General Mills

General Motors

Gillette

Goodyear

Green Giant

Heinz

Jergens-Woodbury

Kellogg

McKesson & Robbins

Nash-Kelvinator

Old Gold

Packard

Philco

Philip Morris

Procter & Gamble

Ralston Purina

Sterling Drug

C. A. Swanson

Swift

Texaco

Warner-Hudnut

A network is known by the company it keeps

On this page are some of the many advertisers who send their goods to market via ABC Radio and Television. They choose ABC because...

IN RADIO... ABC-Radio can reach over *one hundred million* people. But more important, ABC exerts more influence, more pressure than any other advertising medium in one out of every six homes in America.

IN TELEVISION... ABC-Television is the only network that owns and operates television stations in 5 of the nation's 7 top retail markets. Also, ABC has gigantic Television Centers in both New York and Hollywood; facilities that no other network can match.

ABC RADIO and TELEVISION

American Broadcasting Company

WILLIAM F. BROIDY PROD., INC.

MIKE STOKEY'S
"PANTOMIME QUIZ"
For LUX SOAP

"WILD BILL HICKOK"
Starring
GUY MADISON and ANDY DEVINE
For KELLOGG'S CORN POPS

IN PREPARATION

"HEAVEN TO BETSY"
Starring ZASU PITTS

"THE GREAT W. C. PENNYWORTH"
Starring WADE CROSBY

"DIARY OF FATE"

"CONSULTATION ROOM"

To Accommodate Their Expanding Activities in Television, the WILLIAM F. BROIDY PRODUCTIONS, INC., Have Taken Possession of THE SUNSET STUDIOS, at 5545 Sunset Blvd., Hollywood 28, Cal. Its Three Major Sound Stages and Other Film-Making Facilities Are Also Available to Producers of Outside Film Production.

SUNSET STUDIOS 5545 SUNSET BOULEVARD, HOLLYWOOD 28, CALIF. HE 6844

LAWRENCE AND LEE, INC.

RADIO:
The Railroad Hour
Hallmark Playhouse
Halls of Ivy
Favorite Story

TELEVISION: (In Preparation)
The Unexpected

PICTURES:
Samuel Goldwyn

THEATRE:
Inherit the Wind

ALAN YOUNG

TV FILM Commercials that SELL!
These are some of the television advertisers using NSS TV Film Commercials to sell America's fastest growing market!
An ever-increasing group of national advertisers, agencies and networks are benefitting by more than 30 years of NSS experience in film production...A vital factor in creating outstanding commercials, openings and titles for television!
... the kind of *Showmanship on film that* produces results! Special effects, animation, trick photography, original lettering, especially suited to the mood of *your* sales message ... are techniques applied by skilled NSS craftsmen ... who assure your product audience impact ... product identification and MORE SALES!
NATIONAL Screen SERVICE
1600 BROADWAY
NEW YORK 19, N.Y.
CIRCLE 6-5700

DOROTHY AND DICK

(SONGS, PATTER AND SNAPPY SAYINGS)

A FLASH ACT

JUST MENTION OUR NAMES IN SHEBOYGAN
ALWAYS GOOD FOR A LAUGH

HENRY "Hank" SYLVERN

MUSICAL DIRECTOR

★ "THIS IS SHOW BUSINESS"
★ "SAM LEVENSON SHOW"
★ "SUSPENSE"
★ WORLD CONCERT BAND
★ PUCK COMIC WEEKLY
★ "MARK TRAIL"

"Jingles for All Occasions"

PLaza 7-0700 SUsquehanna 7-5400

STEVE ALLEN

Monday thru Friday
12 to 1 P.M.
STEVE ALLEN TV SHOW
CBS

Saturdays
10 to 11 P.M.
"SONGS FOR SALE"
CBS TV AND Radio

Management
JAMES L. SAPHIER AGENCY, INC.

For more than a year...

EASTMAN 16mm. TELEVISION PROJECTOR, MODEL 250

Available upon request "Theater Quality 16mm. Projection." This 16-page book describes features of Eastman Projector, gives much valuable projection information. Write for your copy today.

Motion Picture Film Department
Eastman Kodak Company,
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Record every program on film...
EASTMAN TELEVISION RECORDING CAMERA

DOROTHY AND DICK

(SONGS, PATTER AND SNAPPY SAYINGS)

A FLASH ACT

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ALWAYS GOOD FOR A LAUGH

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6706 Santa Monica Blvd.
Hollywood 38, California

Record every program on film...
EASTMAN TELEVISION RECORDING CAMERA

FRANK WISBAR

PRODUCER-DIRECTOR

OF

FIRESIDE THEATER

Third year's production in progress
at Eagle-Lion Studios — Hollywood

FRANK WISBAR PRODUCTIONS, INC.
7324 Santa Monica Boulevard
Hollywood 46, California

Telefilm's

"Roving Cameras"

(65 Complete Episodes)

Open Ends and Center
For 10-Min. Time Segment

An outstanding 8½ minute show available to Stations for sustaining or sponsored programming.

•

Complete Production Facilities
Available for 16mm Commercials—T.V.—
and Commercial Motion Pictures

•

Full Information on Request—Write or Wire:

TELEFILM

• INCORPORATED •

Since 1938

6039 Hollywood Blvd. Hollywood 28, California
Phone HO. 9-7205

TOP IN WEST COAST TV!

SPADE COOLEY

★ ★

Spade Cooley Show Tops TV Ratings Here

Spade Cooley's show tops the latest Tele-Que ratings for the second straight month, with 40.2.

Benny perched atop Hooper polls; Cooley high for Hooper TV Roundup in L. A.

Milton Berle trailed Cooley by 5% points in the L.A. Hooper Survey.

★ ★

And we're proud as punch that our one-hour show has been telecast *every single Saturday* (over KTLA-Paramount Television) for almost *three solid years!*

SANTA MONICA BALLROOM

Decca Records — Standard Transcriptions

THESE ARE THE CLIENTS

Served By Louis G. Cowan, Inc.

American Tobacco Company (Lucky Strike)	Batten, Barton, Durstine & Osborn	"Go Lucky" (TV)
General Electric	Young & Rubicam, Inc.	"The Bill Goodwin Show" (TV)
General Mills	Knox-Reeves Advertising, Inc.	"Mr. Mercury" (AM)
General Foods	Young and Rubicam, Inc.	"The Bert Parks Show" (TV)
Speidel	Sullivan, Stauffer, Colwell & Bayles	Paul Winchell-Jerry Mahoney (TV)
P. Lorillard & Company (Old Gold)	Lennen & Mitchell, Inc.	"Stop The Music" (TV & AM)
Admiral	Erwin Wasey & Company, Inc.	"Stop The Music" (TV)
Miles Laboratories (Alka Seltzer)	Wade Advertising Agency	Quiz Kids (AM & TV)
National Broadcasting Co.		"Fearless Fosdick" (TV)
Dumont Network		"Down You Go" (TV)
R&H Beer	Sullivan, Stauffer, Colwell & Bayles	"Battle of the Boroughs" (TV)
American Chicle Company	Dancer-Fitzgerald-Sample	"Stop The Music" (AM)

LOUIS G. COWAN, INC.

NEW YORK
575 Madison Ave.
New York 22, N. Y.
PLaza 9-3700

CHICAGO
8 S. Michigan Ave.
Chicago 3, Ill.
RAndolph 6-2022

MOLLY PICON

19th Year Broadcasting

for **GENERAL FOODS**

MAXWELL HOUSE COFFEE

POST TOASTIES

and **KRINKLES**

Direction: WILLIAM MORRIS AGENCY

RATINGS
KEEP ROLLING ALONG

FOR

The Adventures Of

ARCHIE ANDREWS

Whether You Like Nielsen Hooper, Pulse or Trendex

ARCHIE ANDREWS IS TOPS

Year In — Year Out

The hilarious escapades of Archie and his gang are so typical of teenagers everywhere that, come television, new stars, new fads or new programs, the Adventures of Archie go right along, entertaining a peak audience.

Listen in to NBC this Sunday at 6:30 P.M. (E.D.S.T.) and find out for yourself why this is Archie Andrews' 8th successful (and continuous) year on the networks.

If you have a product for family or teen-agers—The Adventures of Archie Andrews is today's best buy! Ask your nearest NBC Sales Office for details.

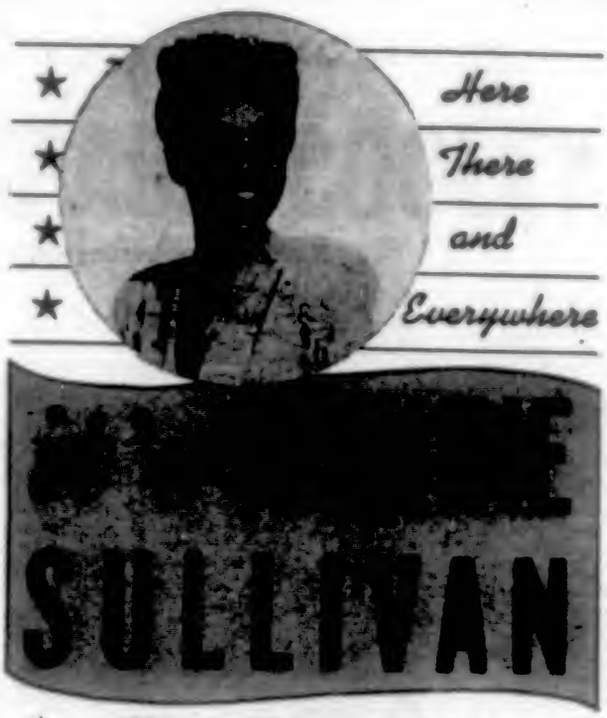
The Adventures of

ARCHIE ANDREWS

●

SUNDAY 6:30 P.M. (E.D.S.T.)

NBC RADIO NETWORK



★ *America's Foremost Stylist*

RADIO-T.V. — NITE CLUBS — VAUDEVILLE

THEATRES — PICTURES

APOLLO RECORDS

OPENING AUGUST 7TH, BON SOIR, NEW YORK

Direction: JOE MARSOLAIS, 1697 Broadway, New York

I am most grateful to all of you who have made my first year in Television such a joy.

COLGATE-PALMOLIVE-PEET CO.
NBC-TV
THE WILLIAM MORRIS AGENCY
MANNING OSTROFF
KINGMAN MOORE
AL GOODMAN
DICK BARSTOW

The RADIO and TV EDITORS
Throughout the Nation and,
of Course, THE PUBLIC

Returning September 9th

SAME NETWORK
SAME SPONSOR

"Another Season, Another Reason for Making Whoopee!"

Ernie Carter

★ BETTY GARDE

Radio – Stage – Television – Screen

JACK STERLING

"THE BIG TOP" CBS-TV

"THE JACK STERLING SHOW" WCBS

GOODSON-TODMAN
PRODUCTIONS

Creative Programming for Radio and Television

49 East 52nd Street
New York 22, N. Y.

MARK GOODSON **BILL TODMAN**

ON TELEVISION

FOR

LUCKY STRIKE

Sundays, CBS-TV, 7:30-8 P.M., E.D.T.

JAN MURRAY

Personal Management: JACK BERTELL 745 Fifth Avenue New York 22 N.Y.

ASSOCIATE: DON COPLIN PUBLICITY: DAVID O. ALBER ASSOCIATES AGENCY: MCA

AGAIN—During the 1951-52 Season

Metropolitan Opera Association

Plus

Radio and TV Guest Appearances

Soloist with AL GOODMAN and ORCHESTRA—NBC—Beginning July 14th

(Replacement for "Your Hit Parade")

FELIX KNIGHT

Personal Management: JACK BERTELL 745 Fifth Avenue New York 22, N.Y.

ASSOCIATE: DON COPLIN

Singing Star of the

PAUL WHITEMAN

GOODYEAR REVUE

ABC-TV NETWORK

Sunday Nights

7-7:30 P.M., E.D.T.

GUEST STAR: THE U. S. STEEL HOUR

Sunday, September 2nd

NBC NETWORK

RETURNING—For the Third Season

AS STAR OF THE

"AT HOME" SHOW

FOR C. H. MASLAND & SONS, INC.

Beginning August 30th

NEW NETWORK	NEW DAY	NEW TIME
ABC-TV	THURSDAYS	10:30 P.M., E.D.T.

EARL WRIGHTSON

VICTOR RECORDS

Personal Management: JACK BERTELL 745 Fifth Avenue New York 22, N. Y.

ASSOCIATE: DON COPLIN

PRESS: ART FRANKLIN ASSOC.

THE BARON (Munchausen)
Is Back on Radio

Starring in

"THE PET MILK SHOW"

NBC, Tuesdays, 9:30-10 P.M., E.D.T.

(Material by BILLY K. WELLS)

JACK PEARL

(Assisted by CLIFF "Sharlie" HALL)

Personal Management JACK BERTELL 745 Fifth Avenue New York 22, N.Y.

ASSOCIATE: DON COPLIN

Currently
Starring in
SUMMER
STOCK
MUSICAL
PRODUCTIONS

REGULAR GUEST APPEARANCES

Ed Sullivan, "Toast of the Town," CBS-TV
Paul Whiteman, "Goodyear Revue," ABC-TV
Milton Berle's "Texaco Star Theatre," NBC-TV
The Steve Allen Show, CBS-TV

JOAN HOLLOWAY

Personal Management JACK BERTELL 745 Fifth Avenue New York 22, N.Y.

Associate: DON COPLIN Bookings: JACK LENNY

Singing Stars of
Last Season's
"WINNER
TAKE ALL"
CBS-TV

Now Playing Personal Appearances

Mt. Royal Hotel (Montreal)
Thunderbird Hotel (Las Vegas) Return Engagement
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BETTY JANE WATSON and JERRY AUSTEN

Personal Management JACK BERTELL 745 Fifth Avenue New York 22, N.Y.

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"THE $64 QUESTION"

NBC NETWORK

Sunday Nights

10-10:30 P.M., E.D.T.

In Preparation—A New Television Idea

"TALENT OUT OF THIS WORLD"

PHIL BAKER

JACK BERTELL

ASSOCIATE: DON COPLIN

PRESS: DAVID O. ALBER ASSOC.

IN PREPARATION—

A BRAND NEW

RADIO AND TV IDEA

FOR

MARY SMALL

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ASSOCIATE: DON COPLIN

TELEVISION'S LEADING QUIZ SHOW

NBC, COAST-TO-COAST

BREAK THE BANK

BERT PARKS, M.C.
BUD COLLYER, HOST

IN ITS 6th YEAR

AN ED WOLF PRODUCTION for BRISTOL-MYERS

WOLF ASSOCIATES, INC.
420 Madison Avenue
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HARRY WISMER

American Broadcasting Company
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Fridays, 9:55 P.M.

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FAVORITE SEAFOOD SPOT
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GUY LOMBARDO

AND HIS ROYAL CANADIANS

RETURNING IN FALL TO

Hotel Roosevelt, New York

RADIO:

LUCKY STRIKE'S 'GUY LOMBARDO TIME,' CBS, SUNDAYS
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Exclusive Management
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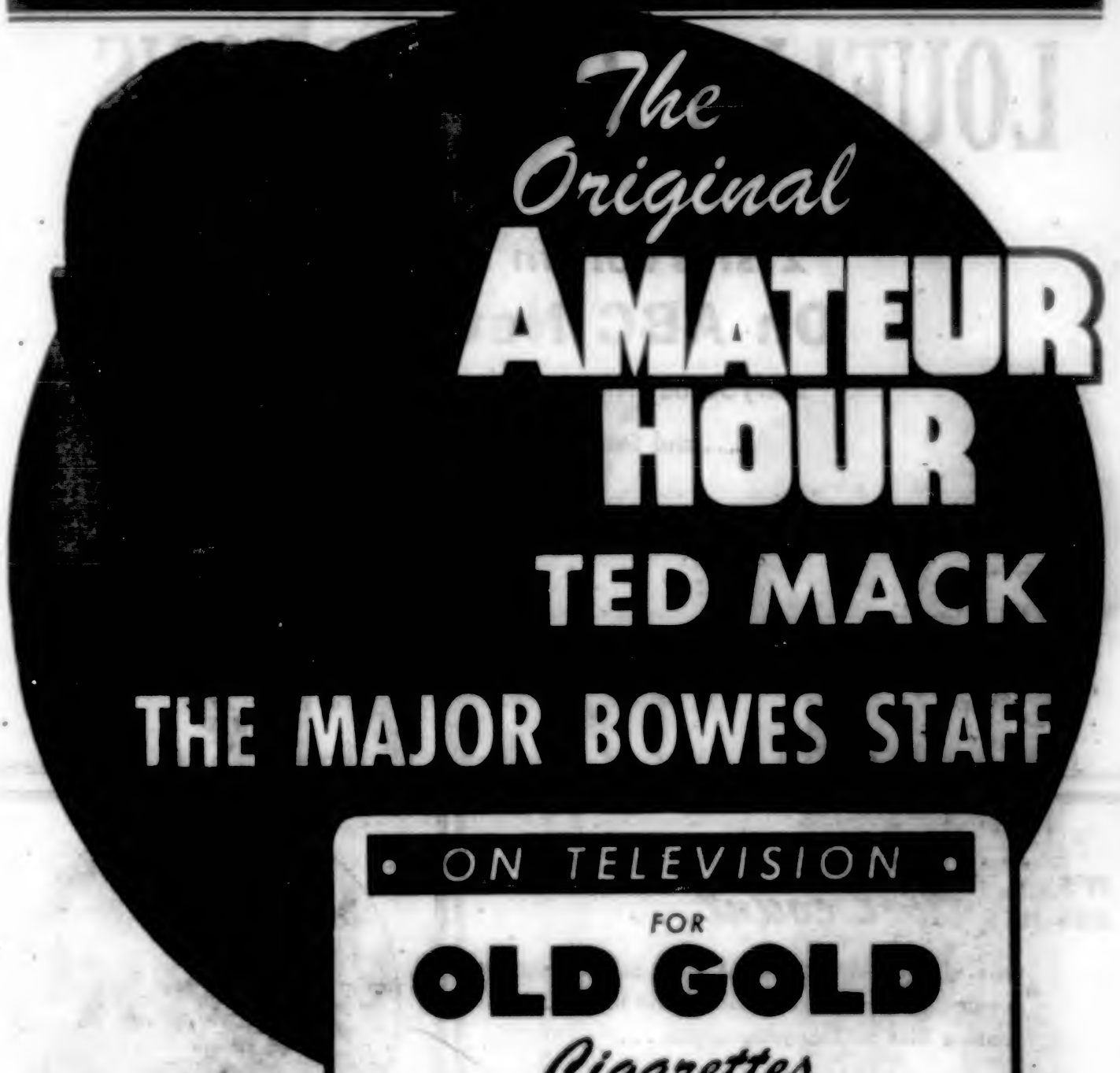


The Original

AMATEUR HOUR

TED MACK

THE MAJOR BOWES STAFF

• ON TELEVISION •

FOR

OLD GOLD

Cigarettes

TUESDAY 10-11 p. m. EDT

OVER NBC • TV

• ON RADIO •

FOR

OLD GOLD

Cigarettes

THURSDAY 9-9:45 p. m. EDT

OVER THE AMERICAN BROADCASTING COMPANY

LOUELLA O. PARSONS

21st Year in Radio
On ABC Network

Every Sunday Night, 52 Weeks A Year

...and Soon on Television

Sponsor
THE JERGENS COMPANY

Agency
ROBERT W. ORR & ASSOC., Inc.

IT'S RESULTS *that count...*

One of WGN-TV's newest local advertisers, a sporting goods firm, sponsors an 11:00 P.M. feature film on Thursday nights...

Results of the first program ...More than 600 balls and gloves sold in two hours the next day.

Results of the second program ...More than 2000 DOZEN golf balls sold the following day.

If it's results you want... **you need WGN-TV in Chicago**

(P. S. The company has signed for an additional film program)

WGN-TV
CHANNEL 9 · CHICAGO
The Chicago Tribune Television Station

Andy and Della
RUSSELL

Just Completed
26 WEEKS FOR SCHENLEY
ABC-TV

Guest Appearances on TV

MORTON DOWNEY	KAY KYSER
KEN MURRAY	MILTON BERLE
VICTOR BORGE	SHOWTIME, USA

and

4 Times on CAVALCADE OF STARS

New York Management	Direction	Hollywood Management
CHARLES WICK	MCA	BULLETS DURGOM

Mario Lanza SINGS!

over CBS every
SUNDAY NIGHT
For
COCA-COLA

Personal Management:
SAM WEILER
211 S. Beverly Dr.
Beverly Hills, Calif.

Management:
MCA

Press Relations:
JACK KELLER
211 S. Beverly Dr.
Beverly Hills, Calif.

NEW YORK CLOSEUP

JINX KEVIN TEX PADDY

Dear Ed Herlihy—Susan Shaw—Ed Reid—and Jimmy Jemail:—
Thank you for our first vacation in five years. We'll send you postcards from London—Paris—Yugoslavia—Rome—Capri—Monte Carlo—Tel Aviv—Madrid—Barcelona—San Sebastian and Lisbon—home on August First.

Love and Kisses,

Tex and Jinx

P.S.—We'll be doing a network show in October. We hope you take over for us on that one, too, next summer. This vacation racket is nice. We LIKE it!!

VINCE WILLIAMS

ANNOUNCER—M. C.

TWO GIRLS NAMED SMITH— ABC-TV
BaB-O and Glimm

THE PLAINCLOTHESMAN— Dumont
Edgeworth Tobacco

CAPTAIN VIDEO— Dumont
Post Toasties

RADIO

THE MUTUAL NEWSREEL
Blatz Beer

Personal Management: KAY ROBERTS

Mary Margaret McBride

ABC-COAST TO COAST

Exclusive Management:
ESTELLA
H.
KARN
49 West 45th Street
New York City

Our Sincere THANKS to:

The FORD DEALERS of AMERICA

— J. WALTER THOMPSON Agency
— NBC-TV Network
— All the Talent Agencies

Joseph Santley
Executive Producer

Victor McLeod
Producer

Catherine Littlefield
Stage Direction and Choreography

Gordon Auchincloss
Lewis Allan
Don Prindle
Writers

Charles Wick
Lawrence Evans
Talent Procurement

Grace Houston
Costume Design

John Lloyd
Scenery Design

Douglas Rodgers
Camera Director

W. P. Melton
Comptroller

Catharine Birmingham
Executive Secretary

and all the other wonderful people of our organization

THE CAST—

Dorothy Warenskjold
Frank Black
John Reed King
Billy Barty
Joseph Gaudio
Ford Festival Chorus
Ford Festival Dancers
Ford Festival Orchestra

GUEST ARTISTS—
"Alice in Wonderland"

Acromaniacs
Laurie Anders
Dave Ballard
Joan Bennett
Edgar Bergen
Al Bernie
Victor Borge
Brick Bros. & Gloria
David Brookman
Burton's Birds
Nat King Cole
Nadine Connor
Walt Disney
Loma Duke
Vincente Gomez
Cliff Hall
Daria Hood
The Jaywalkers
Mary Kaye Trio
Mary LaRoche
Ervin Laszlo
Alf Loyal's Dogs
Marvellos
Charlie McCarthy
Nanon Millis
Vaughn Monroe
Victor Moore
Jan Murray
Ken Murray
Jarmilla Novotna
Jack Pearl
James Pease
Peggy Pulliam
Guy Raymond
Daniel Serpe
Sharkey the Seal
Anne Shelton
Herb Shriner
Joe Silver
Lawrence Tibbett
George Trevillo
Vera Vague
Fran Warren
Bert Wheeler
Wiere Brothers
Chief Natai
Chief Taptuka
and our other Indian Friends

On the completion of our first TV cycle we're on our way and rolling through the summer and into 1952!

CURRENT RATINGS

Nielsen	21.8
Video Dex	20.0
A. R. B.	21.2

JAMES MELTON
and the
"FORD FESTIVAL"

THURSDAYS 9-10 P.M. EDST, NBC-TV

JAMES MELTON ENTERPRISES Inc.

300 Park Avenue, New York

OPERATION Sunburst

Television impressions as low as 64¢ per thousand!

Brochures explaining this unique operation have been mailed out. If you haven't received yours, write or call your nearest WLW sales office—

CINCINNATI	NEW YORK	CHICAGO	HOLLYWOOD
140 W. Ninth St.	630 Fifth Ave.	360 N. Michigan Ave.	6381 Hollywood Blvd.
Cincinnati 2, O.	New York 20, N. Y.	Chicago 1, Ill.	Hollywood 28, Calif.
Phone Cherry 1822	Phone Circle 6-1616	Phone STate 2-6693	Phone HOllywood 9-5408

SAN FRANCISCO	DAYTON	COLUMBUS
San Francisco 4, California	4595 Dixie Highway	3165 Olentangy R. Rd.
Phone Elbrook 2-8033	Dayton 9, Ohio	Columbus 2, Ohio
	Phone WAlnut 2101	Phone JEfferson 5441

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the liveliest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL, is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this $6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

Your Top TV Sales opportunity

WDEL·TV

Channel 7

Wilmington Del

NBC TV AFFILIATE

ROBERT MEEKER ASSOCIATES

DANNY THOMAS

Thanks to everyone
who buys our violets
Ed and Pegeen Fitzgerald

W. J. Z.

AL GOODMAN

and His Orchestra

•

RADIO-TELEVISION

•

Exclusive RCA VICTOR Recording Artist

Currently

AL GOODMAN'S SHOW

NBC Saturdays at Nine P.M.

Thanks to COLGATE - PALMOLIVE - PEET CO., EDDIE CANTOR, TONY MARTIN, ABBOTT and COSTELLO, FRED ALLEN, PHIL SILVERS, and MARTIN and LEWIS for a Wonderful T.V. Season

Management
WILLIAM MORRIS AGENCY

THE
ACES
(Jane and Goody)

ONE MAN'S FAMILY

Broadcast Over NBC Monday through Friday, 7:45 to 8 P.M., EDT, for MILES LABORATORIES

—

ONE MAN'S FAMILY

Televised Over NBC-TV Every Saturday Evening, 7:30 P.M., EDT, for SWEETHEART SOAP

—

I LOVE A MYSTERY

Broadcast Monday through Friday, 10:15 to 10:30 P.M., EDT, Over the MUTUAL NETWORK

—

THE WOMAN IN MY HOUSE

Broadcast Monday through Friday, NBC—4:45 to 5 P.M., EDT, for SWEETHEART SOAP

CARLTON E. MORSE
PRODUCTIONS
HOLLYWOOD • NEW YORK

NOW...THE ULTIMATE IN CUSTOM RECORDING!

CAPITOL RECORDS OFFERS
a complete
Studio and Recording Services Division

• Here, at last, are Custom Recording facilities unexcelled in technical excellence and personnel... complete in the finest and latest equipment... luxurious in spacious studios and lounges and, wonderfully convenient!

• Artists, Producers, Recording Companies, Advertising Agencies and Advertisers have long expressed a desire for custom recording comparable to the fidelity and quality associated with the *major recording studios*... Now, Capitol makes its outstanding facilities available to all who demand the ultimate in sound reproduction!

• Whether your requirement be for a speech or a symphony... an organ number or audition... audience facilities for a radio or television extravaganza, Capitol's studios promise you perfection in the end result... comfort and convenience in the process!

DESCRIPTIVE FOLDER
Write or phone for this illustrated brochure containing complete information on services and studio facilities.

STUDIO & RECORDING SERVICES DIVISION
Capitol Records, Inc.
5515 Melrose Ave., Hollywood 38, Calif. • HIllcrest 7114
studios in Hollywood • New York • Chicago • Nashville

NAME_____
COMPANY_____
ADDRESS_____

THERE IS NO SUBSTITUTE FOR THE GOOD MUSIC OF WQXR

The Radio Station of The New York Times
1560 on AM Dial—96.3 on FM Dial

229 West 43rd Street, New York 18, N. Y.
LAckawanna 4-1100
Represented by The Raymer Company

THANKS

To All Agents, Producers, Directors, Musicians, Vocalists, and to all our Friends for making it possible to celebrate our 3rd successful year in Hollywood.

Gratefully,
Al Berkman

CRestview 5-1612 918 N. La Cienega, L.A. 46

EARL SHELDON

CONDUCTOR-ARRANGER

MUZAK AND ASSOCIATED TRANSCRIPTIONS

Currently Scoring *Pet Milk Show* featuring *Jack Pearl and Mimi Benzell*

11 West 42nd Street, New York City LA 4-4567

HIGHER RATINGS!

WITH ZIV'S "BOSTON BLACKIE"

Radio's most exciting half-hour mystery-adventure show!

ZANESVILLE	HATTIESBURG	LOUISVILLE	SAN FRANCISCO
26.0	29.6	21.7	16.0

Radio's greatest point-per-dollar buy. Consistently . . . beats all competition on stations from coast to coast!

MORE RENEWALS!

WITH ZIV'S "CISCO KID"

The sensational half-hour low priced western that should be on your station!

NOW IN	NOW IN	NOW IN	NOW IN
6th YEAR FOR INTERSTATE BAKERIES!	3rd YEAR FOR KERN'S BAKERIES!	6th YEAR FOR KILPATRICK BAKERIES!	3rd YEAR FOR WILLIAMS BAKERIES!

Backed by a sensational promotion campaign — from buttons to guns — breaking traffic records!

EASIER SALES!

WITH ZIV'S "GUY LOMBARDO SHOW"

A star studded half-hour, chock full of musical showmanship!

NO. 1	NO. 1	NO. 1	NO. 1	NO. 1
INTRODUCED OF BOOK HITS!	ON THE AIR YEAR AFTER YEAR AFTER YEAR!	IN POPULARITY FOR TWENTY CONSECUTIVE YEARS!	"TOP PROGRAM" SAYS BILLBOARD MAGAZINE!	ON THE STAGE AND AT THE BOX OFFICE!

"The Sweetest Music This Side of Heaven" is the sweetest "buy" this side of heaven!

WRITE TODAY FOR ZIV-PLANNED SELLING AIDS, AUDITION DISCS, AND LOCAL RATES!

• OTHER FAMOUS ZIV QUALITY SHOWS •

- ★ MEET THE MENJOUS
- ★ CALLING ALL GIRLS
- ★ PHILO VANCE
- ★ PLEASURE PARADE
- ★ OLD CORRAL
- ★ MANHUNT
- ★ WAYNE KING SHOW
- ★ KORN KOBBLERS
- ★ LIGHTNING JIM
- ★ BARRY WOOD SHOW
- ★ DEAREST MOTHER
- ★ FORBIDDEN DIARY
- ★ FAVORITE STORY
- ★ ONE FOR THE BOOK (SAM BALTER)
- ★ EASY ACES
- ★ CAREER OF ALICE BLAIR
- ★ SONGS OF GOOD CHEER
- ★ SINCERELY, KENNY BAKER
- ★ SHOWTIME FROM HOLLYWOOD

JOAN EDWARDS

BERT LYTELL

FATHER BARBOUR
in Carlton Morse's Television Version
of "ONE MAN'S FAMILY"
Sponsored by SWEETHEART SOAP

GERTRUDE LAWRENCE

JACK MILLER

and His Orchestra

THE KATE SMITH HOUR
Wednesday Nights
NBC-TV

THE KATE SMITH HOUR
Monday thru Friday
NBC-TV

MARJORIE GATESON

Currently
MOTHER BARBOUR
"ONE MAN'S FAMILY," NBC-TV

Has Starred on:
PHILCO, CHEVROLET, SUSPENSE and CAMEO TV

JOHN GART

CONDUCTOR • COMPOSER

G.E. Guest House
WCBS-TV

Sundays—9-10 P.M. EDST

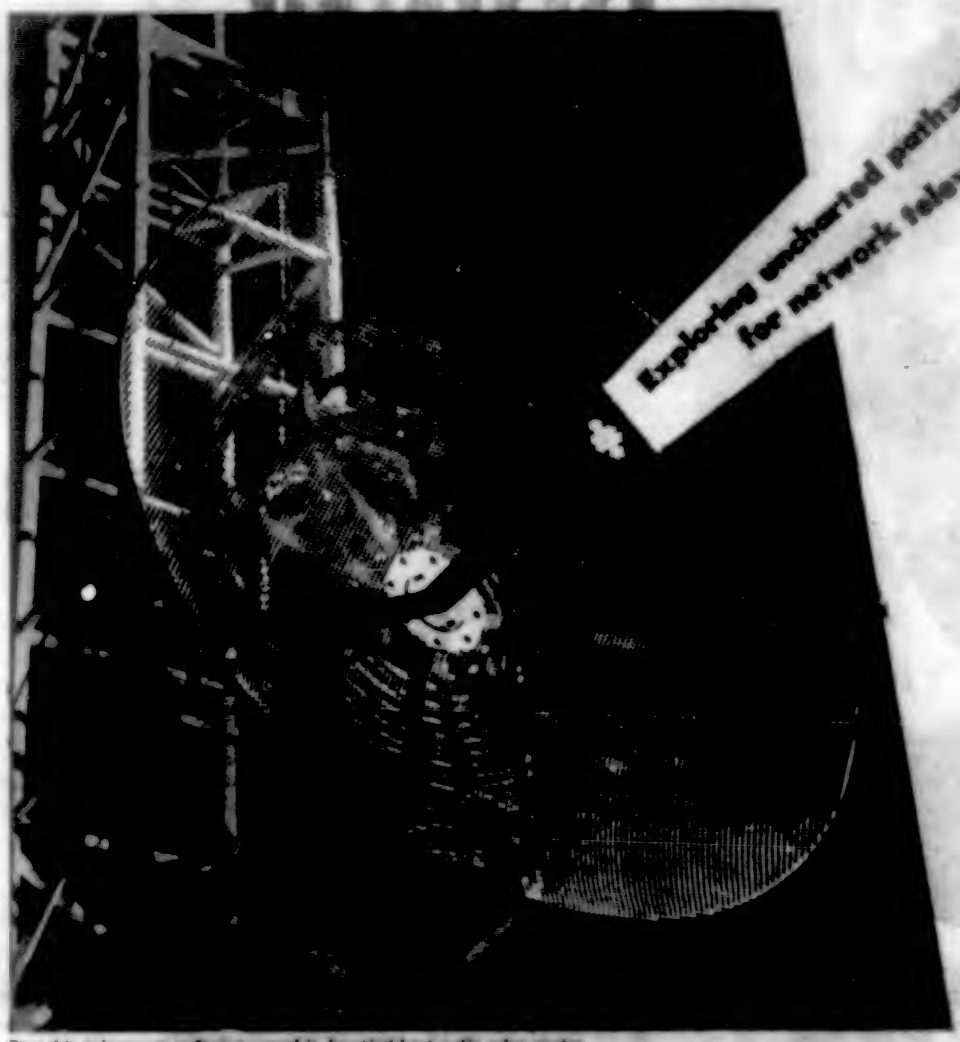
SERVICE
can save your SHOW

Allied's closer personal service, coast to coast, helps you get the most from time, talent and money spent on your transcriptions.

Invite an Allied representative to your office. Let him tell you why so many more producers always specify Allied for their complete record requirements.

ALLIED
RECORD MANUFACTURING CO.
17 Years of Record Service

HOLLYWOOD • 1041 N. LAS PALMAS • HOllywood 9-5107
NEW YORK • 619 W. 54th ST. • JUdson 2-3791



Portable microwave reflector—used in locating best radio relay routes

Network television rides microwaves in the Bell System's new radio relay systems and travels underground in coaxial cables. About half of the total television channel mileage is now provided by radio relay.

BEST ROUTES FOUND

But which are the best locations for the radio relay stations? No charts exist for microwave routes. So the engineers of the Bell System pioneer—pore over maps and aerial photographs to plot possible station locations.

Then scouting parties take over. They cross the country step by step testing the most likely routes. Like rays from gigantic searchlights, microwaves are shot from point to point to determine which of the proposed paths are most suitable.

200-FOOT STATIONS

Then the costly construction begins. Relay stations—some over 200 feet high—span forest, mountain and plain.

Facilities valued at $73,000,000 are now used by the Bell System for television purposes. This includes radio relay systems, coaxial cable and associated equipment—18,000 miles of television channels.

COST KEPT LOW

Yet the cost of this service is relatively low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels. This averages less than 5 per cent of the total cost of a typical drama, comedy or variety program.

BELL TELEPHONE SYSTEM

PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

Ted Collins

Continued from page 31

what's known as "sticking up for my rights" with just plain temperament. That, no one likes. If you feel you have some rights to stick up for, talk to your agent or manager about them. If he's a good agent, he'll either talk you out of it, or take it up with the management. Either way, let him do the fighting and the bickering . . . that's what he's for. You stick to your singing or acting. That's the sort of arrangement Kate and I have had for 20 years. It's worked out fine for both of us. Just a month or so ago I overheard one of the NBC technicians at the Hudson Theatre say of Kate, "In eight months on this show, I've heard her raise her voice just once. That was the time they were trying to drill a hole in the wall while she was rehearsing a song. She couldn't even hear the band." Great displays of temperament aren't necessary. You can be a star without them.

Another good way to talk yourself out of your first job—and out of the business entirely—is to go around knocking the guy you work for, behind his back. And the same thing applies to the show you're in, or the branch of entertainment. Your clever gags at the expense of your employer . . . or your show . . . or about radio and/or television . . . may get a good laugh from your friends, but they have a way of getting back to the wrong person. Then why should they hire you the next time there's a job open? Or why should anybody hire you, when they know you're cutting them to ribbons every chance you get? Suppose you think up something as clever as Fred Allen's line: "They call television a 'medium' because nothing is ever well-done." It will be widely circulated, sure, but sooner or later someone in authority is going to say "Why should we pay him to work for us? He doesn't like the work." Next thing you know, you don't get the work. I might point out that it is just barely possible that the boss, or the director, or the producer whose ability you question may know just a little bit more about the business than you do, especially if it's your first job. He may be right. Then you just look silly. By the way, that applies to your fellow performers, too. Don't knock them. They have friends, and there are producers and directors who respect their ability. If you run them down, you harm only yourself. Besides, actors have been known to become producers and directors, with jobs to hand out themselves. Get it? It's always wise to remember that you may meet these people again, later on. Think how you'd feel if, as a brash young singer, you had made a lot of cracks about the music a young fellow named Dick Rodgers was writing. The guy has only three hit shows playing on Broadway at the moment, and you might have had the lead in one of them, instead of washing dishes at Bickford's.

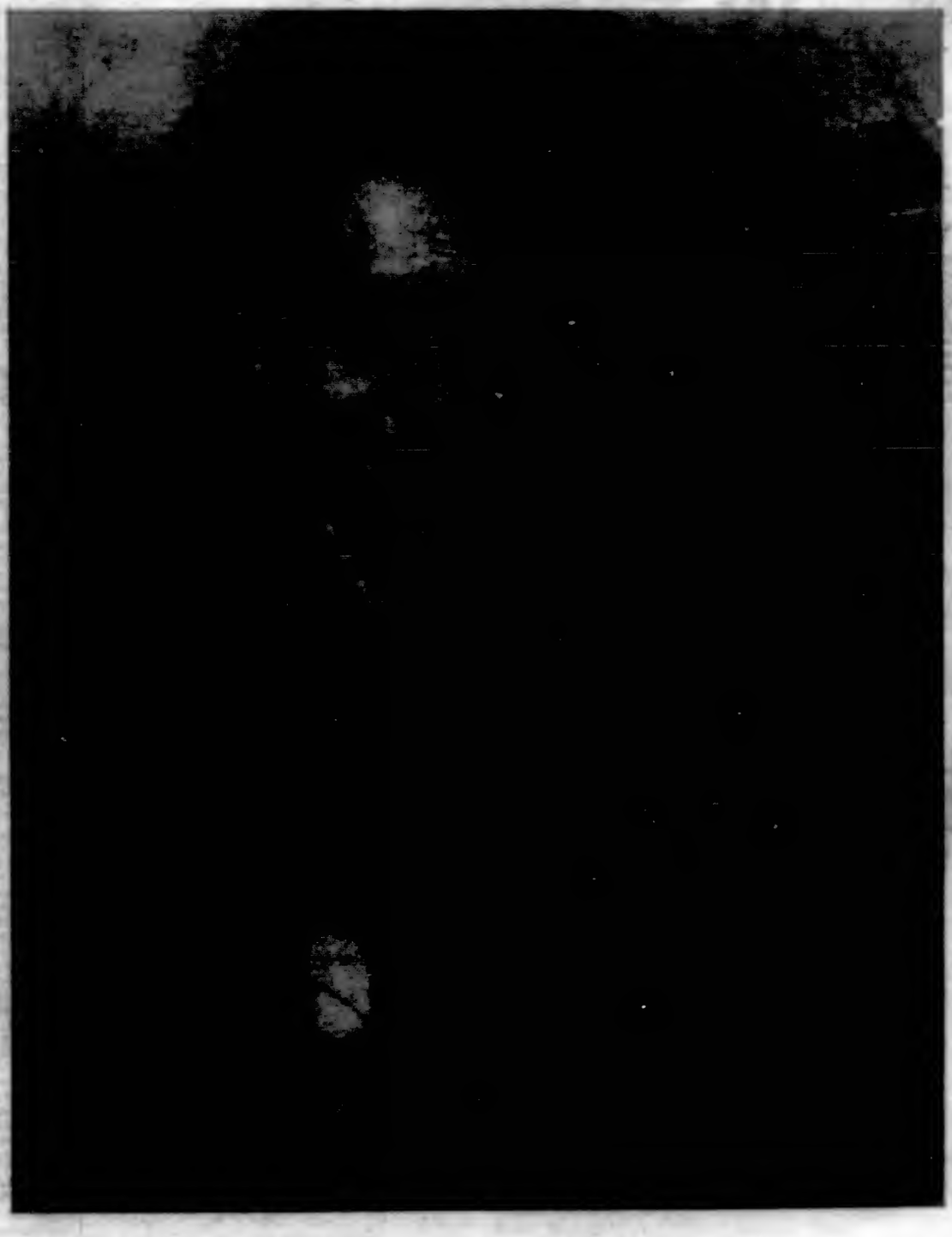
Now, one more bit of advice about that first job, when you get it . . . and this may be the most important of all: save your money. Don't buy a football team. It may be a long time before you get the second job.

ROBERT MERRILL

Management—MOE GALE

MORTON DOWNEY

CURRENTLY ON TOUR WITH HIS COCA-COLA CAMP SHOW



Thanks To:

THE COCA-COLA COMPANY
CAMP SHOWS, Inc.
THE 3 STOOGES
YVETTE
PATRICE HELENE and JAN HOWARD
D'ARCY ADVERTISING CO.
CARMEN MASTREN and HIS ORCH.
J. ROSAMOND RULE, Company Manager
and
ALL THE BOTTLERS OF COCA-COLA

Just Renewed with Coca-Cola for 5 Years

COMING TO YOUR STATE
THE BMI PROGRAM CLINIC

PLAN NOW TO ATTEND

Watch for the date and announcements from your State Broadcasters Association

A TIMELY AND VALUABLE EXCHANGE OF THOUGHTS AND IDEAS ON EVERY IMPORTANT PHASE OF PROGRAMMING BY SPECIALISTS

BASED UPON SUCCESSFUL OPERATIONS AND PRACTICAL EXPERIENCE

Station Owners and Managers Themselves Say:

"These Clinics are of importance to everybody holding a key position in broadcasting."

- MANAGERS
- PROGRAM DIRECTORS
- MUSIC DIRECTORS
- MUSIC LIBRARIANS
- ANNOUNCERS
- SALES MANAGERS
- SALESMEN
- PROMOTION DIRECTORS
- PUBLICITY DIRECTORS
- DISC JOCKEYS

Each Clinic comes loaded with shirt-sleeve talks by recognized experts in their field; down-to-earth discussions of programming problems; and such phases of broadcasting as modern uses of news and music; Station public relations; how to make the most of the tools of your trade; what management expects from its program department; handling of rural and farm programs; importance of the disc jockey; small station operations; your music library; copyright matters and many other pertinent topics.

"Better Programming Requires More *Thought* Not More Dollars"

BROADCAST MUSIC, Inc.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

AM's Future Format

Continued from page 42

fectively on TV. It is obvious if radio is to preserve its individuality and maintain a strong competitive position in the years to come, it must emerge from the rut of antiquated stereotyped programing. The new accent will be towards the unusual, the timely, the provocative. Representative of this type of creative thought are programs such as "The Big Show" last year and the new series, "Pete Kelly's Blues," making its debut this month. Very shortly radio listeners will be introduced to a new continuous audience interest technique, which is based on an exhaustive study of audience flow from program to program, and will create and maintain different moods. There will also be radical departures from the accepted quarter-hour, half-hour and full hour programs, and a few innovations which will feature a program within a program.

Music's Major Role

Music, which has shown a steady rating and share increase since the advent of TV, will be programmed much more widely, and a great many new types of programming will be experimented with during the coming months.

For the advertiser AM costs, both time and talent, are being revised to enable him to take full advantage of radio's tremendous audience potential at an exceedingly low cost. Today, even a major radio program costing over $20,000 is a rarity, and the majority are priced under $10,000. Talent costs have also been lowered considerably, so that the advertiser today, although he may have lost a very small percentage of audience share in TV cities, is finding radio an even more effective and economical buy than in the past. In fact, most realistic advertisers and agencies are realizing now that the novelty aspect of TV is beginning to diminish, that radio today represents the greatest bargain buy both program and audience-wise, in history.

This new concept in program buying and producing will unquestionably maintain radio's rightful position as the greatest mass entertainment medium ever known.

FCC's Walker

Continued from page 32

which support educational broadcasting."

Walker urged educators not to allow TV to "go by default," as was the case with many educational AM stations. He pointed out that of the 168 AM licenses granted to educational institutions between 1921 and 1936, only 35 remain.

The Commissioner found many hopeful signs for a nationwide system of educational TV broadcasting. He poled that over 200 comments on the TV allocation plan came from educational institutions.

With the advent of color, he said, educators can work with commercial stations in producing instructional programs which can have "tremendous" value and wide audience appeal.

Louisville—Dave Wilburn, WKYW program director, and former marine, shifting to WXGI, Richmond, Va., this week, to be that station's general manager. His duties at WKYW will be shared by George Stratton and Harry Lockhart.

A HIGH-GRADE SHOW FOR THE VAST MINORITY

LEFT FIELD FORUM

WITH

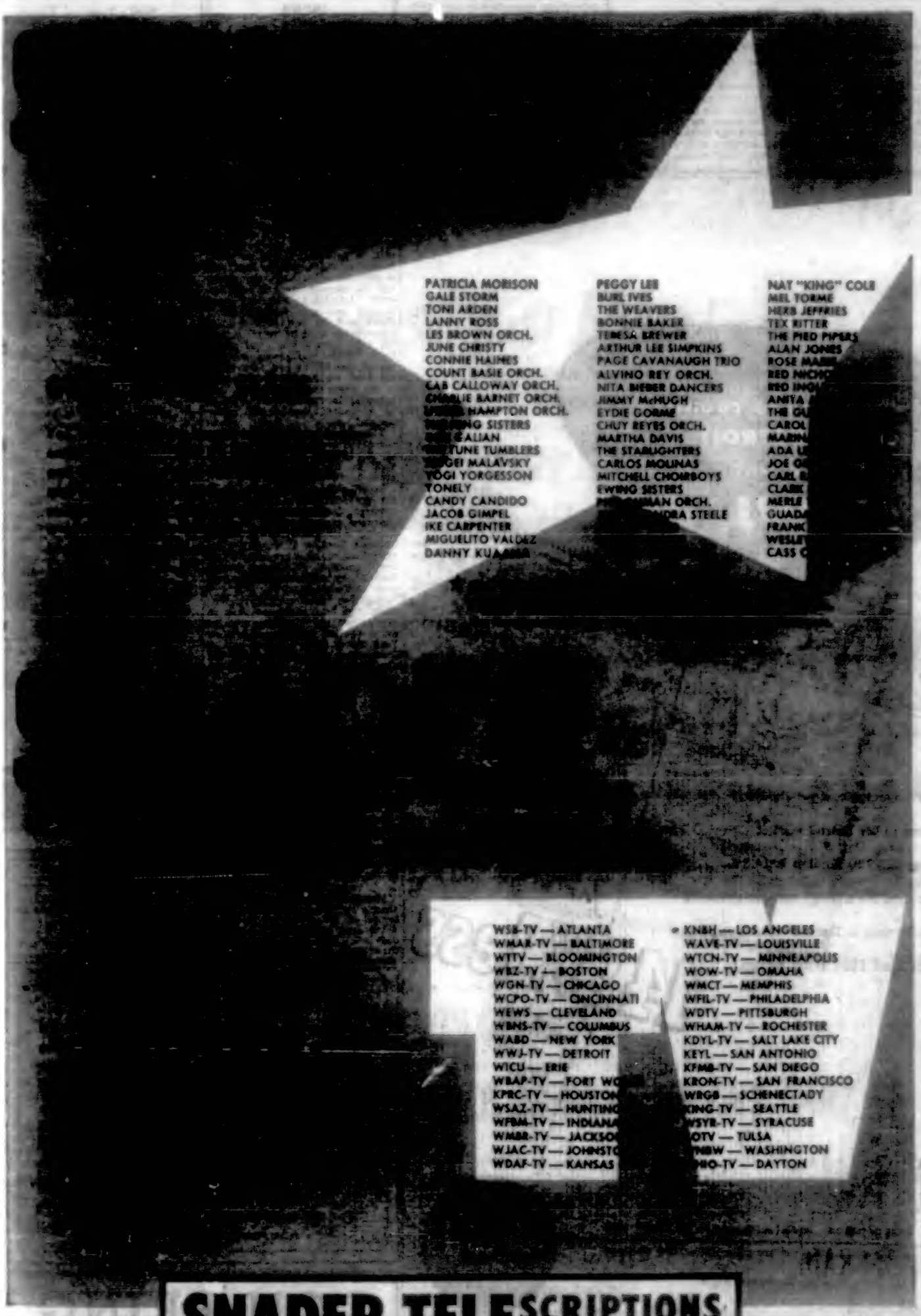
JAY MARSHALL
Currently at Versailles, N. Y.
AND
JIM MORAN

BOB DOYLE Directed It

ABC-TV Made the Kinescope

Lester Lewis Is Hustling the Package

15 Mins. Across the Board



SNADER TELESCRIPTIONS

LOUIS D. SNADER, president

NEW YORK • BEVERLY HILLS • CHICAGO

DISTRIBUTED BY
SNADER TELESCRIPTIONS
SALES, INC.
REUB KAUFMAN,
PRESIDENT

Hurry-The-Thaw

Continued from page 30

Federal Communications Bar Assn., which raised the legality question, to support the NARTB load.

With backing from NARTB and FCBA, it's likely that any remaining opposition to cancellation of the hearings will collapse and that the Commission will announce a procedure for receiving written evidence. Such a procedure, it's expected, will pretty much follow lines proposed by NARTB.

The NARTB plan provides for a 30-day period for parties who have filed comments on the allocation plan to file any further evidence or arguments they wish to present, in lieu of oral testimony. Another 30 days would then be provided for submitting opposition to these comments, in lieu of cross-examination.

NARTB's petition, filed by Thad H. Brown Jr., counsel to the Association's TV board, pointed out that the freeze has been in effect nearly three years, that many states have no TV service, that "only a minor percentage" of communities in the U. S. have TV, and that the unserved public "desires and deserves" service "within the reasonable future."

NCAA

Continued from page 30

somewhat along the lines suggested by the Ayer agency and is designed to test video's impact in a variety of situations.

Among the still unclarified angles holding back the agencies are such matters as the DJ stance on the "experimental restrictions", ABC-TV's pact with the U. of Pennsylvania, which has indicated its determination to ignore the NCAA's ban on unlimited grid-casting, and the somewhat nebulous nature of the schedule okayed for the controlled program.

Latest package calls for no national blackouts on any of the 10 Saturdays college games which will be televised. But on three Saturdays there will be blackouts in different cities. Only two games will be okayed for national network televising—including one eastern and one western game. There will be two inter-regional games with each being piped into the other area and blacked out at home. Then two games are permitted, one in the east and one in the west, which will be seen only in the home region. For the last Saturday in the season there will be a limited number of games beamed locally.

The plan just covers the interconnected areas and does not apply to holiday or special games such as the annual Army-Navy game.

In an obvious attempt to avoid any complications with the Government, the deals for each of the approved games have to be made directly with the individual institutions. Because of this latest development which came out of last week's session, NCAA spokesmen ducked any comment on possible costs of the package.

Hamilton confirmed that Skiatron had been given an okay to use an undetermined number of eastern games for its pending New York test of its "pay-as-you-watch" home video system. Company has applied for FCC approval of the test.

KLZ's Signoff

Denver, July 10.

KLZ here has started beaming a series of short essays on "What Democracy Means to Me" by prominent Denver and Colorado citizens. They are being aired at approximately 12:05 a. m., just before playing of the "Star-Spangled Banner."

Among those participating are Gov. Dan Thornton, state legislator Earl Mann, AFL president George Cavender, Denver Post editor-publisher E. Palmer Hoyt and Mayor Quinn Newton.

Houston — Lynn Cole, local singer, will be seen in a new series of TV shows to make its debut here on KPRC-TV on Monday (16). Series is to be telecast three times weekly.

you sell the dynamic

3½ BILLION DOLLAR Detroit Market for 14.5% less when you buy

WWJ's average cost-per-thousand listeners in the Detroit market serving 828,720 families is 14.5% lower than the average cost-per-thousand for radio time in Detroit (based on March-April 1951 Pulse ratings).

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives THE GEORGE P. HOLLINGBERY COMPANY

WWJ

CREATIVE COMEDY
from the Show World's BEST Source of Comedy Material
Order your Special Material NOW! Laugh Opener and Particulars FREE!
A. GUY VISK
Writing Enterprises
11 LIBERTY STREET TROY, N. Y.

you can't miss
your lines with
TelePrompTer
This new device takes the "Fluffs" out of TV. We have prepared a memorandum on the stock of this company which we believe will be of interest to you. Copy free on request.
l. h. rothchild & co.
52 wall street, new york 5, n. y.
telephone: HAnover 2-9072

LOU BRING
Musical Director
"THE DANNY THOMAS TV SHOW"
Management
WM. MORRIS AGENCY

KTLA SELL

not just Men--
8 of the "Top 10 Men's Shows" are on KTLA ★

NOT Just WOMEN--
7 of the "Top 10 Women's Shows" are on KTLA ★

NOT Just TEENAGERS--
8 of the "Top 10 Teenagers' Shows" are on KTLA ★

not Just Children--
8 of the "Top 10 Children's Shows" are on KTLA ★

THE Whole FAMILY

★ Tele-Que, May 1951

KTLA IN LOS ANGELES

SELLS THE WHOLE FAMILY—OR ANY PART OF IT!

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOllywood 9-6363
Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

KTLA — THE BEST ADVERTISING BUY IN LOS ANGELES

The producers of transcribed musical radio and/or television announcements for such leaders of American industry as:

General Electric, Pepsi-Cola, Sealtest, Bourus Watch, Block Drug, Mohawk Carpet Mills St. Joseph Aspirin, Blue Coal, Shell Oil, Fedders-Quigan Room Air-Conditioners, William W. Lee & Company, Sanatone, Bovril, Sealy Mattress Company,

and, literally, a host of others, are ready to go to work for YOU.

NELSON IDEAS, INC.

Schenectady and New York City

THE WEST COAST'S ONE AND ONLY HAWTHORNE IS ON BOTH CBS RADIO AND TV NOW!

AND WE KWOTE . . . . . .

". . . The most refreshingly different, interesting and entertaining new show on the air, bar none. This is radio at its authentic best . . . Radio is a long hoot and a holler from being dead if it can continue to come up with sleepers like this one." DAN JENKINS, Hollywood Reporter.

"If CBS isn't recording Hawthorne, somebody is making a big mistake. This is a show that should go coast to coast. Its appeal is both genuine and limitless." DAN JENKINS, Hollywood Reporter.

"Hawthorne, an ad-lib comic who outranks most other funny men with the same label, is responsible for those peals of laughter gushing from the radio at midnight . . . Hawthorne's clowning is worth waiting up for." TV-RADIO LIFE Magazine.

"There is no better bit of radio programming. If you are a stay-up-later this is for you. Hawthorne has improved about 1000 percent and has relaxed his humor to an easy manner . . . " ED HUTSHING, Hollywood Reporter.

"Hawthorne's gone straight. Not all the way, but just enough to make him commercially appealing. He deserved credit for so ably watering down his zaniness. This one won't go unpeddled for long." LEE ZHITO, Billboard.

CBS-KNX
12:05 to 1 A.M.
Monday thru Saturday

CBS-KTSL
7 P.M., Each Monday

HAWTHORNE

Good Old Radio

Continued from page 91

the doom to strike.

A French officer briskly approached me.

"M'rieu Grauer?"

"Yes, I'm Ben Grauer," I feebly croaked.

The officer bowed deeply.

"My superiors have asked me to extend their regards—and to thank you for the excellence of your translation!"

I once lost a host to Polish, however. On an NBC Symphony broadcast, I was to introduce the noted Polish pianist, Mieczeslaw Horowzowski. To make certain of the pronunciation, I checked with the pianist himself. Mr. H. assured me that the last syllable of his first name, "Mieczeslaw" was not pronounced "slaff" but "swaff."

I cocked an eyebrow, had the soloist repeat it and then, convinced of its authenticity, proceeded to refer throughout the program to Mieczo-swaff.

After the program, one of the NBC trombonists approached and asked why I had mispronounced Mr. H's first name.

"I'm a Pole myself," said the trombonist, "and I know the last syllable is pronounced "slaff"—not "swaff."

"Wait a minute," I protested. "Mr. Horowzwski gave me that pronunciation himself."

"Oh, him?" airily replied the trombonist. "You can't go by him. He lisps."

Of course, I've had my share of fluffs in "good old radio." As a matter of fact, one of my first shows 20 years ago almost proved my undoing. Carrie Chapman Catt, the woman suffragist, was a guest speaker. Mrs. Catt spoke rapidly—too rapidly—and finished with 30 seconds to spare. Greatly confused, I thanked her with "Mrs. Catt, we are deepful greatly to you."

Another one occurred while reporting an Easter Day parade. I spied Lucius Boomer, then the president of the Waldorf-Astoria, strolling down Fifth avenue. I commented, "And there is one of New York's most beloved citizens—Mr Lucius Bloomer."

But, the most wonderful thing that's happened to me in more than 20 years of "good old radio," and I hope you'll forgive the sentimental conclusion to these reminiscences, was a fan letter. It arrived several days after I reported an Army Day Parade. It read simply, "Dear Mr. Grauer: You talk too much on the air. Very truly yours, Mrs. C. A. Reistad, Depue, Illinois. P.S. Don't bother to answer this letter. Just shut up."

Eileen BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
Universal-International
Management WILLIAM MORRIS AGENCY

DUDLEY TELEVISION CORPORATION

NEW YORK BEVERLY HILLS

COMPLETE PRODUCTION FACILITIES

Producers - Distributors

"THIS LAND OF OURS"
"THIS WORLD OF OURS"
"YOU COULD BE WRONG"

Studios
9908 SANTA MONICA BLVD., BEVERLY HILLS, CALIF.

LOOK what MALTBY's doing

Jazz Classics
for the
SESAC
Transcribed Library
with
Orchestra and Chorus of 40
Featured on Radio Programs
COAST TO COAST

Richard Maltby
Conductor—Arranger
American Broadcasting Company
New York, N. Y.

Commodore Productions and Artists, Inc.

Radio's NUMBER ONE packager, with these sponsored hits!

★ *"Hopalong Cassidy", General Foods, CBS*
★ *"The Clyde Beatty Show", Kellogg Co., MBS*
★ *"Tarzan", Dr. Ross Food Co., Don Lee Network*

NOW offers these top TV properties!

★ *"Driftwood"*, starring Ann Dvorak 15-min. dramatic serial.

★ *"Mutual Friends"* with Hollywood's biggest stars as guests. The new 30-min. dramatic show with a purpose and the greatest gimmick ever devised for sponsor-listener tie-in!

★ *"Glamour Girl"*, presenting Hollywood's foremost beauty experts. A woman from the studio audience is completely transformed during the program!

★ *"The Stork Show"*, the 30-min. program dedicated to mothers and babies . . . also fathers and grandmothers! Fast-moving, gay . . . here is the really different twist to an audience participation series.

WALTER WHITE, JR., president
SHIRLEY THOMAS, vice-president
HARRISON DUNHAM, director of television

1350 NORTH HIGHLAND AVENUE
HOLLYWOOD 28, CALIFORNIA
TELEPHONE HOLLYWOOD 98229

MAX LIEBMAN

"YOUR SHOW OF SHOWS"

DICK BROWN

SINGING STAR ON

FAMILY CIRCLE
3 to 4 P.M. Daily—ABC

STOP THE MUSIC
8 to 9 P.M., Every Sunday—ABC

Personal Management: SID FIELDS

"A GREAT GROUP!"

HI, LO JACK AND THE DAME

Mgt.: BOB KERR, New York, N. Y.

FOR SALE

Beautiful one family 6 room house, detached with enclosed porch, carpeting on all floors. Finished basement with extra kitchen and bath. Plenty of closets. Garage—Al condition. Convenient to City. Refined unrestricted mixed neighborhood.
Owner—56-24 Bedell St., S. Ozone Park. Call HE 9-5756 HA 6-6925.

LOVELY ONE-ACRE ESTATE
Lower Westchester
30 Mins. from Grand Central Station
Boat Canal to Sound
Priv. Beach, 4 Bedrooms, 3½ Baths
Servants Quarters
PRICE: $45,000; Tax: $800
Immediate Occupancy PElham 8-0069
BROOMEDAIR

ED HERLIHY

PRODUCERS - DIRECTORS - WRITERS
ACTORS - STATION MANAGERS
Preparing for TV-Legit or Films
Give your show charm to survive with first class
PRODUCTION DESIGN
Currently on Network Shows
Inquiries invited
DESIGN FOR SHOWBUSINESS
P. O. 17761 L. A. 24

Brooks COSTUME COMPANY

COSTUMES FOR TELEVISION

The largest collection of costumes and an experienced personnel with special training are available to give you immediate delivery of wardrobe at moderate rental charges.

BROOKS COSTUMES ARE ON EVERY TV CHANNEL EVERY DAY

Television's Official Costumer

BROOKS COSTUME CO.

1130 AVENUE OF THE AMERICAS
(Nr. Ave. bet. 44th and 45th Streets)
NEW YORK CITY
Telephone VAnderbilt 6-0060

KLIX

In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day"—36-piece sets of stainless steel cutlery retailing for $4.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store run out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Stepping Out With

STANTON AND LUSTER

"TV's Most Versatile Dance Stylists"

Recently Featured on
PAUL WHITEMAN SHOW
(5 Return Engagements)
JACK CARSON'S FOUR STAR REVUE
FIRESTONE SHOW
MORTON DOWNEY SHOW
G.E. "GUEST HOUSE" PREMIERE
JOHNNY JOHNSTON'S HOUSE PARTY
Appeared and Choreographed
"SING IT AGAIN"
(10 consecutive months)

Currently
APPEARING ON, and
CHOREOGRAPHERS for
"SONGS FOR SALE"
CBS-TV
Saturday 10-11 p.m., EDT

DIR. MCA

Pers. Mgt.
FRED FERRAZZANO
250 West 57th Street
New York City

Presenting The Case For Radio

Continued from page 28

velously powerful (perhaps dangerously powerful? 2) TV medium! For 21 years I have envisioned and experimented with television, including programming and UHF coverage (don't get me wrong on UHF—it will be years before UHF comes of age commercially). TV won't supersede Radio!

Did radio kill the phonograph industry or hurt newspapers? Remember the pessimists' predictions of the dire consequences of commercial radio? The capacity of the individual to increase his capacity to enjoy the good things (and some bad things) of life isn't infinite, but it is surprisingly great and rapid. Enhanced by increased leisure time (to just about everybody except heads of businesses), this capacity of the individual has resulted in high radio ratings, high TV ratings, high newspaper readership, big movie attendance, great phonograph record sales. But where do we go from here, looking forward to the day when TV receiver ownership approaches radio receiver ownership? X years from now (many, many years in rural areas such as surround Kansas City) TV homes will number almost as many as radio homes. Of course we can't yet foresee TV in nearly every automobile as is the case with radio, and it is a little difficult to imagine a farmer ploughing a straight furrow or cultivating without injury to plantings while watching TV although he will continue to make his work less arduous as he enjoys the radio on his tractor. But in some TV cities we know that particularly at night the TV audience is already as great, or greater than the radio audience.

Happily, researchists' figures prove that in TV cities the total Radio-TV tune-in is considerably greater than the "Radio only" tune-in prior to TV. The ability of the individual to increase his capacity to enjoy more is truly great. Happy day for those radio stations in TV cities that have been able to maintain high ratings despite TV competition, but the ratings of some radio stations in these TV cities have gone down to the cellar.

How can the buyer of radio time—our client, the advertiser—know which stations are good buys? Never before have station ratings been so important to the buyer as now. The importance of factual information will become even greater as more TV receivers are put into use.

Back to Radio vs. TV. Hasn't TV affected movie audiences much more than radio audiences. Hadn't the movie producers better start soon to put out much improved pictures if they intend to help movie theatres stay in business? And doesn't exactly the same philosophy apply to the problems of radio broadcasters? Hadn't we (networks too, please take notice) better turn out better radio programs if we intend to maintain ratings that will merit buyers' consideration? Our 1951 summer programs generally are a disgrace to the industry (networks still included) and will result in much lower ratings than we would have with the expenditure of a fair amount of money and energy on new programs and new talent. Lord, give us renewed faith in our great radio medium, resourcefulness, and the will to produce program ratings that will merit the buyers' confidence and orders!

By BENEDICT GIMBEL, JR.
(President, WIP, Philadelphia)

The exaggerated report of Mark Twain's death had nothing on the current reports about the demise of radio. Whoever is responsible for the canard that broadcasting is now lying in state ready for the viewing, really created something out of the whole cloth.

Radio is a medium which penetrates nearly 100% of American homes. Think of it—the spoken word carried to 41,000,000 homes, which means about 147,600,000 listeners; and then don't forget the 18,000,000 auto radios besides. Suppose you had a newspaper with that kind of circulation . . . or a magazine . . . or any other medium? You'd have the greatest advertising medium in the world, wouldn't you? Well, that's just what radio is—the greatest advertising medium in the world. Last year, radio set sales were 13,000,000 . . . and last year, radio sales volume was the highest in its history—$448,000,000. Of this, nearly $200,000,000 was spent by local advertisers.

To get personal a minute, consider the fact that here at WIP we are in America's No. 1 market, percentagewise, for TV penetration per thousand. What's happened to us. I'm sure has happened to many stations in somewhat similar situations. We have perhaps studied programming more keenly with an eye to competition from other radio stations, newspapers, magazines, television, automobiles . . . yes, and even Canasta—everything that would take time from radio listening. So what's happened? Well, for one thing, our mail, which is a fair criterion of listening, in 1950 was double what it was in '46, '45, or '44. In those years, of course, we did not have the competition we have today in Philadelphia . . . not nearly as many radio stations, and only one television station—part time, at that; not the competition for listening or the demand on the public's time that there is today.

What about business today? A good 80% of our business in local retail from the boys who check the cash register every night. They know, of course, whether their advertising investment in radio is producing sales. We've had an increase in local retail billing every year from 1944. Looking at this year (the RADIO IS THROUGH year!), we find ourselves 25% ahead. As for national business? Well, it's not just pretty good . . . it's great! It's double what it was just a few years back, and it keeps increasing, too. 18% last year over the best year we ever had, and this year it's increasing over that. Radio is plenty healthy, and for a long time to come will be a leader among advertising media. Radio reaches the most prospects at the lowest cost.

It all adds up. More penetration—more listeners—more business. Radio is the greatest medium in the world today, and something tells me that it will continue to be for yec— to come. It's economical and it produces. Isn't that the answer to any good medium?

By PAUL W. MORENCY
(Gen. Mgr., WTIC, Hartford)

What's this about "Radio's Anticipated Demise?" There is so much evidence to refute this talk that it is difficult to organize it into logical sequence. The future of radio advertising, particularly at the local station level, in my opinion, should be looked upon with considerable optimism, assuming somewhere near normal business conditions.

This optimism is based in part on the figures for recent years. Radio net time sales for national non-network business in 1948 amounted to $76,696,460. The estimated figures for 1950 indicate a net time sales volume of $130,-188,348. Figures for other recent years look like this—1949, $104,759,781, an increase of 14.4% over the previous year; 1948, $108,314,507, an increase of 3.4% over 1946; 1950, an estimated $130,188,348, an increase of 19.9% over 1949. Radio net time sales in the local category has more than doubled since 1945, going from $99,-814,402 in 1945 to an estimated $205,612,178 in 1950. The 1949 volume amounted to $170,906,105, an increase of 18.0% over the previous year; the 1940 volume was $182,-144,301, an increase of 8.9% over 1948; 1950 estimated volume $205,612,178, an increase of 12.9% over 1949.

While I do not have figures for 1951, the combined national non-network and local figures in our own particular case indicate an 8% increase over the first six months of 1950 when we carried the largest volume in our history. Our summer business will be better than 10% ahead of last year. The achievements of radio advertising at the local station level have been accomplished in what might be termed normal and near-normal times business-wise. Some of the country's leading economists predict a continually expanding economy, even taking into consideration the possible influence of future inflation. If these predictions actually come about it would seem that the overall advertising expenditure, already too low in the opinion of many, would have to be increased in the face of increased competition for the consumer dollar. Though all advertising media will share in any increase in the total advertising expenditure because it has been proven time and again that radio advertising is the most economical means of reaching the mass market, radio's share should be proportionally greater than that of other media.

Radio is demonstrably still the cheapest national medium per thousand of homes reached. The fact that the radio industry did not raise its rates, so that its cost was on a par with other media, is now being used against it in certain quarters. The fact that it is the ONLY national medium is easily demonstrated. For an advertiser who wishes to sell to ALL the homes of the United States radio is a must medium, since a national average of 94.5% of our homes are equipped with radio. In Connecticut that figure is 98.5%. What other medium can approach this coverage? The last figures which I have seen for TV set ownership is some 12,500,000 homes out of forty-one million homes in the country, a coverage of some 26%.

The evidence of radio's continued vitality and continued impact as an influence in our lives is on every hand. Recently we here at WTIC became aware of the importance of the teenage narcotics problem through our program "Mind Your Manners" which we feed to the NBC network every Saturday morning. An analysis of our Connecticut law showed that the penalties for traffic were woefully inadequate and that there was no differentiation made between an offense against an adult and one against a minor. After a conference with the Governor we decided that something could be done to remedy the situation. In 17 days a new act was written, conferences held and at 10 o'clock on Tuesday night, June 5, the act was passed (it provides among other things, a mandatory minimum sentence of from 15 to 30 years for selling, giving, et cetera, narcotics to a minor.) The passage of this act can be solely attributed to the activity of radio in the State of Connecticut.

It should be noted that the medium chosen by Malik for the first announcement to the World of the Communists' willingness to talk "cease-fire" was made by radio. In conclusion, it seems to me that radio will remain both a potent force in our social life and a powerful advertising medium because:

1. It is available to everyone.
2. It is fast, accurate and mobile.
3. It is economical to operate and to buy.
4. Coverage can be adapted to suit any merchandising effort geographically, in the matter of timing and in choice of audience.
5. It is available to all advertisers, regardless of the size of an appropriation.
6. It has demonstrated its ability to persuade and convince.
7. Recent events have shown that the radio industry contains an experienced, intelligent and hard-driving group who firmly believe in the power of the medium and will continue to fight for its place in the sun.

Problems Besetting TV Writer

Continued from page 41

to a consideration of the nature of the TV dramatic program itself. Let us start with the most important element in the dramatic program—the product that is being advertised. For the sake of clarity let us assume that this is Chiribiri's Cherry Smash. Let us next say that the name chosen for the program is "The Great Masterpieces Playhouse" and that it presents television adaptations of great plays and novels. A viewing of the first show of the series reveals one thing very clearly: "The Great Masterpieces Playhouse" is a program about Chiribiri's Cherry Smash with three minor interruptions. The interruptions consist of three 17-minute acts into which one of the aforesaid masterpieces has been compressed, pushed, shoved down, packed into and stamped down upon. The climax of every act is Chiribiri's Cherry Smash.

The reason these three interruptions to the main business of the program are permitted to run so long is because of a little known fact: it is a network rule. The networks have ruled that the interruptions must take up a certain minimum amount of time. Or putting it another way, the time allotted to the commercials in any one-hour program is limited to six minutes. This is an inconvenience. But it is also a challenge, to be overcome by ingenuity and know-how. The solution to this problem is to make the commercials more fascinating than the play. This is done by producing the commercials on film with ample opportunity for retakes, polishing, cutting—for the use, in short, of all the rich technical resources employed in turning out the products for the 232-inch screen in the neighborhood movie house around the corner. Hence, the acting, the direction, the sets, the lighting and the writing are all superior in the commercials. And they present a variety of situations to suit all tastes—drama, humor, human interest, romance, song and dance, etcetera.

Those Anonymous Scripters

The editors of this symposium, in calling upon what they fatuously believe to be "The top TV scripters" to contribute to it, have applied to the wrong people. Individuals like myself and the others represented here are not the top TV scripters. The top TV scripters are those anonymous writers of the commercials who amuse and amaze us, who move us and mollify us, who lickle us and entrance us. That they remain anonymous shows merely that there's no justice in this world.

All this results in an anomalous situation. It is hardly feasible to advertise the really enticing parts of the program, to invite the public, say, to witness a show about Chiribiri Cherry Smash. They are invited to view something quite different—a dramatic masterpiece. That is the bait. But as we have already noted, the dramatic masterpiece often comes out chopped liver. This does not make for warm feelings in the viewer toward Chiribiri. There is a likelihood that having seen a lousy show, presented by Chiribiri, he will acquire a prejudice against their Cherry Smash. Whereas, had he seen a splendid show, without commercial interruptions "by courtesy of Chiribiri's Cherry Smash"—and this single phrase is all the commercial that is necessary—there is a chance that he may come away from the program harboring warm feelings for Chiribiri and even try it some time, provided he is not a celery tonic addict. Anyway, that way Chiribiri would have a fighting chance and the extra time and effort taken from the commercials and applied to the play might benefit the latter. The powers that be who determine these things must make up their minds what effect they are trying to achieve on their dramatic program and they must cease this lethal competition on their own program between the product and the bait, for this competition results in a cancelling out of both. Joe Doakes won't like the show and he won't drink the Cherry Smash.

Next season we will take up the multi-sponsored variety show—another popular TV form in which from six to 18 different sponsors all try to make you forget, via their frantic and fascinating commercials, the entertainment turns you have just witnessed. Did I hear someone in the back of the classroom mutter, "What do you want for nothing?" The reply to that question will also be the subject of a separate hour. Class dismissed. Kindly lift your feet going down the aisle and refrain from noisy comments until you reach the yard.

Facts of (AM-TV) Life

Continued from page 46

up to nine times as much as they watch TV during these hours.

At night, TV viewing is off somewhat. Comparing March-April sets-in-use with that of 1950, there's an actual drop of nearly 7% during prime evening time. Naturally, the great increase in the number of TV homes has more than offset this decrease, and there's a jump in the total potential. But let programmers note the danger sign!

An exception to this trend occurred in the late evening. The 11-to-midnight sets-in-use figure rose 6%, probably reflecting the influence of variety programming at that hour.

The relative popularity of TV program types did not change materially during the season. Dramatic and comedy shows still lead the field, although individual sports events, such as important boxing bouts, have drawn very large audiences.

But the network sponsor will ask, "What type of evening radio show can best withstand TV competition?" A special Nielsen study, using matched program comparisons, found that in all homes, concert music programs had an average audience drop of only 3% against the year before, while audience participation shows were off 33%.

These are some of the trends in the AM-TV picture of the season just past. Next season may see a continuation of many of them. Certainly the TV audience potential will keep rising, with possibly 16,-000,000 TV homes in the country by May of 1952. (The figure can be much higher, of course, in the event of the "thaw" on new station licenses by the FCC.) But radio homes can reach a 43,000,000 total by then. And 37% of U. S. homes still won't be within range of a TV transmitter.

For the advertiser seeking mass coverage, radio, 1951 style, is still the Paul Bunyan among media. With its giant steps, it still covers mass markets, whereas TV hits only segments of them. And while video has hurt audio, while video's impact has strongly impressed advertising people, this is not the time for radio to raise the white flag.

Radio, as a medium, is still of such size that the industry must re-examine its thinking. It must understand that it's not a case of radio or TV, but of the two in their rightful places among all media; that it can help solve its problems by an intelligent, discriminating use of audience research.

WHHM Drops FM'er

Memphis, July 10.

WHHM, Memphis' LBS affiliate, dropped its FM operations here during past week (6). At the same time Cecil Beaver, station's new veepee, announced that the all-night operations will be suspended. WHHM was the only all-night outlet in Memphis and the midsouth area. Signoff is now at midnight.

Music Publishing in London Slump As Sheet Sales Take 40% Decline

London, July 10.

The music publishing business in London is in the throes of its worst slump for more than 30 years. Sheet music sales, which have been tumbling steadily for weeks, are now around 40% less than a year ago.

Even so, British publishers appear to be faring better than their continental counterparts, where the trade recession is reputed to have reached the 50% mark.

The figure of 40% covers the general run-of-the-mill numbers. The topranking songs that get in the first 10 of the Hit Parade have plumped by nearly 60% on the 1950 turnover.

While publishers were prepared for a trade decline on current popular stuff, they expected standard catalog business, which has always been their steady bread and butter, to maintain its even pace. But here, too, the sales barometer is pointing downwards, and the drop becomes more acute each week.

In the war years and immediate postwar period, the music publishing trade was having a lush time. Now, as one company executive puts it, the industry is reverting to type. The reversion process, however, has come with a sudden bang, and results are down to the depression days of the early 30's.

Faced with rising overhead, notably the steep increase in paper costs, some publishers are upping their sheet music prices by as much as 50%. There is, however, no unanimity in the trade on this policy. Some of the bigger publishing houses fear that increased charges at this time would only aggravate the situation and depress the sales side even further. Other companies are hiking charges for catalogs, but leaving unchanged the price of pop songs.

Contributory cause of the slump is generally agreed to be the endless spiral of rising living costs, which makes sheet music a luxury article. This has been particularly noticeable in some of the leading seaside resorts, where sales have dwindled to an alarming degree.

Diskers' Bally Stunts In Hub Promote Sales For Damone, 'Show Boat'

Boston, July 10.

A couple of nifty bally stunts were pulled off by record distribs in Hub last week with promotional gimmicks nabbing favorable reaction via word-of-mouth and newspaper coverage.

First stunt was dreamed up by Al Parker, local Mercury distrib, who figuring he had a potential hit platter on his hands in Vic Damone's "Longing for You," but stymied by airing restrictions, started the ball rolling by pushing the other side, "My Father Was a Sailor." Accompanied by a uniformed Pinkerton detective, a photog and a couple of bobby soxers, Parker visited five deejays requesting them to give "Sailor" a plug. When gabbers inquired reason for dick's presence he informed them he was along to see that the restricted side was not aired and to make sure Parker left the station with the record. Biscuit spinners went along with the gag and played it to the hilt.

Other stunt was chartering of a Hub excursion boat by M-G-M record distribs, Sam Clark and Harry Carter, who hosted deejays, record dealers and film critz at screening of Metro's "Show Boat" while cruising around Boston harbor. Boys picked up the tab for more than 100 guests and while stunt was pulled to hypo sales of M-G-M's album, Hub dailies picked up the gimmick with result both music and pic received nice space.

Gately Replaces Taylor As Maypole Pro Manager

Bud Gately was named professional manager of Maypole Music, replacing Larry Taylor, who left that post a few weeks ago. Gately was formerly professional manager of Bourne Music.

Maypole's tapper, lyricist Ruth Poll, organized the pubbery three years ago to handle her own tunes. Wally Shuster remains as pub's contact man.

Blues & Rhythm Troupe Hits 8½G in Atlanta

Teaming up for a special Independence Day eve (3) date at the Auditorium in Atlanta, Amos Milburn, Lowell Fulson and the Griffin Bros., rhythm and blues combos, racked up a solid estimated $8,700.

The combos are currently touring separately on a string of one-niters through the south and midwest.

Diskers Brushing N.Y. Jocks to Get Hinterland Hypo

Diminishing importance of N. Y. disk jocks as platter builders became evident last week as record company execs and disk exploiteers agreed that hit disks are made out of town even before the initial N. Y. airing. As a result, new releases are currently being rushed to deejays in such cities as Boston, Philly, Chicago and Cincinnati at least two weeks in advance of local distribution.

New York's platter-spinners, some company execs claim, are over-angled and too sophisticated for proper evaluation of a new release. In the past the N. Y. spinners have been given first crack at the new waxings, but diskeries allege that the growing influence of jocks' participation-ownership angles on some songs have created a distorted picture of the disk's national appeal. Exploiteers claim that it is almost impossible to establish any coordinated promotion policy in N. Y. among the various jockeys.

In the other cities, however, the jockeys and distribs work together on the new waxing with constant plugs and wide promotional campaigns. Platter execs have noted that if a disk gets solid out-of-town reaction the N. Y. deejays will hop on the bandwagon.

Evidence of the new out-of-town concentration is in Mercury Records' release of Georgia Gibbs' waxing, "While You Dance, Dance, Dance." Disk went out to key-city deejays about 10 days ago but is not skedded for N. Y. airings until sometime this week.

Best British Sheet Sellers

(Week ending June 30)
London, July 2.

With these Hands	Kassner
My Resistance Is Low	Morris
Mockin' Bird Hill	Southern
Be My Love	F.D. & H.
Ivory Rag	Mac Melodies
On Top of Old Smoky	Leeds
Shotgun Boogie	Connelly
Jezebel	Connelly
God Bless You	Carolin
Would I Love You	Dimery
Loveliest Night	F. D. & H.
Sparrow in Treetop	Cinephonic

Second 12

I Apologize	Victoria
Our Very Own	Wood
September Song	Sterling
Rose I Love You	Sterling
Life's Desire	Lennox
Mary Rose	Magna
You Are My Destiny	Swan
Tennessee Waltz	Cinephonic
Petite Waltz	Leeds
Too Late Now	New World
My Heart Cries	Morris
Smoky Mt'ain Boogie	Connelly

Band Review

DUKE ELLINGTON ORCH (13)
With Al Hibbler
Birdland, N. Y.

By continually surrounding himself with top sidemen, Duke Ellington has been able to retain his position as one of the foremost exponents of the American jazz idiom. His current crew, which was organized on the Coast about six months ago after several of his vet sidemen exited to form their own crew, looms as his best. Comprised of seven brass, five reed, three rhythm, with the maestro at the keyboard, the orch is distinguished by solid arranging and instrumental interpretation.

Orch is rich and melodic and at all times exciting. Cognizant of the importance of his sidemen, Ellington takes time to intro each instrumentalist as they step forward for their solo licks. Trumpet section includes Ray Nance, Cat Anderson, Harold Baker and Nelson Williams; Juan Tizol, Britt Woodman, and Quentin Jackson are on trombones; Harry Carney, Jimmy Hamilton, Paul Gonsales, Russell Procope and Willie Smith comprise the sax section, while Louie Bellson handles the drums and Wendell Marshall, the bass.

Ellington continues to deliver such standard faves as "The Mooch," "Royal Garden Blues," "The Eighth Veil" and "Controversial" with drive and expert musicianship. Maestro projects with his usual charm as he intros numbers and his 88ing is still tops.

Al Hibbler handles the vocals on "Do Nothing Till You Hear From Me," "Lover Come Back to Me" and "You're Fat and Forty" with unusual serio-comic styling.

Song of Spain, Inc, chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Incorporators are Xavier Chapa, Rosalie M. Wilson and Harold Orenstein.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Vic Damone: "The Son Of a Sailor"-"Longing for You" (Mercury). Damone, currently serving in the U. S. Army, has a strong potential in "Sailor." Tune has a sea chanty tang, similar to "The Roving Kind," and gets a first-rate production by Damone and orch and chorus under George Bassman. Reverse is a fair waltz with a familiar folk flavor.

Toni Arden: "If You Turn Me Down"-"Invitation to a Broken Heart" (Columbia). "Turn Me Down" is a cute number that's been looking for the right treatment. This version by Miss Arden is the best to date, the lyric being bounced lightly and humorously. As a contrast, "Broken Heart" is an impressively dramatic torch number which Miss Arden delivers poignantly. Percy Faith orch accomps.

Freddy Martin Orch: "Clair De Lune"-"The Gang That Sang 'Heart of My Heart'" (Victor). Martin's orch, which rode a Tchaikovsky piano concerto into a bestseller several years ago, is giving a pop treatment to one of Debussy's better-known compositions. It's a pleasing side, with Murray Arnold handling the piano part in tasteful manner. The revival of the vogue for this type of popularized long-hair composition might even end the folk fad. Flip is a barroom harmonizing item delivered okay by Merv Griffin and chorus.

Johnny Desmond: "I See God"-"America's Prayer"- (M-G-M). "I See God" should test whether the pop market is still wide open for religious tunes. This is a good number in its genre and Desmond, with backing from the Ray Charles Singers, handles it with suitable reverence. Reverse is a corny side with a patriotic theme.

Andrews Sisters-Guy Lombardo Orch: "Dimples and Cherry Cheeks"-"Night on the Water" (Decca). "Dimples" is a bouncy cornball tune with fair prospects. Teamup of the Andrews Sisters with Kenny Gardner comes off nicely against a Lombardo oompah background. Flip is also not particularly strong material for either the Andrews Sisters or the orch.

Vaughn Monroe Orch: "Everlasting"-"Red Sails in the Sunset" (Victor). Monroe, currently riding high with a couple of hits, could give impetus to "Everlasting," from the score of the legit musical, "Two on the Aisle." It's an okay commercial item with moderate chances, Monroe giving it the strongest possible showcase. His baritone workover of the standard on the reverse is first-rate.

Les Baxter Orch: "How Many Times"-"Bacco" (Capitol). "How Many Times," recently launched by Dinah Shore for Victor, is one of the better ballads now in circulation. Baxter's orch and chorus frame it in a rich production with Dick Beavers handling the solo vocal impressively. Reverse is an atmospheric Latin number originally executed by the orch and chorus.

Harry Ranch Orch: "Woman Is a Five Letter Word"-"I'll Follow You" (M-G-M). "Woman" is a solid offbeat number that could hit via jukebox spins. Lyric is not rough but the title will undoubtedly earn an airplane nix. Ranch's orch gives this item a highly amusing treatment for the juke trade. Bottom deck is routine.

Ethel Merman-Ray Bolger: "Don't Believe It"-"The World Is Your Ballroom" (Decca). "Don't Believe It" is excellent fare for the Merman-Bolger team. A special material number, it gets a neatly gagged-up arrangement for lots of jock and juke spins. Miss Merman's solo workover of "Ballroom," from the legit musical, "Happyhooley," doesn't come off well.

Platter Pointers

Although more than 10 years old, Alec Wilder Octet sides reissued by Columbia in a long-play set have an attractively fresh sound . . . In a more conventional jazz idiom, Herman Chittison Trio has cut a good album of standards also for Columbia . . . Bob Crosby and Jeanne Gayle team up effectively on "I'm Waiting Just for You" (Capitol) . . . On the same label, Gordon MacRae belts out "Ol' Man River" . . . Les Brown orch has neat arrangements of "In the Cool of the Evening" and "If You Turn Me Down"(Coral) . . . Bill Darnell socks across a cute rhythm novelty, "Alarm Clock Boogie" (Coral) . . . Fine Hawaiian vocalizing by Alfred Apaka on "Little Brown Gal" (Decca) . . . Billy Daniels has a good dramatic version of Irving Berlin's "Lady of the Evening" for Mercury . . . Anne Shelton powerfully delivers the standard, "The World Is Mine Tonight" in a beguine tempo for London . . . In a Chili groove, Perez Prado orch dishes up "The Syncopated Clock Mambo" for Victor. It's fair . . . Les Brox. have a catching tune in "Sunshine Kisses" (Columbia) . . . Still another cut of "Come On-A My House" by the Three Suns, with vocal by the Sun Spots (Victor) . . . Jan August flashes some keyboard pyrotechnics in "Dizzy Fingers" (Mercury) . . . Stan Kenton is in an excellent, subdued mood on "Jump for Joe" and "Laura" for Capitol . . . Kenny Roberts has a cute side in the oldie, "I Miss My Swiss" (Coral) . . . Cliff Steward and the San Francisco Boys work over "What You Do to Me" with plenty of drive.

Standout western, folk, blues, rhythm, polka, religious, etc.: The Four Knights, "Wakin' and Whistlin' Blues" (Capitol) . . . Martha Davis, "Experience" (Coral) . . . The King's Men, "Everyone Is Welcome" (Decca) . . . The Treniers, "Plenty of Money" (Okeh) . . . Steve Gibson, "I'm to Blame" (Victor) . . . Lefty Frizzell, "Always Late" (Columbia) . . . Junior Tamplin, "The Blues Struck Me Down" (Mercury) . . . Ben Butler, "Ten Thousand Miles" (Mercury).

M-G-M Ties in 'Show Boat' Set With Eastern Jukes

Novel tieup on coinbox promotion of M-G-M Records sound track album of the filmusical "Show Boat" was set last week by Dick Cowitt of Zenith Radio Corp., N. Y. area distrib for the diskery, with Harry Parkoff, of Atlantic company, N. Y. area distributors for Seeburg Select-o-matic machines.

Atlantic purchased 100 45 rpm albums for inclusion in its machines with all four sides slated to be used. The album box will be displayed under the glass front, marking the debut of such a visual promotion stunt on coinboxes. Although the pic and the album have not yet been released officially, "Show Boat" has racked up 51,000 advance sales in less than two weeks on the market. The album is being marketed on three speeds with the official release date skedded for July 20.

Flanagan to Midwest

Chicago, July 10.

Ralph Flanagan orch has been set by General Artists Corp. for nearly six weeks solid of one-nighters in the midwest.

Band will play all top terpsiteries while girdling the territory, kicking off August 11 at Lakeside Park, Dayton, Ohio, and winding Sept. 26 at Marcane Ballroom, Cleveland.

VARIETY 10 Best Sellers on Coin-Machines — Week of July 7

1.	TOO YOUNG (12) (Jefferson)	Nat "King" Cole	Capitol
		Richard Hayes	Mercury
2.	MR. AND MISSISSIPPI (3) (Shapiro-B)	Patti Page	Mercury
		Dennis Day	Victor
3.	MY TRULY, TRULY FAIR (2) (Santly-J)	Guy Mitchell-M. Miller	Columbia
		Vic Damone	Mercury
4.	JEZEBEL (7) (EMI)	Frankie Laine	Columbia
5.	ROSE, ROSE I LOVE YOU (4) (Chappell)	Frankie Laine	Mercury
6.	HOW HIGH THE MOON (12) (Chappell)	Les Paul-Mary Ford	Capitol
7.	ON TOP OF OLD SMOKY (11) (Folk-W)	Weavers	Decca
		Vaughn Monroe	Victor
8.	LOVELIEST NIGHT OF THE YEAR (3) (Robbins)	Mario Lanza	Victor
		Helen O'Connell	Capitol
9.	SOUND OFF (8) (Shapiro-B)	Vaughn Monroe	Victor
10.	COME ON-A MY HOUSE (1) (Duchess)	Rosemary Clooney	Columbia

Second Group

UNLESS (2) (Bourne)	Eddie Fisher	Victor
	Guy Mitchell-M. Miller	Columbia
MOCKIN' BIRD HILL (13) (Southern)	Les Paul-Mary Ford	Capitol
	Patti Page	Mercury
I APOLOGIZE (6) (Crawford)	Billy Eckstine	MGM
BE MY LOVE (21) (Miller)	Mario Lanza	Victor
I'M IN LOVE AGAIN (Harms)	April Stevens-H. Revs	Victor
GOOD MORNING MR. ECHO (Forrest)	June Terry Trio	Decca
PRETTY EYED BABY (Pickwick)	Al Trace	Mercury
	Jo Stafford-Frankie Laine	Col.
OLD SOLDIERS NEVER DIE (4) (Warock)	Vaughn Monroe	Victor
IF (17) (Shapiro-B)	Percy Como	Victor
	Billy Eckstine	MGM
I LIKE THE WIDE OPEN SPACES (Meridian)	A. Godfrey-L. Anders	Columbia
SPARROW IN THE TREE TOP (14) (Santly-J)	Guy Mitchell-M. Miller	Columbia
	Bing Crosby-Andrews Sis	Decca
THE SYNCOPATED CLOCK (Mills)	LeRoy Anderson	Decca
NEVER BEEN KISSED (Paxton)	Freddy Martin	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Bands Seek Long Location Dates Or AM-TV to Offset Stageshow Dry-Up

With theatres around the country steadily dropping stage shows, band agency men are trying to pick up lengthy location dates and/or TV-radio shows to keep their orchs busy through the year. In the past a name band was able to grab off at least 26 weeks of theatre bookings, but current cancellations of stage show policy has brought theatre availability down to not more than six or seven guaranteed weeks.

Evidence of the theatre downbeat is in the once-lucrative New York area. The Strand Theatre (with name changed to the Warner) is already operating on its new "screen show only" policy, and with the Capitol Theatre slated to drop its stage programming in August, the Paramount Theatre remains the only Broadway house open for orch bookings. Not only has revenue from theatres dates been cut in half since the early 1940's, but they served as a top showcase and helped fill in open time between dance dates. One agent revealed that one of his top bands now only nets $7,500 for a week's theatre work, as compared with the $15,000 net a few years back. However, since dance-hall and ballroom promoters have been tightening their belts, orch leaders are glad to nab a theatre booking.

Some agency men claim that theatre men are looking for new names and new sounds to hypo interest in band attractions and won't renew an orch policy until then. Others assert, on the other hand, that theatres have hit the summer doldrums and are counting on a few big name bands to pick up their stage shows in the fall.

Philly Bandleader Lanin Switches to Booking Of Special Convention Shows

Philadelphia, July 10.

Howard Lanin, veteran bandsman and society maestro here, has swung into a new field and rearranged his organization for the booking of shows for conventions.

Idea stemmed from the convention people, themselves, who told Lanin they were tired of "girlie-girlie" shows and glorified variety bills and were on the lookout for something new. Big name talent, once so impressive at these gatherings, was no longer important since the advent of TV. "Our people have seen them all" was the squawk on each name star suggested.

The Lanin shows are tailored specifically to the sponsoring industry or organization. It has turned out so profitable that Lanin now has a staff of writers who do nothing but research and consultation with the convention reps before they sit down to work out the show.

When the material is all assembled they call a general session, add gags and situation skits, dress it up with either new music or established hit songs with special lyrics and top it with name talent. Lanin is committed to produce six such shows for the coming year, all of which so far represent big money propositions.

Sample of the type talent being employed in the Lanin productions was that put on for the International Lions, in Atlantic City, the week of June 25. The show featured Robert Merrill, Victor Borge and Jarmila Novotna. A musical put on for the Ice Cream Manufacturers Association, in Atlantic City, several months ago required a larger staff than most Broadway musicals. Reception was so favorable Lanin has been signed by same group for next three years.

As evidence of the money spent in these affairs, Lanin points out that the Lions budgeted their show at $30,000. The production used approximately 250 people—a line of 24 girls, a ballet of 24, an operatic chorus of 30; 30 minstrels, a 45-piece pit band; a 30-piece brass band and several score performers.

Sidney Bechet, who has been appearing with his jazz combo in Paris for the past year, returns to the U. S. for a series of dates in September. Shaw Artists Corp. is booking them.

RCA, Pan-Am Tie-In With Shore 'Miles' Disk Stunt

RCA Victor has tied in with the Pan-American Airlines on a promotional stunt for Dinah Shore's disk of "Ten Thousand Miles." The airline is furnishing free transportation to Honolulu to winners of a write-in contest being conducted on disk jockey programs around the country. Via another tie-in with the Royal Hawaiian Hotel, Honolulu, winners will get a cuffo one-week vacation.

Contest teed off this week.

N.Y. Tuners Idle In Disking Cutback

Musicians in the New York metropolitan area are in the midst of one of the worst unemployment droughts in recent years, as a result of the cutback in recording activity by the disk industry. Decline in the recent number of recordings has cut drastically into the take-home pay of a group of topflight sidemen who get first crack at the $42 per three-hour waxing session jobs. New York accounts for the great bulk of masters cut in the whole country.

A few of the major companies are still recording during this summer, but not as actively as last year. Musicians have been particularly hit by the virtual complete fadeout of the small companies from the current recording picture. While the majors are in a position to take chances on covering the opposition, the small companies are now reluctant to gamble in the present market.

Most of the smaller diskeries are confining their activity to what they consider sure hits. These are back-to-back numbers have also frequently failed to come through, thereby making the diskers even more reluctant to go in for expensive and risky recording sessions. Current situation is in marked contrast to that which existed a couple of years ago, when a flock of bestsellers was launched by the lesser labels. At the present time, the bestseller lists are dominated exclusively by the major companies.

LEEDS LOPS CHI OFFICE, REDUCES H'WOOD STAFF

Chicago, July 10.

In an organizational revamp, Leeds Music has cut out its Chicago operation and has reduced its Hollywood staff. Chick Kardale, the Chi rep, was laid off last week, his exit following the closing of Leeds' Chi headquarters by a few weeks.

In Hollywood, Allen Ross was also let out. Leeds, however, is retaining Don Jensen as head of the Coast office. Move follows the pattern of several other major publishers which are now operating only in New York and Hollywood, with Chicago being serviced on a part-time basis.

Teagarden Leaving Armstrong for Own Unit

Chicago, July 10.

Two regulars out of the Louis Armstrong band are slated to make the break shortly. Jack Teagarden, who has been with the combo since its inception, will exit for the Coast to form his own musical combo. Additionally, bassist Arvell Shaw, youngest member of the current group, leaves to carry on his musical studies in Switzerland.

Armstrong next month will be left with a nucleus of pianist Earl Hines, clarinetist Barney Bigard, and drummer Cozy Cole.

Vaughn Monroe has been awarded a "certificate of achievement" by the U. S. Army and Air Force for contributing to the national defense via his disk of "Sound Off."

'Bagels & Yox' on Wax

Climbing aboard current diskery trend of waxing show tunes with original cast members, Apollo Records etched three tunes from the Jewish musical, "Bagels and Yox," with the Barton Bros. Show currently at Million Dollar Pier, Atlantic City, is slated for a fall preem in N. Y.

Tunes were written by Sholom Secunda and Hymie Jacobson.

Victor Testing Hit Potentials On Future Disks

Disk hits may be hatched scientifically in the future if an experiment currently being conducted by RCA Victor pans out. Under a deal with the Schwerin Research Corp., the diskery is underwriting a series of audience reaction tests on its new releases to determine whether the potential of disks can be calculated before they hit the market. The Schwerin outfit has been actively engaged in audience testing for radio programmers and film makers, but this is its first venture into the wax medium.

Tests are being conducted in the Sixth Avenue Theatre, N.Y., where Victor's advance releases are played before a typical cross-sectional audience. Reactions to the new releases are indicated on questionnaires, with established hit records used as a control check.

Victor has contracted Schwerin to conduct the tests for eight weeks, after which the results will

(Continued on page 104)

Europe Developing a Hep Brand of Orchs, Sez Marks After Trip to Continent

Postwar Europe is developing a hep brand of orch leaders, according to Herbert E. Marks, E. B. Marks Music topper, who returned last week from a nine-week tour of England, Scandinavia and the Continent. Latino rhythms, he asserts, are the current fad in most countries in direct contrast to the U. S. where rhumba orchs have generally been taking a h.o. whipping.

Three years ago the south-of-the-border tempos were comparatively unheard of in Europe but now such orch leaders as Edmundo Ros, currently playing the Bagatelle, London, are racking up top grosses in the provinces as well as urban situations. In Oslo the samba is the most requested terp rhythm. Jazz is running a close second to Latin tunes in the popularity sweepstakes with maximum returns coming from the Scandinavian countries as well as the Parisian bistros. Swedish groups, in particular, are beginning to produce jazz disks that compare favorably with our home-waxed product. Jazz is also developing a following in Belgium and Holland.

Although the current U. S. songwriting trend is veering to religious tunes, Marks asserts that European publishers are showing no interest as yet. The American folk tune fad here hasn't clicked in Europe either with only "Good Night Irene" getting top response.

In England, Marks revealed, the established publishers, such as Campbell-Connelly, Peter Maurice, Francis Day & Hunter, Laurence Wright, Feldman and Kleth-Prowse, are holding their own but new pubberies are beginning to take over on the Continent. These newcomers are constantly coming up with the biggest hits. Paris publishers, such as Bousbon and its subsid Arpege, for example, have scored with four best-sellers in recent weeks. Marbo Music is another newcomer that is beginning to make its mark on the Parisian scene.

Records are growing in importance to European publishers although performance rights still bring in hefty returns. Plug emphasis is still on live performances but the publishing houses are segoing to platters to build their songs. Marks also noticed a gradual decline in the importance of film tunes on the Continent.

Jack Mills, Mills Music topper, sails for England Aug. 22. He'll be abroad for five or six weeks.

NAMM Not Worried About TV; Cite Overall 16% Sales Hike This Year

Chicago, July 10.

With the dent made by television on retail music business still comparatively small, National Association of Music Merchants won't spend too much time on the new medium when its annual convene kicks off July 16 at the Palmer House here. Only exception, to the organization's apparent disregard of video will be Columbia's three-day color tele demonstration, which will be shown four times daily during the confab.

According to an NAMM spokesman, music business, covering all phases of selling, was 16% ahead of 1950 at the end of the first quarter of this year. During the late spring, however, business had buckled slightly but still maintained a good 12% leeway over last year. Sole exception, of course, is the offish sales chalked up by major diskeries, but this has been offset in the overall calculations, it was pointed out.

If anything, the NAMM topper said, music sales have been helped rather than hindered by video, pointing out as an example last year's ukelele craze, which was almost wholly nurtured by newspaper bally and video, and which hiked uke sales in 1950 to three times the level of 1949. NAMM figures show its prediction that the uke would pave the way to hefty home instrument sales on larger string boxes was realized in this year's guitar sales, which are running 33% over last year, contrasted with 1950's 8% increase over 1949. In most cases, NAMM points

(Continued on page 104)

Ted Collins May Buy National From Green

Ted Collins, Kate Smith's manager, is reportedly dickering for the buyout of National Records. Miss Smith was inked to an exclusive pact with the diskery last fall, after a long layoff from record activity.

Both Collins and Miss Smith are summering at Lake Placid, N. Y. Albert R. Green is National's current topper.

Victor Royalties In 43% Spring Dip

Sharp downbeat in the music business during the last three months is graphically revealed in RCA Victor's royalties to publishers on disk sales during the second quarter of this year. Victor's payments fell off 43% during this period as compared to the previous three-month period. Severity of this year's spring slump is indicated by fact that the April-May-June royalty payments this year were about 15% below the same period last year.

Victor's royalty payments fell off despite the fact that it has been well-represented on the bestseller lists. Victor, in fact, has had a considerably larger number of diskticks riding this year than during 1950. The general dip in the industry's sales turnover has cut the potential of all but a few top platters.

What has hurt the disk business most in the recent period has been the wide spread between the hits and the average release in sales figures. Many numbers, which ordinarily would figure to hit between 50,000 and 100,000 sales, have dropped down to the 25,000 marker and below.

TOSCY DUE IN FALL FOR VICTOR REC. SESSIONS

According to present plans, Arturo Toscanini will return to the U. S. from Italy in the fall or winter to cut additional sides for RCA Victor. Whether the maestro will continue to conduct the NBC Symphony Orchestra for the network is not settled as yet, but Toscanini has indicated that he will fulfill his commitments under his Victor pact.

The 84-year-old conductor is reportedly in good health, although badly shaken by the recent death of his wife in Italy.

BMI Settles Suits Vs. Flock of Niteries, Parks

In the past couple of months, Broadcast Music, Inc., has settled legal suits against a flock of hotels, niteries, ballrooms and amusement parks, which were originally rapped for playing BMI tunes without licenses. Involving in each a coin consideration and a licensing agreement, BMI settled with the Zinderest Park Hotel, Orange Inn, and Rose Glow Hotel, in upper New York; Fairmont Lodge, Lakewood; Light House Inn, New London; The Wivel, N. Y.; and Valley Ballroom, Chaska, Minn.

A suit against the Palisades Amusement Park was settled by signing of a BMI license retroactive to 1949, while the action against Bill Miller's Riviera is still in litigation.

Gould Sets Up N.Y. Office For Cap's 2 Pub Firms

Mike Gould, general professional manager of Capitol Records' publishing firms, Ardmore and Beechwood, is currently in N. Y. to set up an eastern office for the music companies.

Dick Gold has been put on as head of the N. Y. operation, with Gould remaining overall head of the companies while headquartering in Hollywood.

Songwriter Sues Mills For $100,000, Claiming Wrong Royalties Paid

Mills Music failed to pay him his correct royalties growing out of three separate agreements, songwriter J. Russel Robinson charged Friday (6) in a $100,000 suit filed against the publisher in N. Y. Federal Court. About 106 tunes are involved in the action, including "Margie," "Mary Lou," "Paree," "Beale St. Mama," "Aggravatin' Papa," "My Gal Joe," "Big Fat Mama" and "Rockin' in a Rockin' Chair."

Robinson, according to the complaint, inked royalty deals with the old Waterson, Berlin & Snyder Co. and Henry Waterson, Inc., both of which were absorbed by Mills. Third agreement was signed with Mills itself. Suit alleges that the defendant pub failed and neglected to perform the conditions of the agreements, and from time to time gave royalty statements which were "false and untrue."

In September, 1930, the papers state, Robinson entered into a pact with W. B. & S. which covered some 70 numbers. Following the firm's bankruptcy in 1929, Mills purchased the company's assets in 1931 from the Irving Trust Co., the court-appointed receiver. Acquisition included the Robinson songs, which Mills thereafter published and licensed for recordings, etc. It's charged that the defendant failed to pay at least $50,000 in royalties accruing from the original W. B. & S. ticket.

Robinson assertedly assigned around 20 songs to Henry Waterson, Inc., in September, 1923, and turned over a half-dozen odd tunes to Mills in August, 1932. On the Waterson deal Robinson claims $25,000 is due in delinquent royalties, and wants a similar amount from the Mills 1932 assignment.

Don Bestor's 'Mr. & Mrs.'

Norwalk, Conn., July 10.

Vet bandleader Don Bestor has teamed up with his wife, Beulah (Penny), for Mr. & Mrs. show to be aired over WNLK, Norwalk, where they reside. A sustainer, show is heard three times weekly in half-hour stanzas comprising general chatter, fashion notes and beauty hints. Bestor plays piano on the show with recordings also used.

He was formerly musical director of WHN (now WMGM), N. Y.

Johnny Lane, Texas folk singer, signed to a recording contract by MGM Records.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JULY 7

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in list	Artist	Label	Song	N. Y. Fred Sterle—WNCA	Boston Bob Clayton—WHDH	Phila Mac McGuire—WIP	Pittsburgh Art Goodrich—WHOP	D.C. Ed Gallaher—WTOP	Balt'more Yeaby Boris Pudney—WCAY	Utica Don Fraser—WRUN	Roch'ter John Winsley—WFOM	Rochester Joe Deane—WHEC	Hanover Milt Kray—WTIL	Keene Lee Berlin—WKAL	L.A. Bill Anson—KFWB	S.F. Lee Malloy—KYA	Port., Ore. Stan Taylor—KGON	Louisville Wally Hinkley—KRSO	Okla. Jim Lounsbery—WKYD	Denver Bobbe Seymour—WKMH	Cincy Paul Dixon—WCPO	Pitts. Phil Sinkard—WWSW	Indpls. Bill Faulkner—WISH	Hyde. Jack Thayer—WLOL	K. C. Jim Lasle—KCMO	N. O. Larry Wilson—WNOE	Milwaukee Phil Wilson—WLEE	St. L. Sid Frederick—KXOK	Memphis Sturgis Abbott—WHBQ	Atlanta Mort Harris—WQXI	Dallas Bob Bobby—WLOU	Wash'n Dean Upshaw—WTOP	Buffalo James Lord—WEBR	TOTAL POINTS
1	1	14	Nat "King" Cole	Capitol	Too Young		10	3	6	1	1	3	9	1	3		1	1	1	3	3	2	1		9	1	1	1	1		3	2		2		106
2	3	10	Frankie Laine	Columbia	Jezebel		3	10		3			4			3	6	9	2	1	7	7	8			3	2	6	3		8		4		9	117
3	2	15	Les Paul-Mary Ford	Capitol	How High the Moon			3	7	2		5	7	5	6		2	2	6	8		6		6		9	6	9	6		2	4		8		112
4	20	3	Rosemary Clooney	Columbia	Come-on-a My House	2	1	1	1			8		7		4					4	1	6	9	6				7				1	1		107
5	4	9	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair		9	9	8	4	3		1		4		3	4				4			3	4	6			3		1		9	4	106
6	9	7	April Stevens-L. Rene	Victor	I'm in Love Again		6	7		10			2								5				8	10	10			4		2	5		1	94
7	11	10	Frankie Laine	Columbia	Rose, Rose, I Love You		4	5		9						9		7	3	2						6				3		6				83
8	7	13	Vaughn Monroe	Victor	Sound Off			9		9				9			7	9	4			2			3			4		6					7	83
9	5	9	Patti Page	Mercury	Mr. and Mississippi										3			8	6		10		3			3		4					10	3		68
10	22	7	Vic Damone	Mercury	My Truly, Truly Fair							4								10	1		1					7	2							41
11	7	16	Weavers	Decca	On Top of Old Smoky			4		8				3			4	6										10								36
12	24	7	Dennis Day	Victor	Mr. and Mississippi											7						5					3	3				8			33
13A	17	10	Buddy Morrow	Victor	Rose, Rose, I Love You				2		3	9			10													6	6							33
13B	41	12	Vaughn Monroe	Victor	On Top of Old Smoky				4											3							4			1					33
13C		1	Doris Day	Columbia	Shanghai						5	1											6		4				10			8			33
13D	11	5	Tony Martin	Victor	I Get Ideas																	3		8			3	9	1						33
17	6	13	Mario Lanza	Victor	Loveliest Night of Year					8						1	8	10									6	7		9						30
18		7	Toni Arden	Columbia	Too Young											5								3									3			23
19	18	20	Patti Page	Mercury	Mockin' Bird Hill					7					7			3	9					7												22
20		1	Tony Bennett	Columbia	Because of You											3				9														6		20
21A	52	4	Perry Como	Victor	There's a Big, Blue Cloud	4					10		6	10																			7			19
21B	36	5	June Turay Trio	Decca	Good Morning, Mr. Echo	5					8													4						9						18
21C	14	4	Rosemary Clooney	Columbia	Mixed Emotions			9	6																5								9		18
21D	26	9	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby						4					6											5									18
21E	10	4	Perry Como	Victor	There's No Boat Like Rowb't											6						6									9			3	18
26	33	3	Sarah Vaughn	M-G-M	These Things I Offer You								3														7					6			17
27A	21	5	Billy Williams Quartet	M-G-M	Shanghai		7							3																					13
27B		1	Ames Bros	Coral	Who'll Take My Place																					2				7					13
29A	31	4	Frank Sinatra	Columbia	I'm a Fool to Want You	7											9																			13
29B		1	Tommy Edwards	M-G-M	Morningside of Mountain		2							8																						13
29C	18	5	Ames Bros	Coral	Wang Wang Blues		8						5																	5						13
32A	23	2	Dinah Shore	Victor	Sweet Violets				10												4		10	8												11
32B		6	Gordon Jenkins	Decca	Unless																				4							7				11
34A	24	10	Eddie Fisher	Victor	Unless								5																					7		10
34B		1	Doris Day	Columbia	My Life's Desire										1																					10
34C		8	Tony Martin	Victor	No One But You																					1										10
34D		1	Mario Lanza	Victor	Because	1																														10
38		5	Bobby Wayne	London	I Am Free																														2	9
39A	31	6	B. Crosby-L. Armstrong	Decca	Gone Fishin'	9															8															8
39B	28	9	Nat "King" Cole	Capitol	Because of Rain																														8	10	8
39C		2	Tony Martin	Victor	Tell Me	3																															8
39D		1	Bing Crosby	Decca	Shanghai																							3									8
43A	16	3	Don Cherry	Decca	Vanity																9	8															7
43B		1	Dinning Sisters	Capitol	Please Don't Talk About Me																										4						7
45A	26	22	Billy Eckstine	M-G-M	I Apologize														7								9									6
45B		1	Jan Pearce	Victor	Because of You										5																					6
47A		2	June Turay Trio	Decca	Pretty Eyed Baby										6											9										5
47B		1	Bob Crosby	Coral	Because of You												6																			5
47C		3	Vaughn Monroe	Victor	Oh Marry, Marry Me									6																						5
50	47	4	Leo Baxter	Capitol	Because of You							7																								4
51	50	3	Fran Warren	Victor	Anytime at All								10		9																					3
52	11	4	Ella Fitzgerald	Decca	Because of Rain												10									10										3

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THE SENSATIONAL

EDDIE FISHER

I'LL HOLD YOU IN MY HEART

backed with

I HEARD A SONG

RCA VICTOR RECORDS

20-4191
47-4191

'RH' Logging System

(Week of June 29-July 5)

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

	Songs	Publishers	Total Pts.
1.	Wang Wang Blues	Miller	180
2.	Too Young	Jefferson	170
3.	Shanghai	Advanced	138
4.	Mister & Mississippi	Shapiro	130
5.	Hello Young Lovers—*"King & I"	Williamson	110
6.	My Truly Truly Fair	Santly	104
7.	Because Of You—†"American Spy"	Broadcast	98
8.	How High the Moon	Chappell	97
9.	Tahiti My Island—†"Tahiti My Island"	Paramount	94
10.	We Kiss In a Shadow—*"King & I"	Williamson	93
11.	Wonder Why—†"Rich, Young, Pretty"	Robbins	90
12.	Loveliest Night Year—*"Great Caruso"	Robbins	80
13.	Pretty Eyed Baby	Pickwick	80
14.	My Magic Heart	Simon H	65
15.	Jezebel	Broadcast	64
16.	Dark Is Night—†"Rich, Young, Pretty"	Feist	62
17.	Sweet Violets	Morris	58
18.	Would I Love You	Disney	58
19.	Chesapeake and Ohio	Fairmont	55
20.	I'll Never Know Why	BVC	54
21.	Mocking Bird Hill	Southern	54
22.	I Whistle Happy Tune—*"King & I"	Williamson	54
23.	My Resistance Is Low	Morris	53
24.	I'm Late—†"Alice In Wonderland"	Disney	53
25.	I Apologize	Crawford	52
26.	These Things I Offer You	Valando	51
27.	Morning Side of the Mountain	Resnick	50
28.	World Is Your Balloon—*"Flahooley"	Chappell	50
29.	Sound Off	Shapiro	48
30.	Mixed Emotions	Roter	47
31.	Syncopated Clock	Mills	47
32.	I'll Buy You a Star—*"Tree Grows Brooklyn"	T. B. Harms	46
33.	There's No Boat Like a Rowboat	Bourne	45
34.	Song Is Ended	Berlin	45
35.	What Will I Tell My Heart	Ivy	45
36.	Go Go Go Go	Famous	44
37.	Unless	Bourne	44
38.	I Got Ideas	H&R	43
39.	Because of Rain	Maypole	43
40.	Come On-A My House	Duchess	42
41.	Gone Fishin'	Feist	42
42.	Out of Breath	Valando	38
43.	Rose Rose I Love You	Chappell	37
44.	Be My Love—†"Toast New Orleans"	Miller	37
45.	Here's To Your Illusions—*"Flahooley"	Chappell	37
46.	I Won't Cry Anymore	United	36
47.	Do You Really Love Me	BVC	36
48.	Too Late Now—†"Royal Wedding"	Feist	35
49.	I'm a Fool To Want You	Barton	35
50.	Happiness	G. Simon	34

An incomplete chorus, partly background and background music does not constitute a play.
†Filmusical. *Legit musical.

Top Songs on TV

(Alphabetically Listed)
Week of June 29-July 5

Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.

How High the Moon ..... Chappell
Mister and Mississippi ..... Shapiro-B
Mockin' Bird Hill ..... Southern
My Truly, Truly Fair ..... Santly-J
Too Young ..... Jefferson

Five Top Standards

God Bless America ..... Berlin
Somebody Loves Me ..... Harms
This Can't Be Love ..... Chappell
Yankee Doodle Boy ..... Vogel
You're a Grand Old Flag ..... Vogel

Your First Important Summer Song
'CAUSE I LOVE YOU
DINAH SHORE—RCA Victor
EDITH PIAF—Columbia
HOLLIS MUSIC, INC.
129 West 52 Street New York 19, N.Y.

PROGRAM
"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST
NIGHT OF THE YEAR
Paul Francis Webster

K.C. Symph Reorganizes Setup With Civic Pitch

Kansas City, July 10.

New organizational setup for the Kansas City Philharmonic Orchestra was accomplished recently as part of a plan to establish a firmer financial footing and enlarge the orchestra's scope as a civic asset. Following a formula proposed after a special committee study, a 50-man board of directors has been set up. This group in turn elected new officers and designated a new 12-man executive committee.

Dale Thompson was re-elected president, with David Beals made chairman of the new board. Richard Roth was named chairman of the new executive committee, the group designed by the special study committee which he also headed.

DECCA RECORDS
America's Fastest Selling Records!

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 7

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Hennyer	Pittsburgh, Volkwein Bros.	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Cleveland, Grossman Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe Co.	Total Points
1	1	"Too Young" (Jefferson)	1	1	1	2	1	1	2	1	1	1	2	4	114
2	2	"On Top of Old Smoky" (Folk-W)	2	2	3	1	2	3	1	...	3	2	5	10	97
3	3	"Loveliest Night Year" (Robbins)	3	5	2	6	4	2	...	2	5	4	1	1	86
4	6	"Mr. and Mississippi" (Shapiro-B)	7	3	5	3	5	4	3	5	6	3	7	3	78
5	4	"Mockin' Bird Hill" (Southern)	4	6	4	4	3	6	4	4	2	6	6	...	68
6	7	"My Truly, Truly Fair" (Santly-J)	5	4	6	5	6	6	7	6	7	5	4	5	62
7	5	"How High the Moon" (Chappell)	...	7	10	5	7	5	6	...	4	...	...	2	42
8	8	"Jezebel" (Broadcast)	8	...	...	...	9	7	...	10	...	...	3	6	23
9	9	"Unless" (Bourne)	...	...	7	8	10	10	...	3	8	...	...	...	36
10	11	"May Lord Bless You" (Pickwick)	...	...	9	7	8	...	...	...	...	...	...	8	12
11A	12	"Because Of You" (Broadcast)	6	...	...	10	...	...	...	...	...	9	10	...	9
11B	13	"Syncopated Clock" (Mills)	...	...	...	...	...	...	5	...	10	...	...	9	9
12	12	"Apologize" (Crawford)	...	...	...	...	...	...	...	...	7	...	...	7	6
13	...	"I Got Ideas" (Hill-R)	...	...	8	...	...	...	...	...	...	7	...	...	7
14	10	"It Is No Secret" (Duchess)	8	8	...	...	...	...	...	...	...	...	...	...	6

Cugat, Pemora to Promote Road Company Latin Orchs

In a move to hypo interest in Latin American music in the U. S., orch leader Xavier Cugat has teamed up with Jose Morand, Pemora Music head, to form Xavier Cugat Orchestras, Inc. The new organization will build a number of orchs whose personnel will be trained by Cugat and who will play Cugat's musical arrangements.

The maestro will continue to front his original band while the other orchs will be billed as "An Xavier Cugat Orchestra."

NAMM

Continued from page 101

out, the incline has resulted from constant ogling of string instruments on home video.

Meantime, the disk industry is preparing a fall push via Mercury's 3-for-1 plot to the dealer and Victor's delayed payment plan. Mercury v.p. Art Talmadge said last week that the Merc exhibit—which will be one of nearly 200, covering seven floors of the hostelry—will emphasize its Children's fi disks, along with its pops and folks.

Uncertain consumer trends are indicated this year by the NAMM's delegation of speakers, foremost of whom will be James R. Lamb, consultant with the Ames Parrish firm, who'll deliver the opening day address of "Fall Outlook for Retail Sales." Dr. Paul Nystrom will wind the session with a discourse on the next year's business outlook. In addition to the speakers, several forums will be held, among which will be a disk sales panel composed of reps from Capitol, Mercury, Columbia and Decca. Rubber Leonard Feist will address sheet retailers on "Expanding Markets From a Publisher's Viewpoint."

NAMM grudingly admits a trace of apathy on the part of delegates, with an expected turnout of around 7,000, a few thousand less than last year. Diskery toppers, likewise, express apathy over the confab, particularly on past performance aspects of all play—no advance orders.

Victor Testing

Continued from page 101

be added up. Both Schwerin and Victor execs frankly admit that it's an experimental project, which may or may not have any value for the industry. Victor, however, has been shying away from any publicity on the tests, in order not to tip off the opposition on its upcoming releases.

Larry Kanaga, Victor's sales manager, said that if the tests proved successful, merchandising problems would be largely simplified. The company would be in a position to know the chances for each release, with promotional and retail inventory planning geared to the predicted potential. Schwerin has been conducting several dry runs in its platter testing, with actual experiments started last week. Results of the initial tests have not been drawn up as yet.

Inside Orchestras—Music

A three-way tieup among M-G-M Records, local record dealers and local theatres to exploit "Show Boat," the Metro filmusical, and its soundtrack album, is being set on a nationwide scale after a successful experiment in the Los Angeles area. All parties will act as co-sponsors of a radio show, featuring music from the film, and local playdates. Joint sponsorship cuts air time costs so sharply that small theatres and record shops can get in on the promotion.

RCA Victor is rushing to market with the first song about the Korean war that was actually written by a combat soldier. Tune, "Rotation Blues," was cleffed overseas by Lt. Stewart Powell and was picked up in Korea by Victor's folksinger, Elton Britt, while the latter was making an entertainment tour of the area.

Lottery May Aid Aussie Orch to Play Scot Fest

Edinburgh, July 10.

The Sydney Symphony Orchestra will travel from Australia to play at the 1952 International Festival here. Orchestra may be allowed to run a lottery and hold special Sunday concerts to raise the passage money.

Sunday concerts in New South Wales must be free to the public unless changes are specially authorized.

Whallon, At 27, Named Springfield Symph Head

Springfield, O., July 10.

Evan Whallon, former musical director for "The Consul," has been named resident conductor of Springfield Symphony Orchestra. Whallon, who's only 27, at present is music consultant for Columbia records.

Whallon, who conducted "The Consul" for 180 performances in New York and on tour, was selected for the post from a list of 60 applicants. He replaces Guy Taylor, recently resigned to conduct the Nashville Orchestra.

British Bands Protest BBC Continent Pickups

London, July 10.

Dance band leaders are protesting to the British Broadcasting Corp. against the practice of relaying bands from the continent, when a British band could be relayed from holiday resorts.

Protest was made by the Music Directors Assn., which said they would withdraw their complaint if British bands were given equivalent air time on continental stations.

Harry Fox, publishers' agent and trustee, planed to the Coast for a 10-day s.o. of recording and vidpix operations.

WONDER WHY

STEWART BARR
Baritone

EVERYONE'S LISTENING TO . . .
THE SYNCOPATED CLOCK
LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 7

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Donel's Mus. Shop)	Boston—(Boston Music Co.)	Omaha—(A. Hospe Co.)	Cleveland—(Record Mart)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	NAT "KING" COLE (Capitol) "Too Young"—1449	4	3	1	3	3	..	2	1	2	4	1	1	96
2	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	2	2	2	4	1	..	..	4	..	7	3	..	63
3	6	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	7	1	6	..	4	4	1	3	..	6	6	..	61
4	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	5	..	..	1	10	7	4	8	1	2	..	7	54
5	3	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	1	7	..	6	6	3	..	..	3	10	..	6	46
6	4	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	6	9	3	7	2	..	..	..	10	..	2	4	45
7	9	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	8	4	4	2	..	1	..	7	8	..	..	10	44
8	4	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	3	..	..	..	9	..	3	..	4	1	..	..	35
9	10	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	10	8	..	9	..	9	..	6	6	5	7	8	31
10A	7	VAUGHN MONROE (Victor) "Sound Off"—20-4113	9	6	..	..	7	..	..	5	..	8	9	5	28
10B	8	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	5	8	8	9	..	9	8	2	28
11	10	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	..	..	..	..	8	5	..	..	..	..	5	3	23
12A	..	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	..	10	..	..	..	2	..	..	5	..	..	..	16
12B	..	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	..	..	5	..	..	..	9	..	..	3	..	..	16
13A	13	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	5	..	..	..	6	..	..	..	..	..	9	13
13B	13	DENNIS DAY (Victor) "Mr. and Mississippi"—20-4140A	..	..	..	..	..	..	5	..	..	..	4	..	13
14	12	BILLY ECKSTINE (M-G-M) "I Apologize"—10903A	..	..	..	..	..	..	..	2	..	..	..	..	9
15A	..	AMES BROS. (Coral) "Wang Wang Blues"—60489	..	..	..	5	..	..	..	..	..	..	..	..	6
15B	..	DORIS DAY (Columbia) "Shanghai"—39423	..	..	..	10	..	..	6	..	..	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	215	Decca	1	28
Victor	6	165	M-G-M	1	9
Capitol	2	141	Coral	1	6
Mercury	2	69			

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	KING AND I	TREE GROWS BKLYN	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Broadway Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	Decca	Columbia	Decca	Capitol
DM-1506	DL-8008	ML-4405	DA-825	CD-344
LM-1127	9-260	A-1000	9-203	CC344
WDM-1506	DA-876	MM-1000	DLP-8036	

On the Upbeat

New York

Al Donahue orch closes seven month engagement at Last Frontier, Las Vegas, Thursday (12), opens at Riverside Hotel, Reno, July 13 . . . **Bobby Kornheiser**, Famous Music contact man, into Army July 18 . . . **Howie Richmond**, pubbery topper, profiled in August issue of 21 Magazine . . . **Ed Lawson** ankled his publicity post with Ralph Flanagan's orch for promotion staff of People Today Mag . . . **Pat Terry**, vocalist, inked to three year pact by General Artists Corp. . . . **Mitchell Parish** back in N. Y. after seven-week European jaunt . . . **Hot Lips Page** set for a six-week engagement in Brussels . . . **Ralph Font** rhumba orch opens at Tavern in the Green, N. Y., Sept. 12.

Chicago

The Ben Arden quartet goes to Deschler-Wallick, Columbus, July 15 indef . . . **Jane Turzy** trio into Park Forest Hotel, St. Louis, July 14 for two weeks with options . . . **Don Cornell** into Flame, Minneapolis, July 13 for two weeks . . . **Cappy LaFell** plays Silver Frolics, Minneapolis, July 15, and doubles in Legend of Paul Bunyan Pageant there, for which he wrote score . . . **Tommy Reed** set for Muehlebach Hotel, Kansas City, Aug. 15 for two weeks . . . **Sax Mallard** quartet inked by Mutual, with Green Point Club, Muncie, Ind., July 15 as first date . . . **Jeanne Kerin** and **Marianne Shell** into Terrace Casino, Duluth, July 13 . . . **Eddie Wiggins** will act as house leader at Band Box, Chi, July 13 . . . **Norm Dygon** goes to Grill Club, Aurora, July 10 . . . **Three Bars of Rhythm** held over at Brass Rail . . . **Paul Neighbors** into Pleasure Pier, Galveston, Aug. 17 for three weeks, following at Aragon, Chi, Sept. 11 for one month . . . **Russ Carlyle** set for Peabody Hotel, Memphis, Aug. 13 for one week . . . **Betty McGuire** into Theatrical Lounge, Cleveland, July 10, indef . . . **Stan Getz** inked into Blue Note, Chi, Sept. 7 for two weeks . . . Singer **Danny O'Neill** injured in auto accident last week . . . **Savannah Churchill** plays Hi-Note, Chi, July 27 for two weeks.

Hollywood

Emil Coleman opens tonight (11) at Mocambo . . . **Paul Neighbors** band, current at the Chase Hotel, St. Louis, at $2,250, opens a three-weeker at Pleasure Pier, Galveston, Aug. 17 at $2,500 per frame and then hops to Chicago for four weeks at the Aragon, starting Sept. 11, at $2,250 weekly . . . **Ralph Flanagan** inked for a return date at the Palladium here, starting Feb. for four weeks. He'll be followed by **Buddy Morrow**, making his coast bow. Both bands are managed by **Bernie Woods** and **Herb Hendler** . . . **Ernie Felice** Quartet takes over relief chores at the Palladium tonight (11), replacing the Charlie Teagarden-Ray Bauduc-Sid Hurowitz trio which has been getting $400 per frame. Tony Pastor orch is currently headlining at the terpery . . . **Jimmy Dorsey** set for a fortnight at the Thunderbird, Las Vegas, starting Aug. 2 . . . **Leighton Noble** opened at the Claremont, Berkeley, for a stint running to Sept. 16 at a flat $2,750 weekly.

Kansas City

Jane Balard has been added to Toni DiPardo's orch at Eddys', handling the regular vocal assignment . . . **Carmen Cavallaro** follows Larry Nixon into El Casbah of the Bellerive July 12, his second stand here within a year. Nixon goes home to St. Louis for a vacation, having been away some time on Coast dates . . . **Henry Busse** orch moves into Terrace Grill of Hotel Muehlebach for three weeks, following **Joe Reichman** . . . **Corbett Monica** into Latin Quarter for date as m.c. of the floor show, and back to St. Louis for TV work . . . **Charlie Spivak** orch in for a one-nighter at Pla-Mor ballroom, following **Russ Morgan** . . . **Wanda Galles** from New York to take a date at the Key Club, Wichita, first time for her in the territory in about two years. Opened July 2.

Market Bullish In Educational Kidisk Series

Sparked by an unprecedented hypo for educational disks from nursery schools, parents magazines and child psychologists, diskeries specializing in the children's record field, as well as some of the major companies, are enlarging their educational kidisk series to meet the bullish market. Heretofore disks aimed for kiddie consumption were limited to the "Mother Goose" genre, but the new crop of parents, schooled in the scientific methods of "bringing up baby," are veering to records that will instruct as well as entertain.

In line with the growing demand for educational platters, disk companies are beginning to work hand in hand with educators in planning new waxings. Such disk series as Young People's Records are pre-testing their forthcoming releases at nursery schools to develop understanding of youngster's likes and dislikes in the platter field. Decca recently initiated a special age grouping department which will select special waxings for the 2-5 year olds and the 6-10 year olds. YPR is currently preparing an album series for the 1-2 year old age group which will accent familiar sounds and activities. Mercury Records' Childcraft Division, Peter Pan Records and the Children's Record Guild are building along the same lines.

Upbeat in the educational disk sales can also be attributed to top names used on the platters. Artists such as Groucho Marx, Mary Martin, David Brooks and Sam Wanamaker have pushed these disks to pop hit proportions. The diskeries are also developing new distribution outlets as well as concentrated promotional campaigns. Most of the disks are still being sold through their regular record distributor channels, but they are beginning to find additional outlets in toy shops and infants' wear stores. Some companies are offering free floor racks and counter racks and are packaging records for eye-appealing counter displays.

Lila Leeds Sued By Cincy Vocal Coach

Chicago, July 10.

Lila Leeds, erstwhile film actress presently doing a vocal turn at the Capitol Lounge here, was sued in Municipal Court last week for allegedly reneging on payment for vocal lessons.

Singer, who draws $1,000 weekly here, was sued by voice coach Jerry Ball of Cincinnati, who asked for a salary attachment. He obtained a judgment against Miss Leeds last month in Louisville, Ky.

Morrow Orch on 1st Series Of One-Niters This Fall

Buddy Morrow's orch, formed last year as an RCA Victor recording unit, will hit the road on its first series of one-nighters this fall. General Artists Corp. will book the band.

Morrow is part of the Ralph Flanagan - Bernie Woods - Herb Hendler talent stable which was recently enlarged via the Fontane Sisters, another Victor recording group.

Burton, Sour to Coast On BMI Publisher Contacts

Robert J. Burton, Broadcast Music, Inc., vice-prexy over publisher relations, and Robert Sour, BMI's director of publisher relations, planed to Hollywood yesterday (Tues.) to contact writers and publishers on the Coast. Sour, who was recently switched into the pub relations division under Burton after serving as BMI director of writer relations, will be gone about three weeks.

Burton will head for Seattle July 23 for a BMI broadcasters clinic, following with stopovers at Portland and San Francisco for other clinic sessions.

Decca has inked George Barnes, midwestern guitarist, to a term pact in the diskery's folk and western department.

TOMMY EDWARDS

Sings

"THE MORNINGSIDE OF THE MOUNTAIN"

"FIR INSTANCE"

MGM 10989 78 RPM

K 10989 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

SEVENTH AVE. NEW YORK, N.Y.

A Thumbnose Sketch—Pat Rooney

By JOE LAURIE, JR.

Pat Rooney was 71 on July 4—an occasion for celebration. He was born on the sidewalks of New York. They couldn't afford a hospital. The year was 1880. He was no firecracker, just a little punk. Unlike many stage children, he was not born in a trunk; it was after he was born that his old man tossed him into one—he got a good look at the kid. His family was overrun with stage people. Mom was the talented Josie Granger, and pop, of course, was a top Irish comedian of the time, Pat Rooney 1st. He also had four talented sisters, Katie, Mattie, Julia and Josie. So, the arrival of another actor created no excitement.

He had about four years of schooling, at a public school on 13th St. and 6th Ave.—mostly in one class. He found school dull, which is exactly the way it found him. He got away with playing hookey by telling the truant officer he was a midget. He gave up education when very young and is now a total abstainer.

One day he and his dad had a harp-to-harp talk. He told his father he was gonna run away from home; from that day on, his father wrapped his lunch in road maps. Pat, Jr., started playing pool in the evenings and saved his money through long tedious days.

As a kid he did odd bits in his pop's shows. But his first vaudeville act was with his sister Mattie at Tony Pastor's on 14th St., N. Y. He did a softshoe dance; he couldn't afford soles. At that time if he tried "Shuffle Off to Buffalo" he couldn't even make Peekskill. They were billed at the bottom of the bill—if the painter dropped his brush, they wouldn't have been on the bill. Every dog on 14th St. knew and saluted Pat and Mattime Rooney at Pastor's that week.

They played vaude and burlesque; their first burley show was Miaco's "Charley's Grass Widows." Then Pat worked in melodramas for a couple of years; high class stuff like "Daughters of the Poor," a Keogh & Davis production, which gives an idea. It was in 1900 that he hit Broadway, at the New York Theatre, in the Sire Bros.' "Nell Go In" (a burlesque on Nell Gwynn). One of the chorus was Adele Ritchie. He then played in another revue, "The Giddy Throng." For five years he was associated with Klaw & Erlanger shows, directing the dances for the famous Roger Bros. in most of their hit shows.

Marion Bent, a Chorine

Rooney met his early life-partner, Marion Bent, when she was a chorus girl in "Mother Goose." Pat had a few comedy lines, which they took away from him; he got even by putting in his two weeks' notice and went out on a vaude tour with the beautiful and talented Emma Francis (who later bettered herself by doing an act with some Arabs). It was in 1904 that Pat met Marion Bent in Boston again, and on April 10 he cast Ned Wayburn as his best man and started sharing the same rosin box with Marion. They played vaude and did a song and dance and comedy acts like "Make Yourself At Home," "The Busy Bellboy" and "At the News Stand," all to the delight of millions.

"Guys and Dolls," current smash hit on Broadway, is Pat's first musical since 1926, when he costarred with Marion Bent in Sigmund Romberg's "Love Birds," which had a five-piece band led by Vincent Lopez (whom Pat discovered at Kerry's, Coney Island—no doubt playing "Nola"). He later starred with Marion Bent in "The Daughter of Rosie O'Grady." He is still suing Warner Bros. for the title (and may collect on the last eight bars in "Jolson Story"). The show never passed the Bronx Opera House. It broke Pat, and he went bankrupt; every time he tipped his hat those days a summons dropped out. When playing the Bronx, Pat looked like a marinated Erin. It didn't help!

In 1916 he made six shorts (silent) for Universal. He went back to Hollywood in 1929. He had to wait 13 years for the first six to blow over. He then toured with his act, "Rings of Smoke" (Lopez still with him . . . no doubt playing "Nola").

Pat Rooney, 3d, was born in 1909, and when asked by the immortal Eva Tanguay, "Would you like to do some of your father's steps?", he sed, "No, I'll do my own." And he proceeded to follow in his father's dance steps.

By now Pat Rooney, 2d, was doing more dancing than a short-tail mule in flytime. He has be— warming aprons (dancing to you) for over 60 years. He remained old-fashioned—just danced with his feet. Do you realize that Pat Rooney has continued to do his wonderful "bells" to the tune of "Daughter Of Rosie O'Grady," while all kinds of dancing was going on? The essence, sand dancing, Lancashire clog, buck and wing, softshoe, pedestal clog, statue clog, Texas Tommy, Apache, ballroom dancing, Charleston, Black Bottom, Big Apple, tap, control, acrobatic, conga, cakewalk, one-step, two-step, hesitation waltz, bunnyhug, lindy hop, Susy Q, swing, toe, classical, Irish reel, skirt dance, rope dance, star dancing, sailor's hornpipe, whirlwind, dancing with instruments, Russian hock steps, fire dance, Indian head-jerking, etc., but Pat kept kicking his heels to the beautiful strains of "Rosie O'Grady." He was imitated almost as much as Charlie Chaplin, Mae West and Joe Frisco. He was as popular as hoxtops.

How He Got To Be 71

I asked him how he became 71, and he sed, "Never eat home, always eat in restaurants. Growing old is a bad habit busy men have no time to form. To be 71 years young is far more cheerful and hopeful than to be 40 years old. Talent doesn't go around with a calendar in its hand. The body may age while the mind stays young. What matters the container as long as the contents are fresh. As an old missionary who pounds a bass drum in the mission band in "Guys," Pat sings but doesn't do one dance step! And he's still as fresh as a shamrock.

The other day the "Guys and Dolls" company gave a block party for Pat—on the block where he was born, 3d Ave., between 10th and 11th Sts. The block should be honored for starting him on over 60 years of being on the stage. It carries 60 years of applause, 60 years of admiration and laughter, 60 years of appreciation in the public's eyes.

On Resurrection Day they'll have to take Pat Rooney out and shoot him—he'll never die!

Proser Vs. AGVA Salvador Hassle To Court Fri. (13)

Monte Proser's suit against the American Guild of Variety Artists will be tried in N. Y. Supreme Court Friday (13) because of chanteur Henri Salvador's turndown of an agreement set up by AGVA which called for Salvador to play a two-weeker at Proser's La Vie en Rose in lieu of a $4,000 claim by him. Proser's attorneys, Becker & Odell, charge that the union exceeded its jurisdiction in reversing an earlier arbitration which originally dismissed Salvador's breach of contract charges against the boniface.

Union attempted to effect a compromise whereby Proser would pay Salvador's roundtrip fare from Paris and permit chirper to work two weeks at that spot at $2,200 weekly. Salvador, in a letter to Silverstone & Rosenthal, his attorneys, turned down the offer, however.

A a result, AGVA was ready to pull the shows out of the cafe and put Proser on the unfair list since

(Continued on page 108)

Tom Ball of Foldo N.Y. China Doll In Cabaret Tax Jam

Tom Ball, who operated the now closed China Doll, N. Y., was indicted by a Federal grand jury in New York Mon. (9) along with two employees of the Bureau of Internal Revenue, on charges of conspiracy to defraud the Government of $130,000 in 20% cabaret taxes. It's the second bit of notoriety for the cafe which was mentioned in the recent narcotic hearings as an alleged center for the distribution of dope.

According to Assistant U. S. Attorney Saul S. Sharison, Ball was friendly with Joseph S. Levaca, a teller in the Collector's main office, and (Miss) Florence J. Smith who had a similar position in a field office. The two-count indictment charged that, beginning in November, 1948, the three defendants conspired to deprive the Government of the faithful services of Miss Smith and unlawfully removing and concealing cabaret tax returns.

Sharison declared that Ball would send Miss Smith a monthly tax check, and the latter would hold out the return and later destroy the checks. Indictment also charged that Miss Smith got money from Ball and Levaca for these services. They're slated to be arraigned at the U. S. Courthouse, N. Y., July 18.

Cafe, Vaude Dates

Paul Marr's foot in a cast for a month as a result of tearing some ligaments during agents' ballgame . . . Jesse Elliot leaves cast of "Roarin' '20s" after more than a year as lead, with Lorna Lynn replacing; Ken Remo vices Don Kent in same show at Blackhawk . . . Consolo & Melba plus Ginny Scott set for Lake Club, Springfield, Ill., July 19 . . . Olin Walker comics at Casino July 12.

Col. Goetz to H'wood On 1st GI Vaude; Unit Rabbits After Seattle Tee

Washington, July 10.

Col. Joseph F. Goetz, chief of the Armed Forces Professional Entertainment Branch, left here over the weekend for Hollywood to check on final arrangements for the first weekly variety show to tour isolated military units in continental U. S.

Col. Goetz will accompany the show to Seattle, where it will make its first appearance Saturday (14). Following the preem, the cast will split into six units for travel to various military installations.

Talent for the show is being supplied by the film industry and members of The Masquers, at no cost to the government. Actor Alan Mowbray, president of the Masquers, has been devoting considerable attention to the project.

AGVA Sez Acts Get Paid In Full When Cancelled

A new gimmick in signing up talent so that operators would be immune from paying full salary to an act that's cancelled after the first show was brought to light by the American Guild of Variety Artists. At an arbitration held by the union last week, it was disclosed that the Red Coach Inn, Hackensack, N. J., had been pacting talent for one night. Act, if acceptable, is permitted to work out a full week.

Union stopped the practice with a demand that all contracts for that spot call for a week's engagement. As a result of the decision, comedian Roy Sedley will get a week's pay from that spot after working there for two nights. Agent Sid Oshrin was warned to stop this practice.

Steele Duo to Houston 'Rock

Houston, July 10.

Jon & Sandra Steele will open in the Emerald Room of the Shamrock Hotel here for a two-weeker next Tuesday (17).

Current at the spot is Dorothy Shay.

Atlantic City Cuffo Concerts in O.K. Draw

Atlantic City, July 10.

Free summer concerts by a 28-piece Atlantic City Festival orchestra drew large audience to the Garden Pier deck Sunday night (8) for director William Madden's well-selected program with Frank Imhoff as guest soloist.

Orch is seated in a concert shell affording some protection from the elements. Park benches accomodate some 2,500 with standing room available for a thousand or so more. This is the second year for the concerts, which are sponsored by the city, with City Press Bureau picking up the tab.

SPORTSMEN 4 TEE OFF DALLAS MURAL NAMES

Dallas, July 10.

The Sportsmen, quartet aired on the Jack Benny show, and Hal Pruden orch will open tomorrow (Wed.) in the Mural Room of the Baker Hotel here, marking a new policy of name attractions and reinstatement of Tuesday and Saturday luncheon shows.

Columbia Records
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Mutual Entertainment Agency
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JAY MARSHALL

2nd Week
VERSAILLES
NEW YORK
Mgt.: MARK J. LEDDY
Leon Newman

Jimmy Gene
Saunders and Rand
AMERICA'S FUNNIEST COMEDY TEAM
Currently
CLUB CHARLES
BALTIMORE
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HESS MAYER
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The Touch of Genius
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QUINTETTE
MGM Records
BEN GROSS
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BILLY GLASON'S FUN-MASTER
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YVONNE MORAY
"MISS DYNA-MITE"
Just Concluded the Following Dates:
Nov. 8-21—GOLDEN HOTEL, Reno, Nev.
Nov. 24, '50-Jan. 23, '51—LARRY POTTER'S, Hollywood, Cal.
Jan. 25-Feb. 7—BIMBO'S 365 CLUB, San Francisco, Cal.
Feb. 14-24—BINGO CLUB, Las Vegas, Nev.
Feb. 26-Apr. 7—PALM HOUSE, Palm Springs, Cal.
Apr. 9-22—COUGAR CLUB, Spokane, Wash.
Apr. 23-30—CAVE CLUB, Vancouver, B. C.
Apr. 31-May 5—CLOVER CLUB—Portland, Ore.
May 9-June 6—LARRY POTTER'S, Hollywood, Cal.
June 13-23—BINGO CLUB, Las Vegas, Nev.
June 27-July 3—ROYAL STEAK HOUSE, Jackson, Miss.
July 6-7-8—DALLAS GREATER CLUB, Dallas, Tex.
July 12—RETURNING TO RKO PALACE THEATRE, NEW YORK, FOR THE 4TH TIME
Thanks Again MR. DAN FRIENDLY
Direction: MCA
Personal Manager PHIL OFFIN

THEATRE VAUDEO WEB A'COMIN'?

Hold Onto Your Hats! UBO-RKO Surrenders Its N.Y. Charter (1907)

Albany, July 10.

Finis was written to the history of vaudeville's one-time biggest agency, United Booking Offices of America, more recently known as Radio-Keith Vaudeville Exchange, when the corporation filed a certificate with the Secretary of State surrendering the authority given to it Jan. 29, 1907, to conduct business in New York State. Company was organized in Kittery, Me., June 2, 1906, with capital stock of $125,000 and with George B. Upham, of Boston, as president. Horace Mitchell of Kittery, was treasurer. Other original directors were: M. G. Mitchell, Kittery; S. J. Morrison, Portsmouth, N. H., Benjamin F. Bunker and Melville K. Howe, Kittery.

B. F. Keith, President

The application for permission to conduct business in this state was filed and signed by B. F. Keith as president of UBOA. Mr. Keith was listed in the greying, cracking papers still on record at the Secretary of State's office as a resident of Brookline, Mass. Capital stock by then had been reduced to $25,000, and the number of directors to three.

Then There Was Albee

Edward F. Albee signed a certificate acknowledging his designation to accept service in process against the corporation, Jan. 23, 1907. Principal offices in New York State were at 1133 Broadway, New York City. Mr. Keith's application described the purposes of

(Continued on page 108)

Jimmie Husson

"Mister Everybody"

JUST CONCLUDED:
(In Succession)
TURF CLUB, Denver
FLAME LOUNGE, Minneapolis*
CLUB TROCADERO, Henderson, Ky.**

CURRENTLY:
LOBBY CAFE, Juarez, Mex.***
(July 6-July 19)

NEXT:
LAST FRONTIER, Las Vegas****
(July 20-Aug. 16)

FOLLOWED BY:
STATE FAIR, Pueblo, Colorado
(Aug. 19-Aug. 24)

AVAILABLE: AUGUST 28

(*) RETURNING IN SEPTEMBER.
(**) RETURNING IN SEPTEMBER.
(***) REPEAT ENGAGEMENT
JUST CLOSED JAN. 14, 1951.
(****) ANOTHER REPEAT
(THIS TIME, 4 WEEKS).

Cafes Held Included In Ohio Anti-Slot Ban

Columbus, July 10.

State legal authorities said last week there is no possible loophole in Ohio's new anti-slot machine law which would permit operation of the one-armed bandits by nitories or fraternal organizations. A Senate amendment, inserted just before the measure passed in closing days of the legislature, would not apply, however, to slot machines "for charitable purposes," it was said.

There appeared to be no way out. State Rep. Kenneth Robinson, Marion, says he is convinced the "charity" loophole is too tiny for cafe operators and fraternal organizations to slip through.

Laine's 35-Show Stint At A.C. Steel Pier Pars Danny Kaye at 150,000

Atlantic City, July 10.

Frankie Laine's draw at Steel Pier here last week surprised even operator George Hamid, the singer doing as well as Danny Kaye when latter was vaude topper last summer.

Hamid declared that while Kaye ran into two rainy days, experience here in season is that more people visit amusements on rain days because beach and boardwalk are closed to them.

Laine played five shows and up in Music Hall, a 4,200-seater. This 21,000-plus heard him daily for the seven-day stint. Altogether, considering standees and extra shows, Laine played to more than 150,000 people. Pier admission is $1.35 at night, 85c. for a.m., and afternoons. Admission price is for all other pier attractions, concessions excepted.

GYPOLA'S 4-8 WEEK IN BRITISH VAUDE

Gypsy Rose Lee sailed for England yesterday (Tues.) on the De Grasse for four weeks of vaude in England starting at Manchester July 27. It's likely that she'll play at least eight weeks before returning to the U. S.

Miss Lee, according to her agent Charles V. Yates, was originally set for the Palladium starting Aug. 27, but was withdrawn from that bill when Jack Carson was slotted for that show. Yates said he wanted sole headline billing for La Gyp. Yates stated that she may play a later show at that house this season.

Miss Lee's bookings were made through the Law & Leslie Grade agency, London, which earlier this season booked Donald O'Connor and Hoagy Carmichael into the Palladium.

$2,500 St. Loo Holdup

St. Louis, July 10.

A lone armed bandit last week invaded the Toddle Inn, an East St. Louis nitery, expecting to grab $8,000, but contented himself with over $2,500 and escaped. James Hages, son of the owner, who recently left for a visit to his native Greece, and a porter were alone in the place when they answered a knock at the door. Expecting a delivery, Hages opened the door and was confronted by the armed bandit.

While Hages and the porter stood with upraised hands facing a wall, the bandit emptied the cash register and then forced Hages to open the safe, from which about $2,500 in bills was taken. Then the bandit demanded to know "what happened to the eight grand always kept in the safe." When Hages explained his father had departed for overseas and had taken a sum of money with him, the bandit fled.

N.Y. CAPITOL GETS AT&T EQUIPMENT

The nerve center of a prospective television vaude circuit has been installed at Loew's Capitol Theatre, N. Y. A coaxial cable junction has been completed in the basement of that house by American Tel & Tel after permission had been obtained from circuit execs. Installation was made at AT&T's request and expense because the Capitol is in an advantageous position to service theatre video showings in the Times Square area. Loew execs are happy about this development since it has in it the makings of a hookup which would enable them to stage a show at that house and transmit it by direct wire to many chain outlets in innumerable cities.

At the present time, however the Loew chain would be unable to obtain sufficient materials to carry out such a program because of wartime shortages. But, once a program of this magnitude is completed, it's possibilities are virtually unlimited. Under the setup, theatre audiences able to see top headliners would be the largest in history. Simultaneously, salaries would zoom to the point where the current record guarantee of $50,000 plus percentages paid out to Martin & Lewis and previously to Bob Hope, would be dwarfed because of the huge audience. Potential acts going in on a per-

(Continued on page 108)

Houston's Jungle Club Holding 'Talent Shows' With TV and Coin Lure

Houston, July 10.

A series of "Talent Shows" is being conducted weekly at the Jungle Club here. Four contestants are presented, with the weekly finalists placed against winners of week previous on Saturday nights. Winner will represent Houston on Harry Reid's KRLD-TV, Dallas, talent show that pushes jobs for young hopefuls. In addition, the top local winner will receive $250 cash, a week's vacation for two at a dude ranch via Trans-Texas airways, and a wristwatch. Cash of $100 is second prize, $50 for third.

BALTO HIPP 2-A-DAY HINGES ON AFM DEAL

Baltimore, July 10.

The Hippodrome Theatre here is ready to line up with the reserved-seat vaude plans being pushed by Music Corp. of America and RKO. The indie house, operated by Izzy Rappaport, will institute the two-a-day, three on weekends and holidays, as soon as deal with the American Federation of Musicians is completed.

House, a regular vaude stop for many years, recently dropped stageshows for the summer.

If AFM negotiations are completed, house will tee off the policy with the Spike Jones show around Aug. 30.

Atlantic City Post-'4th' A Boxoffice Winner

Atlantic City, July 10.

After a weak "Fourth" because holiday came in middle of the week, first capacity summer crowd hit here on weekend (7-8) with two fine days helping the lure.

Nitery and other amusements had a chance to find which way the seasonal winds were blowing, and reported they played to more this weekend than last year's post-Fourth.

Packed town greatly encouraged all hands after slack summer resting season indicated that things might not be too good this year. All spots drew capacity, with restaurants admitting standees for hours in the evening. Beach attractive, but water cool.

Indie Agents Bemoan 'Loss' of Talent To TV 'Big 3'; Best-Foot-Forward Bait

Indie talent agents face a terrific problem getting started in television. Feeling among the independent date diggers is that they have surrendered to the major offices, mainly William Morris Agency, Music Corp. of America and General Artists Corp., in the sale of acts for the video packages.

The units controlled by the offices now comprise an important source of revenue for the independents. Majors have been buying most of the talent for their own shows and have been submitting talent for indies on other displays. The smaller agencies haven't lost any money through this process since no commissions are charged by the big wheels. However, they now feel they've lost control of their own talent through this practice, insofar as TV is concerned. For example, if an act tied to an indie is set by MCA and does a good job, the next time a turn of that type is needed, MCA will usually be called upon. Indies now claim they're missing an important source of revenue for other acts by having surrendered the prerogative of calling on producers linked with big agencies.

None will hold back talent from the majors, for the simple reason they cannot afford to permit their acts to lose work. However, it looks like many will be going to tele rehearsals which few of the indies previously attended. By their presence, the producer will identify the act with the agent, and once they're known to the producers, the agents present may get more attention.

The indies have a lot of time these days since they can cover the vaude offices in short order. Thus they can afford to spend some time at rehearsals. The percenters realize that they have to call on tele producers now, just as they call on vaude and cafe bookers. They'll now be dangling some of their top-rated acts as calling-card bait in order to set some of their lesser fry who haven't been able to break into the video picture.

San Antonio Cafe Ops Oppose 'Nuisance' Raids Of Fire & Police Depts.

San Antonio, July 10.

George M. Roper, new local fire and police commissioner, is being sued again in District Court here by Arthur Jastner, operator of the Zebra Room. Named co-defendant is Marvin H. Uecker, chief of the fire prevention bureau.

Kastner seeks a temporary restraining order to halt police and fire department action at his nitery, contending he is violating no law and that action of police and firemen is for the purpose of harassment leading to closures. The court has issued an order for Roper and Uecker to appear to show why the temporary restrainer order should not be put into effect.

Roper is also due to appear in District Court in a similar action brought by the Key Hole Club. These suits aftermath a campaign directed at local niteries in which state liquor board officers, firemen and city police have participated.

WITH CHARLEY BOY

RUBITA AND REINITA

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— AND REVUE —

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Hasta La Vista, Amigos

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Twin City Cafes Paying Tall Sums For Acts, Kicking Doldrums in Shins

Minneapolis, July 10.

While amusements generally and the swankier nitteries in particular are in worse than normal summer doldrums, Twin City theatre lounges are paying the largest sums in their history for attractions and, for the most part, doing a thriving business.

Vic's, one of the more pretentious lounges, broke its previous records by a wide margin with the "original" Dagmar, exotic dancer of supper clubs and theatres, who's suing the TV Dagmar for alleged "misappropriation" of the name and who garnered considerable local publicity because of her "feud" with the Jerry Lester discovery. She was held over for a third week and now the spot has Carrie Finnell for four weeks and continues to pull.

This particular type of entertainment, incidentally, is new for the better part of town where the more elaborate theatre lounges, success in causing the Frolics, like Vic's, are located. But its across the street from Vic's, to part Lois DeFee.

Augie Ratner, owner of Augie's theatre lounge, has brought in "Fats" Pichon, Negro pianist-singer, long a New Orleans favorite for four weeks, and he's filling the room nightly, making the frequently heard claims of substantially reduced entertainment purchasing power sound foolish.

The St. Paul Flame Theatre cafe just had George Shearing and his quintet back for an early repeat engagement and turned hundreds away every night. Herb Fields' band is now packing 'em in at the same spot.

With its stage entertainment now reduced to a novelty band, Harry Ranch's, and a single act, Maurice Rocco currently and Billy Farrell previously, the Minneapolis Flame is doing well.

As for the swankier, full-fledged supper clubs, Hotel Nicollet Minnesota Terrace, as usual, has Dorothy Lewis and her annual ice show for a full summer run and is doing big. Hotel Radisson Flame Room, town's other top supper club, however, has eliminated floor entertainment entirely for the summer, the first time within recent memory.

At Curly's nitery, a big revue is starring Leon Laverdee and reports consistently good business. The Gay 90s, one of the town's largest and most elaborate spots and always with a big but inexpensively budgeted show (around $1,800), is probably the most profitable operation here.

As far as next fall and winter are concerned, Minnesota Terrace and Flame Room are undecided regarding policy. Likelihood is that Terrace will abandon its cover charge and big names and, instead, use semi-names along with Cecil Golly's orchestra. Flame Room is expected to resume floorshows again next fall, once more using occasional big and semi-big names, but nothing is positive yet.

UBO-RKO

Continued from page 107

the corporation as: To contract with and engage actors, musicians, singers, acts and attractions; to act as agents of theatres, theatrical and vaudeville proprietors, and to do a "booking" business as "booking is understood by theatres, theatrical and vaudeville proprietors." It also was authorized to manufacture scenery and property, and to control, lease, buy, sell, operate, manage or deal in theatres and other places of amusement.

Became UBO in 1914

Name of the corporation was changed June 12, 1914, to United Booking Offices; Jan. 7, 1919, to B. F. Keith Vaudeville Exchange; Feb. 16, 1925, to B. F. Keith-Albee Vaudeville Exchange; Sept. 10, 1929, to Radio-Keith-Orpheum Vaudeville Exchange.

The certificate of surrender of authority to conduct business noted that Mr. Albee is deceased. Papers in actions brought against the corporation in this state, preceding the filing of the certificate, may be served on the Secretary of State and mailed to RKO Service Corporation, 1270 Sixth Ave. William F. Whitman, as secretary of the company, signed the certificate of withdrawal from business. Walter Levinson, 1270 Sixth Ave., was filing attorney.

The papers applying for permission to conduct business in New York State were filed by White & Blackford, 141 Broadway. A certificate of tax on the application was signed by Martin H. Glynn, then state comptroller and later governor.

The surrender of the corporation certificate will not affect the RKO circuit's talent booking operations. The RKO Service Corp. has been performing that function for several years.

Theatre Vaudeo

Continued from page 107

centage deal would participate in the grosses of many houses. At present standards, it's considered possible for a top headliner to earn a year's salary in just one night.

Show Biz 'Revolution'

At the same time, commercially sponsored video would have to compete with theatre teevee for topgraded headliners, just as tele sponsors must vie with theatres in the showing of prize fights. Problems to be met, once a theatre-vaudeo circuit is established, will be tremendous as full development of this facet of the business will create a show business revolution spread-eagling the entire entertainment field. It's conceivable that a similar system can be used for transmission of Broadway legit plays, operas, etc.

The Capitol installation will also permit the house to receive direct wire transmissions from another theatre, studio or outside-inside location where a special event is staged, and thus can serve as a relay point to other theatres.

The development is regarded as so important that Henry Dunn, national administrative secretary of the American Guild of Variety Artists, is calling a special meeting of the union's board next Wednesday (18) to study the possibilities of such a step and to consider union operations under conditions as they are anticipated at this early stage.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 10.

A carnation to Carl Kilroy and His Musical Hellcats, a little local orch ready at all times to entertain patients of Variety Clubs' hospital.

G. E. Eyssell, Radio City Music Hall, N. Y., executive manager, shot in to chat with former staffer Don Wright, whose progress is good.

Walter (CBS) Romanik back at lodge sporting a Brooklyn tan and added poundage after spending 10-day furlough with folks back home.

Ben Shaffer floored by a cardiac attack that will bed him indefinitely.

Residing in downtown colony and doing extra well are Benny Ressler, Helen O'Reilly, Johnny (IATSE) Nolan, Joe Bishop and Patricia Mitchell.

William MacDonald, N. Y. IATSE staffer, visited Audrey Lumpkin, Ray Van Buren, Johnny Nolan, Eddie Stott and Victor Gamba, finding them all flashing nifty clinics.

Renaldo (Buddy) Magni, dancer recently at N. Y.'s Leon's & Eddie's and Havana-Madrid, in from N. Y. and registered for observation.

After a month of observation, Helen Constantine (Stamatis Bros. Circuit) left for her Brooklyn home where she will continue the rest period.

Joe (IATSE) Fallon happy over visit from wife, Pauline, who planed in from Houston. He is skedded for major operation and she will stay over.

Mayor A. B. "Tony" Anderson, manager of Schine's Pontiac Theatre here, off to Oyster Bay, L. I., and Madison, Conn., for annual vacation.

A bow and thanks to the Joe (IATSE) Dwyers and Joe McCarthy of N. Y. for talking time out on their vacation to salute and greet the less fortunates of the colony.

Sam (RKO) Kelley, ex-Variety Clubite who beat the rap here, back to N. Y. C. after an O.K. checkup that gave him a full green light. Ditto for Frank Hynes, former Paramount pix staffer.

Write to those who are ill.

Proser vs. AGVA

Continued from page 106

union regulations forbid lawsuits until all remedies within the union are exhausted. Silverstone & Rosenthal asked that the case be allowed to go to trial.

Case stems from Proser's cancellation of Salvador this past season, when singer's manager declared that Salvador would not work on any bill with Marjane, whom the manager accused of being a collaborationist. Salvador came to the U. S. ready to play the date and stated that his manager had no authority to make that statement.

$7,500 (a Day) Goes Begging

Detroit, July 10.

James D. Friel, general manager of Michigan State Fair, has priced himself into a dilemma: He can't find a top star who will accept $7,500 (a day) to headline his show this year.

Three years ago Friel squeezed the water of the state appropriation for the fair and boosted the entertainment budget from $33,000 to $50,000. Then he offered $7,500 (a day) to Bob Hope, who jumped at the bait, fast. In three days, Hope brought in a grandstand gross of $36,000. Last year Betty Hutton was brought in to headline the show at the same figure. She helped boost the attendance mark to an all-time high of 962,000. The 1950 fair made a profit of $17,000.

So, other state fairs rushed to get on the gravy train. Indiana State Fair has signed Danny Kaye to appear at $10,000 (a day), and Jack Benny will get a similar fee at Illinois State Fair. Jimmy Durante's per diem at Toronto's Canadian National Exhibition is roughly $9,200, or $130,000 the fortnight. (The Schnoz gets a breather on Sundays—no work.)

Friel offered his $7,500 plum to Mario Lanza and Benny to appear at Michigan's fair this year. Both turned the offer down—Lanza said he had a movie commitment and Benny said his price was 10 grand.

Result: Friel is trying to squeeze some aqua out of the 1951 appropriation, which is bone dry to begin with. He's hoping other top-ranking stars haven't heard of inflation and will consent to appear at the $7,500 (a day) figure.

Returning Troupe Stresses Importance Of USO Shows for Soldiers in Korea

Conditions haven't changed between wars so far as a GI's reception to Stateside entertainment is concerned, according to members of the first USO-Camp Shows unit to play Korea, who returned last week after 21 days on the embattled peninsula.

USO-Camp Shows still serves as an important link between the home-folks and the fighting men. It serves to remind troops that the home-front is still backing them, according to the returned performers.

Most of the members of the unit, "Spotlight Revels," are vets of Camp Shows troupes of the last war. Comedy drummer Jack Powell, who doubled as road manager for the group, played several theatres of war, and Elaine Lewis, the sole Britisher in the group, toured for the Entertainment National Services Assn. (ENSA) in North Africa, the Middle East, China, Burma and India during the last war. Dorothy Wenzel, who emceed, was similarly active in several theatres. Others in the group were Conway & Parks, the first Negro act to play in an otherwise all-white CS package; accordionist Evelyn Hamilton, magico Paul Le Paul and instrumentalist Bill Roberts.

Reception of the Negro comics along the fighting fronts indicated that entertainers will be accepted regardless of race. Both reported that there was no discrimination toward them, and southern white troops applauded just as appreciatively as others.

Camp Shows vets agreed that the Korean playdates were far tougher than any experienced during World War II. They reported instances where they gave shows under artillery fire. In another instance, they were removed from an area about 20 minutes before North Korean and Chinese Red mortars pounded the locale. At one time, they gave a show while surrounded by Chinese guerrillas, and their evacuation had to be delayed until the spot was cleared.

In several instances shows had to be interrupted for Miss Wenzel to announce that certain anti-aircraft and artillery battalions report back because enemy activity was too close for comfort.

The performers were able to shower only twice during their 21 days in Korea. Other times they bathed out of their helmets. Weather was against them also. GIs waited patiently in the rain for hours for glimpses of Stateside femmes and a show with round actors. The girls wore heavy boots with their bouffant gowns during shows.

The girls were housed in barbed-wire compounds and were guarded by military police 24 hours a day.

Another factor that made the war different from the last was the fact that this unit entertained soldiers who did not understand English. The South Koreans, Turks, French, Greeks and other nationalities, however, appreciated the shows along with the U. S. troops.

The troupe once they left Korea went to Okinawa and the Philippines. They were also open to attack around Manila because of Huk activity. They were told that it was unsafe to be on the roads after 4 p.m. They consequently traveled in that locality by plane.

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Fla. Lures 'Em From Eastern Resorts As Cafes, Hotels Gear for Sock Biz

By LARY SOLLOWAY

Miami Beach, July 10.

What was in former years a purely winter resort is earning more and more—especially this year—the tab of a year-'round vacation area. This is all due to the inauguration of an advertising program which includes big space in travel sections of the nation's key newspapers by the airlines. Where formerly the summer biz was from southern states and Cuba, one now finds a concentration of New York, Pennsylvania, New Jersey and midwest states contributing so heavy an influx of the vacationers that even the Catskill Mountains (Borscht Belt), Jersey Coast belt and Pennsy mountain sections are worried about the takeaway indicated by last summer (1950), when this sector had its biggest July and August. The summer rate, $3 and up for ocean-front rooms, is a potent tourist draw at this time of year.

With this trend, this area is now girded for a big summer season that is already evidenced in the flood of reservations. You can't get a room during July, for instance, with every nightclub and hotel cafe in operation outside of the plush Copa City, which will remain closed because of inability to book big names it presents during the winter. Only other spot remaining closed is the Beachcomber, which ran a dressed-up burlesque policy and flopped, thanks to an admission idea that didn't work out due to lack of name draws.

From results in the past 10 days, it is obvious to most hoteliers and nitery operators that this next 10 weeks or more, will be a bonanza in the sense that they can work on a booking setup that calls for names in the $750 to $2,000 class, with a chance of profits on packed first shows and offish seconds. Current lineup of offerings for this summer crowd is typical.

SANS SOUCI

This hotel has been doing well with its Blue Sails Room (one show nightly, no minimum except Saturday, $2.50) via booking policy of a known songstress or a male comedy act that can hold down a 30-minute spot. Current there's Maria Nita, young interpretative dancer who tees off the show to aud appreciation with her ideas in the modern-toe-ballet ideas. Though some of her stylish work can be eliminated, on the "too modern" angle, she gets them with her charm and expert spins and leaps.

Top spot is held down by Sonny Howard. Lad has sock pipes which enable him to wrap up with impreshes of Frankie Laine, Ink Spots, Mario Lanza, to name a few. Had to beg off.

Sacasas orch is a feature here and backs the acts in top manner and on the dance side.

FIVE O'CLOCK CLUB

This mid-Beach club closed down when Martha Raye, under whose name the spot operated all winter, left for summer engagements up north, Las Vegas and the coast. Reopened this past weekend, it's come up with a winner in a comedy-lined show, outside of the entre-act.

Featured are Billy Vine, Buddy Lester and Dolly Dawn. The comedians have displayed their wares in this room with Miss Raye in past months. In this stint they purvey their set acts: Vine his sock drunk bit, stories and wrapup takeoff on Zero Mostel; Lester, his offbeat gags, bit on Sherlock Holmes and Harry Richman carboning. Together they combine for a revival of the Vine version "Rain" a long time staple, with Lester socko in the Sadie Thompson role. It makes for howls.

Dolly Dawn fits the setup perfectly. Her comedy intros and patter before essaying "Too Young," "Sunny Side Of the Street," "Sorrento" and other top tunes sets well. Winds up with a bit with Vine on "I Can't Give You Anything but Love, Baby" for solid aud response.

Teeoff spot is held down by acro-contortionist June Edwards. An odd act in a nitery, she works out two brief routines on a high stand and earns gasps and mitts.

CELEBRITY CLUB

One of the more potent draws, especially among locals, is this club, operated by comedian Alan Gale. The room was built for him last year, and the appeal to residents, based on policy that angles the show to them via anniversary parties, etc., with champagne giveaways, has paid off in dinner business. However, the midnight shows are weak, due to this concentration on appeal to the dinner types, and also, the minimum charges ($3 dinner, $4 for non-diners). Withal, based on a moderate budget and the generally near-capacity for the early divertissement, Gale is doing okay.

On his own he is an indefatigable workman. Projects his old school song stylings, with a tribute to Al Jolson, works in heckling sessions with waiters, acts, bartenders, musicians and ringsiders, and adds a well-versed fund of giggle-raising stories to keep them happy. The Haydocks and songster Freddie Stewart are permanents with him. Young tapstering duo go well. Their routines are imaginative, with the femme half adding looks and charm. Top with a chair dance for sock returns.

Stewart is a handsome lad, youthful and possessed of tenor pipes that embrace the better tunes with ease. Style is good, with projection aided by the shading and phrasing. Makes for a good straight man for Gale, too. Teddy King and his capable orch have also been part of the decor since club's opening, with King working in on the "ad lib" bits with Gale.

NAUTILUS HOTEL

Newest of the ocean-front hotels featuring a supper club—the Driftwood Room—policy here has been switched from the one presentation-at-11 nightly obtaining in other hotel-cafes, to a two-show idea with a cuisine added. Results still remain to be determined. For, with the standard nitery situations suffering from lack of late biz, they, too, must sacrifice one big crowd to a split on patronage, with dinner sessions attracting the heaviest take. Currently they are featuring two youngsters not seen hereabouts before.

Rosette Shaw is an attractive blonde thrush with a sometimes overly dramatic delivery on her balladings. When she turns to faster tempo she reveals a warm style and a vocalistic approach that makes for solid song-selling. At show caught her routining lacked enough of the fast-paced numbers to negate the monotony of the array which had "Would I Love You," impresh of Billy Daniels doing "Black Magic," "Got the World On a String," and "Long Way From St. Louis," all arranged in same, deliberate tempo. At second show she blended in a medley of Latin tunes that made for change of pace and resultant added aud warmth. Overall, she holds them, though.

Bobby Ramsen, like all the newer laughmakers, suffers from lack of original material. In this setting he impresses as a lad with potentialities. Timing and drive are there. Works the aud risibilities expertly with ideas on gags and patter utilized by too many comics who've worked this area.

Freddie Calo orch holds over and, per usual, back the acts in top manner.

SAXONY HOTEL

With the Shell-I-Mar room sagging biz-wise, thanks to a low-budget policy, this swankery decided to experiment and booked in a revue idea produced by Don Roth and written and directed by Mervyn Nelson, both responsible for the Chicago Hotel Blackhawk's long running click, "Roaring '20s." Management built an outdoor stage overlooking pool and patio, and titled layout the Starlite Theatre, for the Roth-Nelson "Gullible's Travels," which themes the '30s via song, dance and sketches. Despite the setting, facilities provided and big ad campaign, the idea doesn't jell, via inadequate lighting, weak mike setup and, mainly, a rambling and dull book and production. Basic idea is a good one—that of limning the F.D.R. decade through the song hits and social foibles of the period. What has resulted is a waste of some good talents. The Cabots are one of the better modern interpretative dance groups to have played this town in some time. Their talents overcame the story idea on which their choreography is based. Same applies to Kay Coulter, Pat Kennmoriso, Jerry Jarret (a solid comic lost in a welter of flat lines), Don Powell, a well-versed juve; Peggy Malone and Harry Fleer. There's plenty of work to be done on stronger blackouts, a more fluid and incisive continuity that will tie in the theme and talents contained.

Miguelito Valdes and crew are on the bandstand for the dance interims, and doing their usual top job both on Latinaire and a surprisingly heavy amount of soft and easy arrangements on the American tunes. For the show, Dave (Copa City) Tyler has been brought in and does a yeoman job of cutting a difficult run of segue score.

CASABLANCA HOTEL

Club Morocco in this hostel was the first of the ocean-front plusheries to offer a supper club as an adjunct, via cuisine and two shows nightly, ala the niteries. For the summer run it's eliminated the idea and subbed with a one-act, one-show policy. Featured is Monica Boyar, who repeats her recent click on the Beach run at the Nautilus. Latin lass is well supplied with special material that is tailored to her specifications: delineation of the native songs and characters of the West Indies. Works in quiet, albeit strong style to keep them with her all the way. On the musical end, there is the Cortez orch, with Chavez featured. The Chavez ideas in Spanish and South American lyrics are forcefully presented to keep the floor-bound couples close to the mike when he takes over. For the interims Zig and Vivian Baker apply their talents to keeping the tableholders happy via their strolling strings.

CLOVER CLUB, MIAMI

Faced with his first real competition in some years on the mainland by the new Vagabonds Club, Jack Goldman is adhering to his idea of a solid comedy-song-instrumental act, a well-versed songstress, better type dance duo and colorful line productions, and should garner his share of the patronage.

The Redheads, since opening here several weeks ago, have trimmed their act and tightened sequences to win tableholders. Instrumentally they're tops, with the pianist-leader adding up as one of the better keyboarders around, guiding the comedy setups and patter to pace the routines in top fashion. Banjoist handles the mike spot most of the way, with bass player coming in for the comedy bits and impreshes. Best of their routines are satire on today's pace; the old-timey banjo player, pianist and hoofers; impreshes of Jan August and lampooning on Hollywood and radio types. Topper is their howler on American Legion conventionaires with panto work adding to laugh impact.

Beverly Dennis is a thrush who knows her way around as aud and nitery stage. Her material is on the special side with the tailoring playing the strings on nostalgia via "Give My Regards To Broadway" dedicated to Fannie Brice, for a wrapup sequence. Tees off with lively "Alabamy Bound" braced with rhythm patter, follows with revivalist angled bit "'I Can't Go To Heaven Anymore," an incisive takeoff on Sophie Tucker and then giggle raising lyric, delineations of Manhattan chorus gal.

Luis Gomez & Beatrice handle the dance segments in ace manner. Routinings are imaginative and achieved smoothly for peak reaction. Standouts are their version of "Black Magic" and a pasa doble that is colorful and effective. Lifts and spins are tricky and palm-rousers. They also stage the brace of line routines, utilizing the four femmes and two male talents to the full. Ideas are bright and original, to make for a click.

Versailles, N. Y.

Delora Bueno, Jay Marshall, Emile Petti's Orch, Panchito's Latin Band; $5 minimum.

Current two-act bill at this ultra operation has a sturdy element of entertainment during these summer doldrums. Delora Bueno, Brazilian-American songstress, and Jay Marshall, magician, comprise the talent.

Miss Bueno, of a Brazilian father and an American mother, has a rich, lush voice that sells songs mostly in the Continental idiom. She is now skipping the piano during her songalogs, doing her turn at the raised-platform mike, and it's all the better for this particular date. The piano is on the too-far-in-the-rear bandstand, and she would have to sacrifice audience intimacy if she self-accompanied her numbers.

Miss Bueno shows a certain naivete in floorwork, especially in her entrances and exits, while her tunes are standard for an act of its kind. However, her voice and simplicity are sufficient to put them over, doing numbers in Portuguese, French and English. She dips into the book for "Over the Rainbow," but it's a wise choice in that she does it exceptionally well, with neat phrasing and good sense of lyrical values. Tall, statuesque brunet was well liked at show caught.

Marshall, suave in tails, has an insouciant manner that is reflected in his click with the audience. He does standard handkerchief and flower tricks, with the pleated-paper turn, in which he folds it into assorted shapes to represent various objects, another laugh-clincher. Marshall also does an amusing ventro bit, and has many other stunts that time doesn't permit him to do on this show.

Emile Petti's band plays neatly for the dancing and show, with Panchito's rhumba band, as usual, doing a tiptop job on the Latin dance rhythms. *Kahn.*

Chez Paree, Chi

Chicago, July 5.

Joe E. Lewis (with Austin Mack), Sophie Tucker (with Ted Shapiro), Jordan & Parvis, Johnny Martin, Arden-Fletcher Dancers (11), Cee Davidson Orch (9), Pancho Band (4); minimum $3.50, cover $1.

Joe E. Lewis and Sophie Tucker are making what by now is their annual trek to this second-story supper club. But to the casual observer on the street, opening night (3) could have been anything from a test A-bomb to a Legion convention. Conservatively stated, the joint was packed. Fixtures weren't rattling, though, until Miss Tucker's walkon, which would have been a five-minute standing ovation had there been room to get up.

After a brief "thank you" number, first portion of the singer's turn is devoted to parrying quips with pianist Ted Shapiro and some cuffo Yiddish remarks that need no translating from the original. Miss Tucker advises her contemporaries on her perennial philosophy of vigor over age via two special-material numbers. Her "Everybody's Comin' to My Golden Jubilee" is solid showmanship in which she does quickie carbons of Richman, Cantor, Ted Lewis, Joe E. Lewis, Durante, et al. She gives "Livin' Too Fast" an indigo coating that has the customers howling. Her closer, "Mother's Sabbath Candles," is neat contrast which shuffles her off to tremendous hand.

If there's one particular comic who's a special fave around here, Lewis is probably it, with customers flinging requests from all corners of the room during his 45-minute turn. To some extent, the puckish clown crosses 'em up. Lewis opens with his standard monolog on John Barleycorn, segues into his ballad, "Shadrach, Me Go to Pimlico," then has 'em lying helpless with "Lower the Neckline, Higher the Hooper." Comic does three more numbers, a parody on college booze songs, "Picture of Dorian," and "Why Don't Britain Films Have English Titles?," before literally clawing his way to the exit. Accompanist Austin Mack gives perfect backing all the way.

Dance team Jordan & Parvis are accorded little attention, difficult to avoid in the opening spot for this show. Notwithstanding, gal and lad cleaters don't have the class for this room. Team does okay, but no cigar, with three fast hoofing numbers.

Arden-Fletcher Dancers do three line turns, merging with Miss Tucker and Lewis on a finale, latter needing a lot of rehearsal. Johnny Martin is okay on production warbling and Cee Davidson cuts show smoothly. *Mel.*

Park Ave., N. Y.

Carol Hendricks, Woody Morgan, Dolores, Stephen Kautz; no cover, no minimum.

If proprietor Alex Lenes is to make a going concern of his recently acquired east side intimery, he'll have to lift budget expenditure for layout or devote more time to the selection of youngsters he wants to build here. This is his second show since taking over the spot, and it is moderate fare at best.

Lenes is using the smaller downstairs room in lieu of the larger one upstairs for his summer entertainment policy. It's doubtful, however, if current bill, skedded for a two-week stand, can pay off. With Carol Hendricks and Woody Morgan (both listed in New Acts), show accents youth and song, but lacks exuberance and savvy of small-room operations.

Dolores, of the strolling violinist genre, is okay as she catguts her way through "Two Guitars" and "Hot Canary." Gal knows how to work in an intimery and gets good results. Stephen Kautz, on the 88, accomps Miss Hendricks and Morgan in their solo stints, and his interlude pianistics are pleasant.

El Rancho, Las Vegas
(ROUNDUP ROOM)

Las Vegas, July 4.

Hildegarde, Robert Norris Orch (10), Martin Denny; no cover, no minimum.

In one of the most distinctive nitery presentations gandered by habitues of this desert resort area, Hildegarde proves her right to be among the few "grand liners" of showbiz. In the Milwaukee chanteusie's concertized layout Vegans can see a member of the footlight and greasepaint set who can command attention and deep respect for one solid hour plus, without assist from the usual trappings surrounding a headline act. Unquestionably, she'll do great here.

Production is expertly conceived seah of songs and badinage superimposed with elegance. The voice is pleasing, the look is smart, the patter typically effusive, mannerisms feminine, self-confidence enormous, performance smooth.

Patrons are soon made aware of fact that Hildegarde does not depend upon trickery to sell. Her deportment is wholly disarming, yet contains a Sunday punch. From non-dramatic entrance she builds cascades of impacts into subtle sock climax, leaving both believers and unbelievers thoroughly entranced by the time she bids adieu.

Frame mounts a kaleidoscopic array of songs, ranging from simple pops to paraphrased piano concerto etched in classical outlines. Each mood is treated with dramatic lighting effects planned with great care and containing topnotch elements of good staging. Although hampered by renovations going on at present within the room, results were more than adequate.

Opening tune, "Feel a Song Coming On," is catapult into happy-go-lucky trilling of "Give a Little, Get a Lot," sliced with bubbling monology. "Wunderbar" limns Hildegarde at keyboard in soft lyricing, followed by transition into stand-up romp of Berlin's "I Love a Piano." Martin Denny at second piano accomps with amusing honky-tonk flogging. Linguistic talents appear within "I Love You In Any Language," employing French, Dutch, Italian, Chinese, Greek and Polish.

Long yet tasteful interlude of rose presentation singles out guests in the house, making for some neat ad libbing. Another Hildy facet shows up in twangy hoked "See That You're Born in Texas," garnering plenty whoops from Lone Star attendees. Back at the keyboard, she purrs a moodful medley of ballads—"My Heart Sings," "Last Time I Saw Paris," and theme "Darling, Je Vous Aime Beaucoup."

Three Abe Burrows' songs springboard into comedy, with substance allowing gamut of expression. "Gypsy in My Soul" is tossed in before resolve into climax, a synthesis of Edvard Grieg melodies arranged in piano concerto form, with Hildegarde revealing a surety of touch and wealth of feeling usually confined to the concert stage. Robert Norris lends strong assist here with violin obbligato and by contouring orch phrases. Simple and gracious spiel curtains an unusual nitery revelation.

Hildegarde is given excellent support by the musical unit traveling with her, with special kudos for Robert Norris and Martin Denny. Orch sounds between shows in capable manner for terpatrons' parquetry. *Will.*

Washington, London

London, July 3.

Terry-Thomas, Harry Parry, Bob Navarro Orchs; minimum $3.50.

Within a few days of his return from America, Terry-Thomas took over the cabaret stint at the latest West Ender, Restaurant & Washington is ideal for acts, with an intimate atmosphere achieved in a well-proportioned room.

Terry-Thomas, who developed a big following from his British TV series, is still a perfect specimen of sartorial elegance, a characteristic that is an integral part of his act. There is, however, little change in material or presentation, and his style remains unaltered after three months across the Atlantic. His reconstruction of the "In Town Tonight" radio program provides opportunity for an adroit piece of gibberish, impersonating German and Italian celebrities. These register amusingly, as does his "Gateway to the Ballet" episode, neatly scripted.

Vocal part of act begins with a pop rendition of "London Town," followed by an original French version of "Open the Door, Richard," "My Foolish Heart," [illegible] the Dutch style, and [illegible] Song," a la Ink Spots, wind up an entertainment which clicks with customers. *Myro.*

La Vie En Rose, N. Y.

Jacquez Peals, Judy Johnson, The Todds (2), Sonny Kendis Trio; $5 minimum.

From Paris comes Jacquez Peals to make his way in the French-singer sweepstakes that seem to be so predominant in the States these days. The vogue may well keep this plush eastside spot out of the summer slough that has been encumbering most of the cafes in town.

Peals (nee Pila), who changed his name during his last visit to these shores, probably to avoid being confused with a sedative, has apparently shown improvement over his last and only other New York date, at the Hotel Plaza's Persian Room. At his opening show he was trying to sell too strongly, being more boosey than a bankrupt's check. At the midnight performance he was much better, handling French and English songs in a much more subdued, simple manner.

Peals' major difficulty is in trying to punch over his personality, especially so at the very beginning, which is badly routined. He wastes several minutes talking before actually going into his first number, and then it winds up being a couple of bars of "California Here I Come" as a gag followup to the intro gab. Then some more talk before he goes into his first legit number, "Mon Moineau." This is followed by such tunes as "Autumn Leaves," "Pigalle," "La Vie en Rose," "Count Every Star," "Cloptin-Clopent," "Midday on the Champs Elysees," "Chaque Chose a Sa Place" and "Formidable" (latter especially good).

Peals is not much on voice, and occasionally he tries to get more out of it than it can give. His best bet is to sell quietly, and when he is doing that he is especially effective. "Formidable," for instance, is a number of dramatic power, and he does it well with simple projection. "C'est si Bon" is a good followup with its rhythmic change of pace, while such chansons as "Autumn Leaves," "Pigalle" and "La Vie en Rose" were also done nicely, with a minimum of gestures, at the improved second show.

Rugged-looking and of average height, Peals seems to have appeal for the distaff side.

Judy Johnson, young songstress from TV's "Show of Shows," is reviewed under New Acts.

Sonny Kendis' rhythmic work at the 88s, backed by drums and bass, remains sock for both listening and dancing, while the Todds, piano-guitar song team, take care of the lulls nicely. Kahn.

Riverside, Reno

Reno, July 8.

Ted Lewis, El Rey Peace & Paul White, Betty De Ray & Marvin Young, Geraldine DuBois, Ben Yost Collegna, Moro-Landis Starlets (12), Ted Lewis Orch (10); no cover, no minimum.

Ted Lewis returns to the theatre-restaurant he opened for Mert Wertheimer just a year ago, with the same essential Lewis standards but an entirely new show. Saturated with much of the Lewis nostalgia, he spreads it by interspersion with a vari-talented troupe. The show runs from Egyptian dancers to the slapsticking of El Rey Peace & Paul White.

The Moro-Landis line, still the smartest and best looking Reno has ever had, does a production opener with hi-hats and clarinets. Ben Yost's Four Collegns then bring Lewis on with "Just a Bit of Heaven."

Old performers nowadays usually do a number about how they're holding out despite their age. Lewis' is better and a good deal cleaner than most, called "I Count My Pleasures, Not My Years," his beginner. After that he warms up with the Collegns on "It's a Most Unusual Day." His two terping comics join in for a quick prance through the number, with Peace, Lewis' "shadow," taking the part of the femme in the routine.

A little carnival music and Lewis turns barker to introduce an unusual dance duo. Betty De Ray & Marvin Young stop the eating and drinking with a smooth and weird Egyptian number to "Caravan," which ups in tempo as dance progresses. They encore to one of the biggest hands of show.

Geraldine DuBois, energetic singer, repeats her successful duet with Lewis, "I'm the Face—and I'm the Body," with enough innuendoes to keep the crowd rocking. Lewis somehow manages to hold his own with this DuBois sexery. She sells "After You've Gone" solo, and they do another double on "Beautiful Doll" and "There Are Smiles."

Paul White merges his way through a cliche "Woodman Spare That Tree." Partner Peace follows up with Lewis in the w.k. "Me and My Shadow," counterparting T. L. through his expressive routine. Four Collegns take over for three beaut numbers, but drop a rung with barbershop harmony "Roll Dem Bones." Although it is unusual for a female combo, it doesn't fit their style. "Manhattan Serenade" and "Lullaby of Broadway" are well received.

After more Lewis nostalgia, "This Old High Hat of Mine," Peace & White go through 12 minutes of comedy with Lewis. Lewis has found the happy medium for his corn the calls it that himself.

Mork.

Shamrock, Houston

(EMERALD ROOM)

Houston, July 7.

Dorothy Shay, Henry King's Orch; minimum $3.50.

This is Dorothy Shay's first appearance in this room since the hostelry's hectic opening on St. Patrick's Day, 1949. Intervening time has apparently upped the Shay popularity with Texans. Crowds since her Tuesday (3) opening have exceeded anything the hotel has ever had, including the SRO situation right after it opened, and during Dinah Shore's and Sophie Tucker's record-breaking two-week stanzas.

The svelt-ely-gowned Miss Shay offers a brace of new material for this engagement: "Sage Brush Sadie," about a mountain-folk relative who's a bearded lady, "Agnes Clung," a ditty about her drinking cousin, and a number of others typically Shay and composed by herself and accompanist Rose Black. Customers also go for such torchy numbers as "Love Isn't Born, It's Made," sockeroo done with muted lights.

But it's in the begoffs, when she cuts loose with time-honored "Uncle Fud," "Hollywood," "Efficiency" and such that she really sends the payees. None of the new songs seems to have the appeal that these—which skyrocketed her to fame—still hold.

Crowds have been capacity every night and then some (900-1000), and for Sunday (8), when the hotel has a $3.50 buffet deal, all Emerald Room reservations were gone before the gal even hit Houston. Management opened the smaller Shamrock Room with a $7.50 dinner tab, and filled it.

Henry King's orch backs Miss Shay in smart style, and Dick Krueger's songs are well received throughout the evening. The Shay engagement ends Sunday (15).

Fraz.

Last Frontier, Las Vegas

(RAMONA ROOM)

Las Vegas, July 5.

Three Suns, Estelle Sloan, Jean Devlyn Dancers (7), Al Donahue Orch (11), Don Baker; no cover, no minimum.

First showcase of Three Suns in Vegas sets up an easy 40 minutes of divertissement ranging from their Victor platter click reprises to special nitery chants. Should fill up plenty tables during holiday week and into second frame.

Combo consisting of Artie Dunn treadling the Hammond, Al Nevins stroking guitar, and Morty Nevins kneading accordion, makes smart appearance, meanwhile selling outlay of tunes. Hit with disk carbon "That's Aplenty" in brisk tempo, modulate for Dunn's warbling "Too Young," and a crowd-pleasing "Jet," with Nevins alternating squeezer and $8. Pace changes with amusing parody on marriage set to "South Pacific" montage, chiefly "Some Enchanted Evening." Canny toss in disk fave medley "Peg O My Heart," "Tico Tico," and theme "Twilight Time," for swelling returns.

Lay down another parody based on several pop tunes with movie balcony word setting, slice "Third Man Theme" between another special ditty "Canasta," which contains boffo yocks. Have table-sitters in their palms during final w.k. tune-stringing parody "Ambassadors of Note," for begoff. Nevins handles comedies during stint, garnering chuckles for antics, and Dunn patters intro chores neatly.

Estelle Sloan in scintillating sesh of terps sets opening mood nicely after chirps of "Just Gotta Dance." Duds pink bouffant skirt to elicit whistles for doe frame as she illustrates tune with plenty nimble taps and whirls. Step time and increased tempo "Cocella" forms another round about the parquet, and adroitly maneuvered "Syncopated Clock" followup display part dazzlogy.

Jean Devlyn Dancers come up with a couple of mild romps. "2nd Hungarian Rhapsody," with Renee Hallett's euro-footed Magyar struts, and "Salute to the 4th," featuring Olivia Dickerman's baton twirlings. Al Donahue lays back most of this stanza, with only the Sloan and Devlyn scores to click. Don Baker continues to chalk up impressive record as intermission organist.

Will.

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, July 5.

Harvey Stone, Mata & Hari, Eddie Bergman's Orch (15); cover, $1.50-$2.

The Grove cast its first Stone, but the sin caught up with him. No fault of his, the sin was that he was booked into the wrong room. By first name Harvey, and a stand-up comic of established repute in the country's better grottoes, he was guinea-pigged into the booking.

Never before in recent years has this swank room under the coconuts been belly-laughed by a master of the monolog with a rich fund of flip farce. In an effort to lure back the picture crowd, many innovations are being tried. Stone was booked once before with Lena Horne, but it was figured she didn't need help (she broke the room record for covers) and he was deferred until this coupling with Mata & Hari. Being in the mood for trial and error, they gambled with Stone and as he quipped, they may be making nine the hard way—eight and a half and a half.

In an intimate room like the Mocambo or Ciro's, Stone couldn't miss. His style is easy and friendly, his material fresh and breezy. He'll have to sweat it through for three weeks with a clientele that likes slow dance tempos and sweet singers.

Satirists of the dance, Mata & Hari didn't fare too well either. Their turn is fast, but it has probably been seen around on too many television sets. Their best bit is the Carnegie Hall number, in which they spin and leap while simulating their own instrumentation. They too may have been booked into the wrong room.

Eddie Bergman's crew on the stand brings the sitters to their feet and does a good job of backstopping. Coming up is Tony Martin, a hot fave with this cover crowd.

Helm.

Eddy's, K. C.

Kansas City, July 3.

Tony Canzoneri, Mark Plant & Lou Nelson, Toni DiPardo Orch (7), with Jane Baird; $1 cover.

Despite rainy weather and the usual summer letup, the Eddy Bros. spot on the downtown strip manages to hold forth with fairly good segment of trade. Comedy threesome (Canzoneri - Plant - Nelson) holds the assignment as drawing card for a fortnight.

Orch leader Toni DiPardo starts off show, calling on clarinetist Vaughn Bussey and trumpeter Vince Hughes to round out a trio for new version of "Twelfth Street Rag." The headliners take over from there for 35 minutes of varied turn, mixing up songs and comedy antics solo and in trio.

Singing is handled by big Mark Plant in baritone fashion, with Lou Nelson and Tony Canzoneri working up the fun. Nelson has a solo bit topped by song-recitation on marriage for goodly assortment of laughs, and Canzoneri has an inning taking off on his former boxing prowess. Plant has a solo turn midway, getting off "September Song" and "One Alone" for ready customer approval. "Some Enchanted Evening" turns into a vaude satirization for the three, and they clown up "Margie," "If You Knew Susie" and "If I Didn't Care" to close.

Dute here is third for the trio, Canzoneri and Plant having recently been joined by Nelson in niche formerly handled by Joey Adams. Shapes up as three-way equal split on talent contributions and comes off smoothly. *Quin.*

La Rose Rouge, Paris

Paris, July 4.

Jean Bellanger & Co. (4), Yves Robert & Co. (6), Juliette Greco; no cover or minimum.

This is best known of the Existentialist cellar clubs in the St. Germain Des Pres district. Packed every night, patrons seem to enjoy the suffocating atmosphere and the close quarters as tables rapidly obliterate the dance floor. Drinks run to 450 francs ($1.30). Club is a membership type, with season cards a prerequisite, unless they are tourist possessors of the coloring green. Club gets a regular following of the young, hep set, and a big helping of tourist and show business patrons.

Show starts at midnight with a clever puppet and hand number by the Bellanger troupe. Four sets of hands with white gloves cavort before a black background. They dance poetically, satirize and fascinate. It's a fine off-beat opener. Then the Yves Robert group gives out with takeoff on the famous Gallic cutthroat Pantomas. It's hilarious mayhem, with clever use of shadow screens, chases and gags making this an expellent cabaret number.

Juliette Greco, the black-garbed symbol of the cellar set, sings her blues entries in husky, sombre manner, putting them over in relaxed manner calling for a heavy audience response. Yves Robert group tops off show with clever takeoff on 19th century manners for yock results. Fast pacing and clever mimo make this a fine closing number.

When there is dance space, a four-piece combo fills in the time with fair background music. Club is hot and uncomfortable, but show can be savored by the non-French-speaking clientele.

Bis socks. *Mosk.*

Mocambo, Hollywood

(FOLLOW-UP)

Hollywood, July 9.

Filmland's constant search for new faces has teed off a new weekly feature at this Sunset Strip swankery, a Sunday night showcasing of talent tagged "Ringside at Mocambo." Not an amateur night in any respect, it's a package built by Charlie Morrison and Nat Goldstone (under the optimistic firm name of Morgold, Inc.) to give unknowns a chance to be seen by talent buyers. Acts receive union scale for the stint, as will emcees hereafter under a talent union ruling, but there's no promise of fame, fortune or even prizes. "Ringside" hands out only the opportunity—a much-wanted item in a town teeming with hopeful newcomers who rarely get even the chance to knock on doors.

Opening layout is topheavy with moppets, an unusual sight in a nitery, but subsequent showcasings will feature more adult talent. How much good the idea will do remains to be seen, but the flood of reservations aptly indicates the interest engendered. It's also an indication of the potential package shows for video, and Morgold hopes to spot the weekly layouts as a regular feature on a local station.

Best bet of the initial sextet is a group of six moppets who call themselves the "Marjimba Merry-makers." Carefully schooled and conducted by former Paramount musician Emil Farnlund, they could do well in video or picture spots. Five girls and a boy are between ages of 11 and 12. Other moppet on the show is Gail Ganley, diminutive terper, who might develop into something in another few years.

Singers dominate the opener, which is devoid of comedy. Russ Arno, former eastern band singer, whips over three numbers pleasantly, hampered by after-effects of a virus attack, but displays no standout ability even so. Two gals, Gloria Blair and Monte Fraiser, are both too thin vocally to attract real professional interest. Rounding out the show is Nick Adams with a scene from "The Glass Menagerie" and a takeoff on Jimmy Cagney, both stock.

Ronald Reagan emcees the opener, a chore that will fall henceforth to Georgie Jessel. Eddie Oliver provides a staunch job of musical backstopping.

As a Sunday night reservationeroper, "Ringside" looks like a good bet for Mocambosa Charlie Morrison. As an adjunct to Hollywood's own talent scouting, it's meritorious, though not necessarily promising. *Rap.*

Colony, London

London, July 5.

Georgia Gibbs (with Pat Dodds), Felix King Band, Santiago Lopez Rhumba Band; minimum $8.

The reception to Georgia Gibbs, making London debut at this Berkeley Square cafe, was as strong as any yet recorded. It was a measure of customer appreciation for an artist with abounding vitality and a strong and forceful personality.

The American singer, booked for a limited two weeks, was offered a fortnight's extension on the close of her initial performance. The strain of singing for a month, while suffering from a larynx complaint, may result in the nixing of that offer.

Unlike most American visitors who come over with a batch of new songs, Miss Gibbs prefers to rely on established material. She opens in a vivacious "Big, Wide, Wonderful World," then switches quickly to the more sentimental style demanded by "So in Love." Gershwin's "Somebody Loves Me" comes over effectively, followed with great success by "Manhattan Towers" and "Rollin' the Jack."

Act is well routined, and Miss Gibbs comes through as a hep showman. Her own accompanist, Pat Dodd, does a fine job at the keyboard, with the Felix King combo providing the background. The rhythm music is ably handled by the Santiago Lopez unit. *Myro.*

Thunderbird, Las Vegas

(NAVAJO ROOM)

Las Vegas, July 8.

Sons of the Pioneers (6), Virginia Lee, Kitty White, Robert Merrick, Kathryn Duffy Dansations, Cheri Petersen, Normandie Boys, Al Jahns' Orch (11), Jack Martin Five; no cover, no minimum.

Sons of the Pioneers bring a brace of homespun cavalinas home on this Thunderbird range. Popularity of warbling-instrumental combo is enhanced by succession of RCA-Victor diskings, making for marquee value in their 16-day stand.

Theme "Tumbling Tumbleweeds" intros the six colorfully attired western prairie songsters. Leaping further in 30-minute stint, "Home Corral" combines guitar pluckings and bass thumpings with vocalings. Tommy Doss drones "Ghost Riders in the Sky," grabbing a nice hunk of mitts. Hugh Farr's expert fiddling double, triple stops on "Texas Crapshooter" is sock. Dishclick carboning of "Roomful of Roses" is embellished by pleasant pipes of Ken Curtis, bounding into comedy scrub by Shug Fisher's stammer affectation jokery and ditty "Peeos Bill" and gibberish in "Tawt I Taw a Putty Tat."

Neat guitar puts Karl Farr in the mazda for some "blues," and continuity is a combo roundup, with Tommy Doss featured on identification tune "Cool Waters" for peak salvos. Gang does funny hats to parade "Cigarette and Whusky," tickling risabilities, and beg off after simple expounding "Our Best to You." Lloyd Perryman handles gab intros pleasantly throughout.

Virginia Lee in surprise turn, hauls recalcitrant ringsider onstage after setting up with acro-ripe and kicks. Pulls solid running laughter as bashful guy in predicament gets mauled and tossed aloft, with Miss Lee as prone understander. Neatly handled and sock windup.

Kitty White, sepia tyro booked for a week through arrangement with Hawthorne's teevee Coast talent quester, displays throaty thrushing and easy delivery. Hits briskly with "Just One of Those Things," modulating to recent Decca disking "Paradise," for applause ringer. Spiritual-type closer, "Great Come and Get It Day," rounds out stint. Eddie Beal is her mentor, backs at the 88 with orch assist. Gal, however, should be gowned in brighter tones, the dull gray worn fading into background.

Kathryn Duffy Dansations set up a couple of top routines, priming with "On the Town" with "Main Street" insert and Christy Petersen's terpery. Cut blonde makes sparkling soloings in this and finale, "My Truly Truly Fair." Robert Monnot doubles as emcee and production warbler, aided on both counts by Normandie Boys. Al Jahns' orch relaxes this frame, tooling only for Dansations, White, Lee and Pioneer bows. Dance flings have Jack Martin Five alternating in competent rhythmics.

Will.

Gatineau Club, Ottawa

Ottawa, July 8.

Jerry Bergen, Charles Tyrell, Dale & Rod Strong, Lee Henderson's Glamazons (6), Ken Campbell Orch; cover, 75c, *Sat.,* $1.

Holiday weekend (Canada's Dominion Day, July 1, and United States' Fourth) gave the 1,000-seat Gatineau Club rafter capacity to lead off one of manager Joe Saxe's nicest shows of the season. Renovated nitery's new raised floor gives acts more room than most of them need, while retaining intimate atmosphere. New stage decor and movable side murals combine with dark blue, star-lit ceiling to give the place a slick appearance.

Top billing goes to Jerry Bergen, one of the funniest guys in the business. When caught, he had payees wiping away the tears all night. Bergen's fiddle, Swiss bell and xylophone routines, coupled with buff panto and comedy, go without apparent effort to all corners of the big room. Even when he discards the microphone, which is most of the time, his double talk and little gimmicks draw belly-twisting laughs.

Happy coincidence is concurrent booking of Lee Henderson's Glamazons, the six gir'z each more than six feet tall. First-stand Bergen pumps the situation for all it's worth, besides using one of the girls (Kathy Graham) in his act, he comes on at their finale, a well-dressed Hungarian dance, and hokes his way to post-show hegoffs.

Dale & Rod Strong, clean-cut and smooth-working terp team, adds to a half lineup that benefits as well, from Charles Tyrell's songs. Rod Strong and Tyrell share m.c. chores. Ken Campbell's house band is sharp on show, and plays for dancing. Dave Johnston sings and pianos in cocktail lounge. *Gorm.*

VARIETY BILLS

WEEK OF JULY 11

[illegible]

NEW YORK CITY

[illegible]

AUSTRALIA

MELBOURNE — SYDNEY

[illegible]

BRITAIN

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

MIAMI-MIAMI BEACH

[illegible]

CHICAGO

[illegible]

LOS ANGELES

[illegible]

LAS VEGAS

Pearl Bailey
Jack Carter
Carlton Hayes Orc
El Rancho Vegas
Hildegarde & Co
Flamingo Hotel
Martha Raye
Yost's Royal Guard

Last Frontier Hotel
Estelle Sloane
Al Donahue Orc
Thunderbird Hotel
Mills Bros
Edwards Bros
Al Jahns Orc

Uncle Sam

Continued from page 1

trees sales" never bring a proper price, and the Government prefers to have delinquents sell their own homes and property at the best market price and settle up in cash.

Attachments?

In some cases the Government has moved to attach salaries of film stars whose tax arrears run high in the five-figure bracket. However, Uncle Sam has no priority on attachment proceedings and must frequently wait until other creditors have been satisfied. Consequently, property seizures may become more common, particularly in cases of show biz names who have proved to be "uncooperative." It's pointed out that property seizures go on every day but escape public attention unless the property belongs to a personality.

Crackdown is the biggest drive yet to recover taxes due and is based on the Government's desire to hypo tax income. Treasury's attitude is that it would be inconsistent to raise taxes on one hand without cracking down on delinquents on the other.

Collections affecting Hollywood names are being carried on through a special Radio and Motion Picture Division office located in the heart of Hollywood. Its "customers" include radio, television and film thesps, producers, exhibitors and investors as well. The department emphasizes that each case is treated on its own merits, with officials of the collection department often huddling with business managers to arrange a payoff system that will not seriously interfere with the taxpayers' regular business arrangements.

"The only advice we can give," one Internal Revenue spokesman declared, "is don't get behind. These people have got to realize that in their wage-bracket these taxes are high as hell. Once they get behind it's awfully hard to get caught up."

Most film names mournfully agree.

New Acts

JUDY JOHNSON
Songs
12 Mins.
La Vie En Rose, N. Y.

Brunet looker from NBC's "Show of Shows," songstress Judy Johnson is making her nitery debut. She has taken obvious pains in her presentation, and that includes gowning and grooming, in addition to staging of her act. The influence of "Show of Shows" is obvious, in the revue type of presentation she is doing. There certainly can't be any fault to be found with that.

It's a large order, though, for one of her apparently limited experience. There may not be any fault with her ambitious planning—but she needs more work before she can hold a solo spot with the sort of act she is currently doing.

Young singer has a sweet, refreshing quality and a natural simplicity that won over her opening-night audience. In addition to her basic singing, she is even attempting some dancing, to supplement, for instance, "The Old Soft Shoe" number. But she is doing far more hoofing than she should. It only points up her deficiency in that department.

Miss Johnson needs to project more voice, but a factor opening night probably was nervousness. Even the vets get that way, so Miss Johnson has that right, too. However, she must cut down on the bold movements of musicomedy in a small cafe like La Vie En Rose, where these movements only become exaggerated when done by somebody with insufficient experience. That's where she must be staged more adroitly.

Miss Johnson has been an effective supporting factor in Max Liebman's "Show of Shows," with its ample production backgrounding and such stars as Sid Caesar and Imogene Coca. But she doesn't have that kind of support at the moment. She must, consequently, move into her current niche more gradually, in much the same manner that each week, on "Show of Shows," she was given a little more to do, in line with her capacity to absorb.

Miss Johnson, despite the criticisms, is a pleasant prospect, and her booking here is consistent with the penchant of La Vie En Rose operator Monte Proser to give "new" people a chance. There is, perhaps, nothing wrong with most young talent around today that more work—and experience—won't cure. *Kahn.*

ELYANE DORSAY
Songs
25 Mins.
Montmartre, Montreal

Maintaining the French import formula established several months ago, the Montmartre brings in Elyane Dorsay with good results. Gal is average height, a brunet and displays a wardrobe that boosts visual appeal neatly.

Miss Dorsay stays entirely on a Gallic kick because of the predominately French trade in this room essaying such faves as "Dead Leaves," "La Seine," "Au Bord de l'Eau" and "Man Around the House." Despite good appearance and pleasant manner, she doesn't rate with previous chantoosies such as Marjane, Lady Patachou, Suzy Solidor and others who have played Montreal in past couple of years. Only when she breaks away from the mike and tours the room does she relax and make definite contact with customers. Before trying any U. S. dates, Miss Dorsay will have to include a few English numbers on her list otherwise bookings are limited to the few lattieries stressing the Anglo-French type of performer. *Newt.*

CAROL HENDRICKS
Songs
12 Mins.
Park Ave., N. Y.

Attractive, blonde tressed songstress is currently doubling from the legit musical, "Make a Wish," which folds Saturday (14). Miss Hendricks has a good set of pipes but needs more schooling in intimery technique. She fails to establish a rapport with audience and confining atmosphere of small room seems to make her ill at ease. Whether gal can loosen up and project any latent warmth she may have remains to be seen.

She opens nicely with a lilting tune titled "Fancy Free" and then goes into "Make the Man Love Me," sock tune from the legit musical "A Tree Grows in Brooklyn." Miss Hendricks then segues into waltz aria from "La Boheme" and closes with mediocre tune, "You're Just What I Was Warned About," from "Make a Wish." Her pleasant thrushing helps carry turn throughout but her failure to project mood keeps act from reaching sock proportions.

MARGARET WATSON
Songs
20 Mins.
Rockhead's Paradise, Montreal

Margaret Watson, of medium height and rather full proportions, is a chirper in the manner of Bessie Smith and Dinah Washington but with a few vocal inflections that take her well out of the imitative class. Gal hasn't the figure to wear the usual off-the-shoulder, bosomy creations now in vogue; she knows it and relies on a black gown without the trimmings to offset her personality which is plenty.

Given good support by the house band under the direction of Alan Wellman, Miss Watson scores solidly with such items as "Brown Skin Gal," "One Hour Mama" and "If I Can't Sell It." Much of her material is touched with blue for obvious payee attention in this particular room but overall thrushing evidences much knowhow for the more subtle song and better class intimery. She had to begoff on night caught. Okay for vaude and theatre dates and with restraint could handle small-type room effectively. *Newt.*

NAITTO'S DOGS
Novelty
9 Mins., (Three)
Palace, N. Y.

Naitto's Dogs comprise an unusual canine turn. The vet Naitto has exhibited for many years in circuses and other outdoor endeavors and hasn't been cased previously for the New Act file. The Oriental has a well-equipped and nicely dressed act. Routine is loaded with gimmicks and gadgets, which aid in the smooth projection of the canine antics. (See reference to Nio Naitto in New Acts herewith.)

The pooches do applause-winning formations, jumps and acrobatics. There's a rope-skipping sequence, hurdle jumps and some cute antics which make this turn a good vaude bet in most situations. A laugh provoker during this session is the bit in which one of the dogs prepares for bedtime. *Jose.*

NIO NAITTO
Wire
9 Mins., Full
Palace, N. Y.

Nio Naitto, an Oriental wireworker, is a skilled practitioner in this field. She shows considerable experience on the strand, but hasn't previously been reviewed in the New Act column.

Miss Naitto goes through some of the standard wire routines. The tight wire work is distinguished by a full somersault landing on the wire, which in itself is a considerable accomplishment. Unlike many acts, she's honest in performing this trick inasmuch as she does it the first time attempted. She winds up her act with slack wire work, balancing herself while swaying rapidly.

As detailed in House Reviews, she's the daughter of the owner of Naitto's Dogs, also on the Palace bill, but both acts work independently. *Jose.*

GERRY DAVIS
Songs
9 Mins.
Blue Angel, N. Y.

Gerry Davis is a young, colored songstress with excellent possibilities. She has a good, strong, throaty voice, and sings simply with a minimum of gestures. And she has fine feel for a lyric.

Does such numbers as "From This Moment On," "Million Dreams Ago," "Lady Is a Tramp" and "That Was You," all done with neat change of pace. For personal appearances, however, she must be dressed better; for instance, her management should never have allowed her to wear that cheap-looking white dress she wore when caught.

Miss Davis has nice style, sings rhythm tunes and ballads with equal effectiveness, and with a little more experience should be ready for TV and theatres. And she's a good prospect for disks. *Kahn.*

WOODY MORGAN
Songs
11 Mins.
Park Ave., N. Y.

Woody Morgan, of financier J. P. Morgan's clan, needs more experience in voice and projection before he can net good results in similar solo spottings. His piping is pleasant enough but he lacks stage savvy and dissipates sound values by rushing through the varied numbers. "I'm Gonna Live Till I Die," "Sing You Sinners" and "Music By the Angels" show

(Continued on page 113)

Paramount, N. Y.

Dean Martin & Jerry Lewis, Helen O'Connell, Mayo Bros., Barr & Estes, Dick Stabile Orch (17), "Deep Brat" (Par), reviewed in VARIETY April 25, '51.

It's Martin & Lewis all the way for the current Paramount show, with even the supporting film getting almost microscopic marquee billing. Returning to this house after their pic and TV buildups, the boys are proving phenomenal. Inside the house, it's pandemonium; outside, where the roped-off crowds for every show are a throwback to Broadway's greatest heyday, it resembles Radio City Music Hall.

Unlike the Music Hall, this business isn't stemming from the hinterlanders. This is a local crowd, heavy on bobbysoxers, coming to look-see a pair of performers who got their greatest circulation on TV during the fall-winter program season just ended. Here's additional evidence that for-free video not only can sell merchandise but can promote talent at the wickets as well.

TV has also presold Martin & Lewis at this house. This team could probably fill their stage time by simply eating a bag of peanuts and it would go over with the customers. Martin & Lewis, of course, sock over a full turn, but the loyalty of the customers is proving to be something of a problem. At virtually every show, Lewis has to plead with the kids down front—who hang around for several shows—to clear out and make room for newcomers. This is being serious-on-the-square (since M&L are playing on percentages of the gross), but the customers even get a yock out of Lewis' straight pitch for more turnover.

Their turn comprises standard bits they've been doing on TV and on nitery floors. Before segueing into the comedies, Martin delivers a couple of numbers in his usual effective style. It's a warmup, however, for the main business. Once again, there's the team's kidding over their racial origins; the hectic Lewis tatooing of the orch to Martin's "Oh Marie," vocal; the zany by-play; Lewis's takeoff on Kiko Pinza's rendition of "One Enchanted Evening" amidst a medley of other hoked-up numbers, and their finale 1920's strawhat and cane hoofing routine. It's a mop-up down the line.

Rest of the bill comprises three good turns which are on briefly to give Martin & Lewis ample room on this 60-minute layout. Helen O'Connell, former Jimmy Dorsey vocalist who's making a comeback via Capitol Records, delivers only two, "Taking a Chance On Love" and "Loveliest Night Of The Year," with good impact.

Barr & Estes, in the opening spot, score nicely with their comedy and pantomime hoofing turn. Mayo Bros., in the trey after Miss O'Connell, also hit well with their flashy tap terping routine atop a small platform. Team has lots of speed and style.

Dick Stabile orch, which backs Martin & Lewis on their Capitol disks, cuts the show neatly, with Stabile occasionally acting as straight man in the team's clowning bits. Hevn.

Palladium, London

London, July 5.

Red Skelton (with Rod O'Connor), Landro & Verna, Bergmann & Boro, Gali-Gali, Nelson Sisters (2), Joyce Golding, Elmar, Palladium Girls (16), Woolf Phillips' Skyrockets Orch.

Red Skelton's good - natured clowning makes his Palladium debut a cinch. Show is loaded with hearty, boisterous incidents in which the comedian keeps up a nonstop flow of laugh-provoking situations.

In two of his sketches, Skelton stands out as a front-rank pantomimist. His piece on "going to the cinema" is a model of timing and expression; and his portrayal of three men in a ring—the two protagonists and the referee—sparkles with the originality of its expressive humor. But only a minor part of the show is in mime, and other incidents, such as "how to take care of baby," "three drunks in a bar" and the re-creation of some of his radio characterizations, keep audience rolling for 50 minutes. Only an extension of the current heat wave can stop the act from a sellout.

Another American act making its Palladium debut is Landro & Verna, with a pleasing line in ballroomology, using their own arrangement of "Oh, You Beautiful Doll" as high spot of an appealing terp chore.

Program opens, as usual, with Palladium Girls, effectively interpreting a new Jean Davis choreographic routine. Followed by Elmar, a juggler who goes through familiar stuff before displaying skill on a slack wire. Act merits praise for its attempt to break away from set pattern.

A British artist making her Palladium bow is impressionist Joyce Golding, who will need drastic changes in her script if she is to remain in the West End class. Her various interpretations of Tennyson's "Charge of the Light Brigade" by a drunk, a spiv, etc., is not good vaudeville, but she shows her ability by a first-rate impression of an Italian tenor singing a pop operatic aria.

The Nelson Sisters register firmly with a well-paced and precision-timed aerial act. Gali-Gali is an adept magico who keeps a slick act on the go with a neat flow of good-natured patter. Interest is sustained by bringing members of the audience onstage to participate in some of the tricks.

An off-the-beaten path attraction is a table tennis display by Richard Bergmann, undefeated world's champion, and Steven Boro. Starts with the champ challenging a member of the audience to a game while seated and follows with a quickfire 21 up. Mertlake Mann delivers livewire commentary, although occasionally going haywire on the scoring.

Program is in for a month, with the Andrews' Sisters headlining the next show. Myro.

Steel Pier, A. C.

Atlantic City, July 6.

Frankie Laine, Mis & Matt, Peggy McMann Duo, Don Rice, Jerry Karter, House Orch (12); "According to Mrs. Hoyle" (Mono).

Not since Frank Sinatra's appearance here last Labor Day have such crowds been attracted to the 4,200-seat Music Hall to hear Frankie Laine. For five shows a day he has been playing to full houses, with hundreds queued up in long lines before the two theatre entrances.

His "Jezebel," high on platter polls, he saves for encore windup, awing the oldsters and drawing ahs and ohs from the youngsters with this socko piece.

Laine gets underway with fast "What Did I Do," swings into "That's My Desire," and goes off amid thundering applause after "Rose, Rose, I Love You." Called back, he has nice words for accompanist Carl Fisher, has fun with front-row youngsters, then offers "Too Young" as next-to-last.

Laine has the big audience with him all the way, begging for more after each exit. He displays fine showmanship and personality.

Nice show on with Laine. Emcee Don Rice's skit with trombone and takeoff on drunk draw good returns. Comic Jerry Karter hits fine response with carbons of Ted Lewis and Jimmy Cagney.

McMann Duo, harmonica team, registers top response with "Poet and Peasant" and "My Devotion." Teeoff spot is filled by Mis & Matti, a new Finnish aero duo which offered some good hand-to-handling. Walt.

Casino, Toronto

Toronto, July 6.

Gloria De Haven, The Earls (2), Danny Dillon, The Carnavales, Marquettes' Puppets, Jimmie Cameron, Archie Stone House Orch; "My True Story" (Col).

Gloria De Haven of pix and disk clicks is the current Casino marquee lure in her first Canadian engagement, and was in top form when caught. Vivacious redhead, in a black, strapless gown, socks over her songs for a solid reception in a variety of pace changes that ran the love-song range from opening "Would I Love You" through "I'm in the Mood for Love" and "Love Is Just Around the Corner." Earns biggest returns for "Here Come the Blues," a sexy, slow-tempo tune written by accompanist Gene de Paul. Miss De Haven possesses all the physical attributes, knows by now plenty of personal tricks in song-selling for solid audience impact, plus that film following. Gal has lots of personality and no trouble in projecting.

Rest of bill is solid entertainment, with Danny Dillon over big on his mimicry of male screen stars and top pop singers; the Carnavales, boy and girl, for their comedy dancing, the Earls, two men, for combo risley work, tumbling and handstands notable for easy timing; Hal & Renee Marquette for clever puppetry, particularly a strip-tease complete with bumps and grinds, a fine finish in which they manipulate four figures for a rousing, rhythmic can-can. Jimmie Cameron, as m.c., capably skippers a top b.o. layout that gives the customers plenty of money's worth. McStay.

Palace, N. Y.

Nalitto's Dogs, Beau Jenkins, Billy & Thomas, The Gleams (3), Tommy Riggs, Ciro Rimac (with Charlie Boy, Rosita & Bubbles), Chester Dolphin, Lillian Shelby, Ken Whitmer, Nic Nalitto, "The Hoodlum" (UA), reviewed in VARIETY June 6, '51.

When latter-day Palace vaudeville was first projected, it was envisioned that the acts would do their turn, take a maximum of two bows, no encores, and the next act would follow immediately. This made for a good, fast pace and snappier show. Need to follow that formula is especially urgent since the house increased its act retinue from eight to ten. Unfortunately, it's been discarded by many turns, who now milk extra bows and do all their material, even if certain sections slow up their turn.

Such procedure is okay for the opening show, when various performers test their material to see what goes. By the third show of that day, there should exist a tailored and well-placed stanza.

For example, the vet vaude turn of Billy & Thomas could have projected a tight little act, but inserted some extraneous material. As a result, they didn't get started until comparatively late. Once they hit a pace, they did okay. Material, generally, is old-hat, but it's still serviceable, and they get over nicely.

Ciro Rimac & Co. do a lengthy Latin flash act. There are some potent moments, especially when Rimac puts on enough showmanship to lift what might be ordinary dance routines into the score class. Rimac and his son, Charlie Boy, hit some good terping. The femme singer in the act is weak, but dance exhibits do okay for this troupe.

The Gleams, acroterp trio, have an excellent assortment of tricks, nicely tied together with dance passages. The femme provides a good keystone as the center of the three-high with the top male supporting himself across her mid-riff. They get good mittings during and after.

Tommy Riggs, a vet act, uses his trick voice to good advantage to project Betty Lou, His material is pleasant. There are no yocks, but at the same time there aren't any dull spots. He gets across handily.

Chester Dolphin mixes talk and juggling effectively. The gab isn't brilliant, but when worked into the manipulations makes for good effect.

Ken Whitmer, a repeater at this house, has a good line of chatter, gadgets and trick musical instruments. He plays a multitude of latter and goes down into the pit for a turn at the piano and drums. Good comedy stint with a strong impact.

Lillian Shelby, also a repeat at show caught, displayed signs of being worn down by four-a-day. She's got a big voice, a pleasing demeanor, good choice of semi-classics and pops, that do right by the audience. She should learn to conserve her resources so that on later shows her voice would have a more even quality.

An odd feature of this bill is the fact that members of the Nalitto family open and close it; Nalitto's Dogs open and Nic Nalitto is closer. Both are under New Acts, as is Beau Jenkins. Jose.

Majestic, San Antonio

San Antonio, July 5.

"Parisian Follies," with Jeffrey Clay, Kathy Barr, Tanya & Blagi, Leila Lampi & Roger Stefan, Daisys Dorsay, Jeanne Charlebois, Lucienne & Ashour, Gaston Palmer, Line Girls (15), Marty Gould's Pit Orch (11); "No Questions Asked" (M-G).

Sprightly summer diversion is this fast-moving 60-minute revue based on Lou Walters' Latin Quarter, N. Y., entries. The four opening day's shows (July 4) drew capacity audiences. The military population will go for this one, especially with the number of girls the show has. Costumes are flashy, clean and neat looking.

Walters has injected that French flavor in a Parisian backdrop which serves for big production numbers, and there are skillful lighting effects. There's also an ooh-la-la touch in accents of the acts, the French songs of Jeffrey Clay and Kathy Barr, and colorful costumes of the chorus in a fast can-can, latter pointed up by agile antics of specialists Lampi & Stefan. In the big waltz production, Daisys Dorsay does a strip in reverse, getting down to essentials and then coming up beautifully gowned via the zip of a zipper. For the finale there's a theme of a gay Paree mardi gras.

All turns offer a twist on standard procedure. There's Jeanne Charlebois, a statuty blonde who puts her vocal chords through unusual sound effect tricks. She takes off Harry James playing a trumpet version of "Caribbean," a guitar, a tap dancer, a five-year-old girl and a baritone with equal ease.

Tanya & Blagi satirize the dignified ballroomologists with comedy acrobatics that leave their costumes and purpose in shambles. After Lucienne & Ashour go through the regulation motions of the tough apache, they reverse the procedure and the femme becomes deadlier than the male.

A big scorer is Gaston Palmer, a comedy juggler who makes laughing matter of his misses as he chats confidentially in French double talk, then builds to an ovation with a series of difficult tricks, topped by catching a number of spoons in glass tumblers.

Clay is heard in solo, and in duets with Miss Barr. Romantic baritone is best in "Too Young." Miss Barr's big effort in "Over the Rainbow" and both collab on finale "While We Dance the Bridal Waltz" and in several other spots to good effect. Clay also gives a sock "What Paris Meant to Me."

Marty Gould conducts the pit band in a smart medley to open festivities. Capacity at supper show caught. Andy.

Apollo, N. Y.

Bullmoose Jackson Orch (11), Manhattan Steppers (2), Four Buddies, Dusty Fletcher & Co. (3), Gilbert & Russell, Toni Harper; "Navy Bound" (Mono).

With Little Toni Harper in the headline spot, current bill is the best layout house has had in some weeks. Show moves at a neat clip, with good blending of songs, music and taps adding up to entertaining summer fare.

Miss Harper wraps up the show in the closing niche as she socks across a flock of diversified melodies. The 14-year-old songstress wins house immediately when she walks on in cute pink party dress, and reception grows as she demonstrates plenty of stage savvy and song-selling ability. Youngster is okay in fast-paced opener, "Who's You're Smiling," then scores on "Rockabye Baby" and "Baby Blues." She begs off with a solid rendition of "There There Eyes."

The Manhattan Steppers, male duo, toe off with a fast dance turn. Neatly garbed in tuxedos, they lead with some stock taps and work into a series of acrotap leaps that net good results. House really warms up for the Four Buddies, in the deuce. Vocal combo generates plenty of excitement and femme wolfcalls as they whip across such numbers as "Tom, Tom, the Piper's Son" "Sweet Slumber," "Just To See You Smile" and "I Will Wait." Although house has had an overload of similarly styled combos during the past few months, The Four Buddies keep interest throughout with their well integrated melodies.

Dusty Fletcher & Co., in the comedy spot, earn moderate returns. Sketch is overlong with a paucity of yock lines. Fletcher's mugging brings in the only laughs. Gilbert & Russell, boy-girl terp team, who are the only okay act on bill, score neatly. Femme's splits and spins and guy's heel and toe stepping solo net solid mitting.

Bullmoose Jackson's crew, comprised of three rhythm, three brass and five reed, get little opportunity to show in this tightly packed layout. Jackson, at the tenor sax, heads the orch in a solid instrumental, then takes over the vocal c ores on a pleasant ballad, "Trust In Me." Jackson's emceeing is fine and his crew cuts show excellently.

Olympia, Miami

Miami, July 7.

Mr. Kitzel (Artie Auerbach), Polly Bergen, Ralph & Lorraine, Adriana & Charly, Duval & Co., Les Rhode House Orch; "Sealed Cargo" (RKO).

Despite lack of marquee values, current assortment makes for a diversified and lively layout that sets in fair fashion with stubholders.

From radio there is Artie Auerbach, the Mr. Kitzel of the Jack Benny program. Dialectician garners a healthy portion of laughs with his yarns about Hollywood.

Routining of Polly Bergen's song ideas is happily handled. Plays up versatility, with the mixture including ballads ala "Too Young," and on the other side of the song cycle a funny hillbilly satire titled "Honky Tonk."

Trampoline work of Adriana & Charly cops steady mitting sparked by the twisting gymnastic antics and comedy interweaving. Teeoff spot is a good warmer-upper with Ralph & Lorraine terp and contortion raising the hands fast. Duval sets up a rapid-paced fleicher-of-hand stint in smooth fashion, accompanied by a fast line of patter. Les Rhode House orch handles the show backing capably. Lary.

Wald-Krasna

Continued from page 7

Cusack, latter of the Irish Abbey Players for whom W-K held forth much promise.

The indie producers are committed to the idea that "winning back glamor for Hollywood" is an important key to recapturing that "lost audience" which the picture business has been decrying the last two or three years. It was dramatized to Wald-Krasna, they say, by the manner in which Marlene Dietrich, a grandmother, stole the Academy Awards shindig because she exuded an air of showmanship, in contrast to the younger players who, despite their black tie and formal decolettes, "just didn't know how to dress." Wald cites how Travis Banton made it a Paramount studio plus by seeing to it that Carole Lombard, Dietrich, and "even Mae West" were taught how to dress, off as well as on screen. The outward appearance, off and on, is a boxoffice plus, they feel.

W-K deprecate the "killing of glamour" through a new idea, whether studio p.a.-inspired or fan mag-created, of showing how folksy the stars are, in their gingahams, etc. The public doesn't want its stars to look "like the folks next door," because they won't pay money to see them; the more glam the better the b.o. Wald cites Louis Calhern's reminiscences of Charles Frohman's edict against any Frohman star mingling in public too much, i.e., in the days of the yesteryear Broadway "lobster palaces," on the theory that "the only way to see a Frohman star is by paying admission." Adds Krasna, "The answer is that today the deglamorized Hollywood star fears going on TV because she (it's usually a she) does realize that glamor and the best profile forward is stock in trade."

Local fan mag editors have told Wald & Krasna, both former newspapermen, that these folksy stories are a drug. The fan mag readers yen for glam stuff—they don't want their cinematic heros and sheros deflated as being "just folks."

New Acts

Continued from page 112

nice change of pace but only net moderate response.

Morgan's neat appearance and clean cut looks are plus factors, but attempt to exude charm in introducing numbers misses since it comes across as ersatz and affected.

BEAU JENKINS
Dance
6 Mins. (Two)
Palace, N. Y.

Beau Jenkins, a Negro tapster, makes par for the course in the early part of his turn, but winds up strongly with hi: Bill Robinson impresh. The early numbers have some orthodox hoofing. There are no outstanding stunts. Inclusion of song snatches dresses up the act.

The Robinson routine provides Jenkins with a bit which captures some of the late master's personality. It's a good routine and Jenkins walks off to a good mitting. Jose.

ORSON BEAN
Comedy
11 Mins.
Blue Angel, N. Y.

Young, nice-looking comedian has versatility and an insouciance that win friends and influence bookers. He has a good comedy sense, doing a satire on a couple of Englishmen that are laugh-getters.

A routine on sexy magazine ads, with a followup commentary on each, is amusing in the way Bean does it, especially in his manner of understelling. His work is strictly for intimate spots. His clean-cut looks and casualness are no small factors in his click here. Kahn.

SALT & PEPPER
Dance
12 Mins.
Rockhead's Paradise, Montreal

Strictly a duo for the flashy cafe featuring big productions and the vaude theatres. Salt and Pepper exhibit plenty of terp ability in current Rockhead's layout. Team, both girls, look alike in slacks and short jackets and draw most applause for their unison tap arrangements. Style throughout is effortless and twosome show nice change of pace without forcing.

Act needs overhauling and sharpening for television dates but okay for standard bookings. Hewt.

'Philanderer' $9,200 at Westport Barn; 'Clutterbuck' 8½G, Olney; Other Silos

Westport, Conn., July 10.

"The Philanderer," an early Shaw play, proved a fairly sturdy offering last week at the Westport Country Playhouse, drawing cordial notices from local critics and registering a $9,200 gross for the eight performances. Tom Helmore, Claudia Morgan and Vanessa Brown were co-starred.

Current bill is a tryout of the London hit, "Holly and the Ivy," with Leo G. Carroll and Anne Burr co-starred. Next week brings another tryout, "Little Screwball," with Walter Abel directing and co-starring with Edward Gargan. The week of July 23 will bring Claudette Colbert in the world premiere of Noel Coward's "Island Fling" (formerly titled "Home and Colonial" and "South Sea Bubble"). Efforts are being made to persuade the author to come over from England for the opening.

'Clutterbuck' $8,500, Olney

Olney, Md., July 10.

Olney just about broke even last week with an $8,500 take on "Clutterbuck," with Arthur Treacher and Vicki Cummings. Not too enthusiastic notices from critics plus July 4 holiday combined to cut down attendance.

Summer theatre is completely sold out for Olivia De Havilland in "Candida," which opens tonight (Tues.) for a week's run.

Atlantic City Biz Off

Atlantic City, July 10.

Business was not too good at two resort summer theatres, but pickup latter part of week encouraged backers, who now believe that they can make money here.

At the air-cooled Circle Theatre in the Hotel Chelsea, producer Fran Oliver offered Jean Parker and Robert Lowery in "Candlelight," with John Marley directing. John Loder heads this week's show, "For Love or Money."

"Bagels and Yox" management is pleased with upswing in business over the weekend, manager John Vaccaro reports. Vaccaro points out that the season gets into full swing in the middle of July, and he hopes for his best business the last six weeks of the season.

Both theatres now have been operating for a week.

'Smile' Wan 6G, Princeton

Princeton, July 10.

Basil Rathbone, in "The Gioconda Smile," grossed a disappointing $6,000 at the McCarter Theatre here last week.

Lawrence Tibbett opened in "Rain," last night (9) with fair advance, to be followed week of July 16 with Harald Bromley's production of "Glad Tidings," a new comedy by Edward Mabley, in a tryout engagement prior to its Broadway opening this fall. Show will costar Melvyn Douglas and Signe Hasso.

'Time,' $4,800, Hinsdale, Ill.

Chicago, July 10.

Marshall Migatz's Salt Creek barn in Hinsdale, Ill., got hit by rainy weather, with Guy Kibbee in "On Borrowed Time," drawing only a slight $4,800 last week.

John Barrymore, Jr., and his cousin, Ethel Barrymore Colt, star in "Hasty Heart" July 23.

'Divorce' 14G, North Shore

Chicago, July 10.

North Shore, musical theatre-in-the-round here, got a beating from the rain Sunday (8), but the Barrie O'Daniel tent took in a fine $14,000 with "Gay Divorcee."

"Rose Marie," with Robert Shafer and Jacqueline James, opens tonight (10) for a week.

'Corn' $8,000, Highland Park, Ill.

Chicago, July 10.

In spite of heavy downpour Sunday (8), the Tenthouse Theatre, Highland Park, Ill., racked up fine $8,000 with "Corn Is Green" last week.

Due to David Bruce's leaving for a Hollywood video contract, "Legend for Sarah," which was to have opened tonight (10), has been dropped with "Glass Menagerie" being substituted. Tom O'Connor has been added to the permanent company.

'Brig' $6,000, Matunuck

Matunuck, R. I., July 10.

"Brigadoon," second week's bill at the Theatre-by-the-Sea here registered a mild $6,000 for eight performances ending Saturday night (7). Fact that the musical involved a relatively low operating cost, with modest cast salaries and no star percentage, enabled the theatre to get by. Previous week the season opener, Judy Holliday in "Born Yesterday" grossed almost $11,000 for nine performances.

John Garfield is current in "Golden Boy."

'Clutterbuck' 3G, Saratoga

Saratoga, July 10.

John Huntington opened his fifth season at the Spa Summer Theatre with a slow week's gross of $3,000 in a starless production of "Clutterbuck," at a $3 top, in the 500-seater. Producer estimated that the cancellation by Margaret O'Brien, who had been scheduled for the kickoff with "Junior Miss," cost him $2,000. Rainy weather was an adverse factor, too.

Reservations for "Alice in Wonderland," teeing tonight (Tues.) were reported fair. Resident company, with Roderich Winchell and Clyde Waddell featured, gave a moderately good performance in the light, talky "Clutterbuck."

Showdown Due in ANTA Exec Committee Snarl; Hayes, Webster to Resign?

Turmoil in the American National Theatre & Academy, involving "abrogation" by the executive committee of the powers of the board of directors, may reach a showdown at a special board meeting called for next Monday (16) to consider the matter. Coupled with one board member's charge against the board last week, and news that Helen Hayes would not consent to re-election as president, were reports that the actress is planning to resign before her term is up in October, and that Margaret Webster, another board member, is resigning in protest over the situation.

Despite objections that last week's executive committee "approval" of a policy for next season's ANTA Play Series was illegal because a quorum was not present, it was learned that C. Lawton Campbell, board chairman, had asked several committee members to support Roger Stevens as managing director of the project for next season. Nevertheless, at a committee session yesterday (Tues.) Robert Breen, who recently resigned as ANTA executive-secretary, received 12 votes for the post, with Stevens getting two and three other individuals getting one each. However, it was reported that Breen still refused to accept the assignment until the board adopts a Play Series policy.

In a statement read to the committee yesterday, Breen charged the group with "plans to cut services and personnel at a time when they should have been increased" . . . and a "tendency (which has ever been the tendency when a larger staff has been proposed) to constrict the work of ANTA, at the same time denying that such a tendency exists, (which) is nothing less than breaking faith with the theatre people of the country and with Congress." Reminding the committee that it had failed to inform the board or his reasons for resigning as exec secretary, Breen stated his intention of explaining the matter at the next board session.

The charges of executive committee "abrogation" of board powers was made last week by Perry Watkins, a board member, in a letter to Miss Hayes, Campbell and the committee and board. It was at the insistence of Miss Hayes, Clarence Derwent, a member of both the committee and board, and of Breen, in particular, that the decision was reached to call a special board meeting next Monday.

Strawhat Tryouts

(July 9-22)

"Alice in Wonderland"—Spa Theatre, Saratoga Springs, N. Y. (9-14); Westchester Playhouse, Mt. Kisco, N. Y. (16-21) (Reviewed in VARIETY, June 27, '51).

"Barn Balance" — Cragsmoor (N. Y.) Summer Theatre (17-21).

"Dinosaur Wharf"—Ivy Tower Playhouse, Spring Lake, N. Y. (17-21).

"Fourposter" — Chevy Chase Summer Theatre, Wheeling, Ill. (9-14); Grand, London, Ont. (16-21) (Reviewed in VARIETY this week).

"Glad Tidings"—Clinton (Conn.) Playhouse (9-14); McCarter, Princeton (16-21) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Holiday House" — Theatre-Go-Round, Virginia Beach, Va. (9-14).

"Holly and Ivy" — Westport (Conn.) Country Playhouse (9-14) (Reviewed in VARIETY this week).

"Infamous Angel" — Putnam County Playhouse, Mahopac, N. Y. (10-14).

"Juliet by Four"—Manor Vail Playhouse*, Lyndonville, Vt. (9-14).

"Little Screwball" — Westport (Conn.) Country Playhouse (16-21).

"Lucky Bag of '19"—Surry (Me.) Theatre (17-22).

"Mad Hopes" — Little Lake Arena Theatre*, Canonsburg, Pa. (16-21).

(* Indicates non-Equity)

Legit Follow-Ups

South Pacific

(MAJESTIC, N. Y.)

With Roger Rico and Martha Wright as co-stars, "South Pacific" remains smash entertainment, potent enough to pull capacity grosses for months more. And although the production is now over two years old, the performance retains surprising quality and freshness. The Rodgers-Hammerstein-Logan musical is still a b.o. steamroller.

Rico, succeeding Ray Middleton in the role created by Ezio Pinza, is physically and vocally superb as the expatriate French planter, Emile de Becque. As a star of the Paris Opera, he is the first to bring an authentic French accent to the part. Moreover, despite apparent nervousness Monday night (9), he has reasonable authority and an ingratiating personality. His rather thick accent makes it difficult to understand his lines, however, particularly in his songs.

Also, his operatic-style acting seems somewhat heavy for legit, and the fact that he doesn't speak English, but learned the part phonetically, apparently limits his understanding of the character. The love scenes now lack some of the vitality they had when Pinza played them and, somewhat curiously, Rico's age (he's reportedly 41) makes the supposed difference in years between de Becque and Nellie Forbush seem inconsequential.

As the Navy nurse, the part created by Mary Martin, anyone else is bound to seem miscast. But Martha Wright is attractive, gives a direct and flexible performance dramatically, and her singing is excellent, notably in the clarity of her diction. If her handling of the "Cockeyed Optimist" and more particularly "Wonderful Guy" lacks the poignant overtone that is a unique quality of Mary Martin's singing, her "Wash That Man" and "Honeybun" have an ebullience of their own.

Diosa Costello, who played the part for a year on the road, is a worthy successor to Juanita Hall as Bloody Mary. Her characterization and singing are perhaps broader and harsher than Miss Hall's, and unquestionably funnier. In the other important parts, Myron McCormick is now giving a skillfully etched performance as Luther Billis, William Tabbert has apparently added depth and confidence as Lt. Joseph Cable, while Martin Wolfson is an effectively irascible Capt. Brackett. Harvey Stephens remains plausible as Cmdr. Harbison, Betta St. John is still appealing as the tragic native girl and Dort Clark is laughable (particularly with his underplayed "We don't feel good" line in "Nothing Like a Dame") as the hapless Stewpot.

The show has been tightened slightly (and advantageously) here and there, such as the shrewd trimming of de Becque's "Small Rock" joke, and has also been restaged a bit in places. In general, the quality of the performance is evidence of Joshua Logan's continued interest in and vigilance over productions he stages. In this case, of course, he has Richard Rodgers and Oscar Hammerstein, 2d, as virtuoso partners. *Hobe.*

South Pacific

(SHUBERT, CHICAGO)

Chicago, July 4.

For the vacation replacement of Janet Blair as "South Pacific" lead, Connie Russell is now filling the role of Nellie Forbush. Vocally she is on par with Miss Blair, but dramatically she fails to convince as the love-struck nurse. Only in her lighter moments does she project, doing an excellent job in both "Gonna Wash That Man Right Out of My Hair" and "Honey Bun," both in the comedy and terp departments.

Perhaps during the month she has the lead, the former bistro chanteuse and video star will learn to relax and not posture as if she were singing and acting for the teevee cameras. *Zabe.*

Strawhat Reviews

The Fourposter

Westhampton Beach, L. I., July 3.

Ben and Ruth Boyar presentation of Hume Cronyn production of drama in three acts (seven scenes) by Jan de Hartog. Stars Jessica Tandy, Hume Cronyn. Staged by Paul Morrison. Setting and lighting, Richard Bernie, from production plan by Lester Polakov; costumes, Lucinda Ballard; incidental music, Anthony Hopkins. At Westhampton Playhouse, Westhampton Beach, L. I., July 2, '51; $3 top ($3.60 Friday-Saturday nights).

Michael .... Hume Cronyn
Agnes .... Jessica Tandy

As a class opener for the higher-than-average brow audience, which will be seeing plays this summer at the Westhampton Playhouse, Westhampton Beach, L. I., the management made a wise choice in Jan de Hartog's "The Fourposter," for its initial play of its first season.

It has taste and the drawing power of Jessica Tandy and Hume Cronyn, the show's stars, for its theatre-minded audience.

As a proper vehicle for this husband-and-wife team on Broadway, the Cronyns, being wise show people, will probably discover it is not for them, and will leave it in the sticks after their eight-week strawhat tour.

Not even the acting sparks set off by Miss Tandy and Cronyn can make this two-character trick seem anything more than a parlor charade, which gets tiresome to everybody but its two players by the time the game is half finished.

Miss Tandy and Cronyn might have the equipment to carry a two-character play, if de Hartog, whose "Skipper Next To God" brought John Garfield to ANTA and later to Broadway, had given them anything but a monotonous debate on the ups and downs of marriage.

The Dutch playwright, however, is in love with love and his own play, and he seems satisfied to discuss the two peoples' tussle with l'amour through about 45 years and three acts and seven scenes. It all takes place in the bedroom, and in the author's mind the "fourposter" has done a lot to keep the couple together. From what comes through, the play could just as well been set in the kitchen.

De Hartog doesn't resort to the old telephone device to keep the play spinning, nor talking to offstage characters who never come on, but it might have helped if he had. We see the pair from their wedding night, through childbirth, through his wanting to leave her, her wanting to leave him, her death and finally the wife's return to take the husband away to the great beyond. Much of the sentiment and story idea are akin to "I Know My Love." That's a lot to take from only two characters.

Lester Polakov's production plan, which will be used for the whole tour, brings variety, which the script doesn't have, by constantly changing the bed's canopy to fit the changing styles of the furniture and decor used during the various scenes. Lucinda Ballard has designed a variety of period costumes dating from 1890 through the 1900s. They bring color and more needed relief. Paul Morrison has directed "Fourposter" with a leisurely hand, perhaps too leisurely.

"The Fourposter" has already played England with Dulcy Gray and Michael Denison. Stanley Kramer plans to make a film out of it with Rex Harrison and Lilli Palmer as the long-wed couple.

If he desires another hit film, he'd better get the screenwriters to get some of those offstage characters on, and have the whole thing moved out of the bedroom, unless he wants to put his audiences soundly to sleep. *Vera.*

The Holly and the Ivy

Westport, Conn., July 10.

Lawrence Langner, Armina Marshall and John C. Wilson production of drama in three acts by Wynyard Browne. Stars Leo G. Carroll, Anne Burr; features Ann Shepherd, Jack Manning. Staged by R. T. Ingham. Setting and lighting by Herbert Gahagan. At Country Playhouse, Westport, Conn., July 9, '51.

Jenny .... Anne Burr
David Paterson .... Ned Wertimer
Rev. Martin Gregory .... Leo G. Carroll
Mick .... Jack Manning
Aunt Bridget .... Anita Bolster
Aunt Lydia .... Esther Mitchell
Richard Wyndham .... Guy Spaull
Margaret .... Ann Shepherd

"The Holly and the Ivy," a moderate success of the past London season, is the first play of that period to win an American production. John C. Wilson has the current rights to the Wynyard Browne effort, which once interested the Theatre Guild. Lawrence Langner of the Guild and Wilson, as co-producers of this Westport summer season, now jointly sponsor its Yankee premiere.

The import turns out to be a fairly tedious little drama, devoted to the family of a dusty Anglican vicar burdened with one of those drab northern parishes dear to the heart of the British writer. The aging widowed parson is cared for by a daughter who is torn between her duty and a wonderful chance to marry a young engineer and go to South America with him. Her dilemma can only be solved by a younger sister who has long ago fled Norfolk for a job on a London fashion magazine.

When the parson's family gathers for a Christmas party, the city sister reveals that the world beyond Norfolk has brought her many griefs and that, contrary to the first act's speculation, she would be perfectly willing to settle down in rustic simplicity, clearing the way for her sister's marriage. It is an accommodating, if less than hair-raising climax for Browne's stationary harmless entertainment.

Leo G. Carroll, accustomed to more meaty roles than the country parson, is only intermittently successful this time. Anne Burr is the dutiful daughter, to which assignment she brings the offbeat inflections that customarily identify her elocution. The others, with the exception of Anita Bolster, as a contrary old biddy, and Jack Manning, as the parson's soldier son, are not always at their best.

R. T. Ingham, of Wilson's staff, has staged "The Holly and the Ivy" by the rules. *Doul.*

Lively Business for Four Dick Aldrich Mass. Barns

Hyannis, Mass., July 10.

Business was generally lively last week for the four Richard Aldrich strawhats in this area. Top grosser was the local Cape Cod Music Circus, which pulled a bulging $15,800 with "Great Waltz" as the season opener.

The Cape Playhouse, Dennis, registered $10,700 with Olivia de Havilland in "Candida." The Falmouth Playhouse, Coonamessett, chalked up $9,100 with John Garfield in "Golden Boy." The South Shore Music Circus, playing its initial season, got $8,700 on its second bill, "New Moon," after racking up $9,000 with "Show Boat" as opener.

David Marshall Holtzmann, Aldrich's attorney, is in active charge of the four strawhats while the producer is serving in the Navy.

Strawhat Notes

T. G. Upham, who formerly operated strawhats at Atlantic City and Cape May, N. J., was to have opened the Arena Theatre, Wildwood, N. J., July 1. However, he hasn't posted an Equity bond and the project is apparently cold . . . Ditto with **Carline E. Fisher**, whose Penninsula Players were to have opened July 3 at Fishcreek, Wis. . . . **Forrest Taylor**, stage manager of various Broadway productions, has a similar assignment this summer at El Teatro de Santa Fe. **Alfred Paschall** is resident director of the **Ann Lee-Richard Charlton** strawhat, with **Dick Gottlieb** as business manager, **Robert Seale** designer, **Polly McQuiston** press-agent and **Ann Chatin** a member of the resident company . . . **William McCleery**, author of "Good Housekeeping," appears in the play this week at the Peterborough (N. H.) Playhouse . . . **Virginia Payne**, title actress of the "Ma Perkins" radio serial, plays the **Shirley Booth** part in "Come Back, Little Sheba" next week with the Starmakers, at Clinton (N. J.) Music Hall.

Florida Freibus, starred in "The Legend of Sarah" at the Berkshire Playhouse, Stockbridge, Mass., was ingenue for producer **William Miles** in his first season there. This is his 13th . . . **Helen Barrett**, actress-wife of **Bill Barrett** of N. W. Ayer, left Monday (9) to play a week of stock (July 16-21) at Falmouth, Mass., with **Veronica Lake** in "Voice of the Turtle" . . . **E. G. Marshall** goes to Olney, Md., next week for a two-week tryout of new play, "Souvenir From Italy" . . . **Patricia Wheel** to Marblehead week of July 16 to play opposite **Arthur Treacher** in "Clutterbuck."

The first summer production of the Houston Alley Theatre opens today (Wed.), "The Hasty Heart," with **Bill Fitts** and **Lee Osborn** in the leads. Theatre-in-the-round production is under direction of **Nina Vance**.

Trudy Prager, understudy to **Florence Forsberg** in "Alice in Wonderland," touring the strawhat circuit, substituted for the lead at Tuesday and Wednesday performances last week in the New England Mutual Theatre, Boston, Miss Forsberg being called to Montreal by the death of her mother.

Inter-Union 4A's 'Fledermaus' Hassle Now Dims Dullzell Stay in Prez Post

Continuation of Paul Dullzell as president of the Associated Actors & Artistes of America, which appeared likely last week with the parent group's decision in the jurisdictional dispute between Actors Equity and the American Guild of Musical Artists, now seems a remote prospect. Not only has the jurisdictional strife flared up again, but Dullzell's qualified offer to withdraw his resignation has been caustically answered by an official of one of the member unions.

Dullzell's resignation, which precipitated the 4A's award of jurisdiction over the operetta, "Die Fledermaus," in favor of Equity, was unanimously rejected by the parent union's board. But Dullzell, in reply to a letter from George Heller, first vice-president, urging him to reconsider and continue as president, coupled a qualified acceptance with criticism of officials of member unions who had sided with AGMA in the controversy. That drew a sharp answer from A. Frank Reel, executive-secretary of the American Federation of Radio Artists.

Dullzell's letter to Heller objected to the split vote by which the jurisdiction was awarded to Equity. He wrote in part, "We are precisely back where we were when this whole thing started, which means behind the eight ball, and as I view it, this split vote will tend to continue, not only making new wounds but tearing open old ones that we had hoped might be healed. It is my feeling that internal strife and dissension will continue to take the place of the fine harmony and cooperation we enjoyed in other days.

"I cannot any longer continue (to be part of an organization) whose governing board is composed of those who put politics and personalities above honest reasoning and fair judgment." He concluded, "I am willing to continue the routine work of the 4A's for a reasonable time, but this does not include any attending or presiding at any board meetings."

Reel's Retort

Reel, who obtained a copy of the letter to include in a report on the whole situation to the AFRA national board, wrote Dullzell that his statement about "those who put politics and personalities above honest reasoning and fair judgment" obviously was intended to refer to AFRA, which had sided

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ANOTHER HISTORIC PITT LEGITER INTO DISCARD

Pittsburgh, July 10.

Another historic Pittsburgh playhouse will follow the old Nixon into limbo, when the Harry is torn down soon to make way for another downtown parking lot. Nixon was razed more than a year ago and a new Aluminum Co. of America skyscraper is going up on the site.

The Harry was built in 1912 and known originally as the Kenyon Opera House, opening with vaude, and the first bill starring Joseph Jefferson in "Rip Van Winkle." Later, as the Pitt, it was operated for several years by the Shuberts as a legit site. When they gave it up, George Sharp took it over and ran a stock company there. It reverted to vaudfilm for a time under the management of George Schaeffer, and then right before the war the building was bought by William N. Skirball, who changed the name to the Harry and installed a double-feature grind film policy.

Harry was closed for several months last year and upon reopening never got started again, with the result that Skirball has leased the ground for five years to John T. Stabile and R. A. Del Sardo, operators of a number of parking lots and garages locally.

Real Mpls. 'Detective'

Minneapolis, July 10.

Old Log strawhatter here obtained detective Donald Johnson, of the Minneapolis police department, as technical adviser for its production of "Detective Story," in an effort to help obtain realism in police methods.

When it presented "The Front Page" two seasons ago, it engaged local newspapermen and the Hennepin county sheriff to play corresponding roles in the drama.

Utah Cops Find 'Widow' Promotion Too Heady

Salt Lake City, July 10.

U. of Utah Summer Festival came up with a new promotion gimmick last week that backfired. Deal was closed with Commissioner of Safety Ben Lingenfelter for all police prowl cars to carry front and rear bumper signs plugging forthcoming production of "The Merry Widow" and "Tales of Hoffmann." Signs were printed with no dates, just the names of the shows.

After one night and morning of carrying the signs, Lingenfelter called it off. Seems the cops got a heavy treatment of "woo woo" and wolf whistles from the younger set, who dug deep for hidden meanings in the showtitles. Cops objected strenuously to the implication they might be the merry widows.

Metop May Give Up Touring 'Fledermaus' Co. This Wk. If Compromise Idea Nixed

Possibility that the Met Opera may give up its plans this weekend for a touring company of "Die Fledermaus" this season ('51-'52), looms as result of the continued snag in union jurisdiction on the troupe. When the American Guild of Musical Artists (AGMA) last week contested action of its parent body, the Associated Actors & Artists of America (4A's), in granting jurisdiction of the touring troupe to Actors Equity, because "Fledermaus" is an operetta instead of an opera, the Met was caught in the middle. It has a basic agreement with AGMA and has had no dealings with Equity.

According to Reginald Allen, the Met's biz manager, who has been setting up the "Fledermaus" tour, the Met was prepared to accept the decision of the 4A's and submit to Equity jurisdiction. It naturally would prefer dealing with AGMA, since all the Met's artists are AGMA. In the hitch caused by AGMA's attitude in the 4A's decision, the Met asked the 4A's, Equity and AGMA to meet with it Monday (9) to discuss and perhaps untangle the snarl. No one wanted to meet in joint session to discuss this particular subject, and none showed up.

Thereupon the Met sent the various unions another letter, suggesting a possible solution. The Met asked AGMA, which has to give way first, that it acknowledge the jurisdiction of Equity over "Fledermaus," as an operetta.

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OLIVIER, LEIGH MULLING HYLTON EGYPT OFFER

London, July 10.

Jack Hylton is talking to Laurence Olivier and Vivien Leigh, aided by Soliman Neghib Bey, proxy of the Opera House, Cairo, to play a short season in Egypt after their present commitments in London and America, in "Antony and Cleopatra" and "Caesar and Cleopatra."

If deal goes through, Olivier and Leigh will be presented in Egypt under aegis of Hylton.

'Annie' Makes Boff Teeoff For Louisville Al Fresco

Louisville, July 10.

"Annie Get Your Gun" teed off the 13th season of summer musicals at Iroquois Amphitheatre Friday (6). Show proved to be one of the most pretentious shows to be presented locally, the Denis DuFor production reflects credit on cast and technical staff. The 3,500-seat amphi was filled to capacity for the opener, and piece is set for 10 performances. Subsequent shows will run one week each.

Helena Seymour plays Annie, and Taggart Casey, Frank Butler. Others include Ruth Gilbert, Gordon Dilworth, Dorothy Keller, Howard Malone, Gene Barry, Louis S. Crume, Edmund Dorsay, C. Denigloe Ramey, Dennis Duffy, Diane Coleman, Bonnie Ruth Dunes and Rex Cooper.

Engel Out as Manager Of Coast Ivar Theatre

Hollywood, July 10.

Harry Engel, onetime music publisher and BMI Coast head, quit as manager of the Ivar Theatre after a clash with Herman Hover, nitery operator who leased this newest of L. A. legits.

Hover will run the house himself.

Loesser on Own For Next Show

Hollywood, July 10.

Frank Loesser, composer-lyricist of "Where's Charley?" and "Guys and Dolls," intends to write the book, do the staging, and produce his next show. His agent, Music Corp. of America, would probably share in the venture, he says.

There's some question of what Loesser's next show will be. He's currently mulling two possibilities, both adaptations. But there's little chance that either could be ready for production this season, and he may not go ahead with the musicalization of either one. More likely of the two, according to present indications, would be a musical comedy treatment, pretty much in the light mood of "Charley" and "Guys," of a straight play. However, he has a strong urge to try the other one, which would be a serious drama with music, somewhat in the manner of Rodgers & Hammerstein's "Carousel."

Gary-Hylton Hassle On London 'Kate' Turndown Seen Due for Settlement

Harold Gary, who several months ago protested to Actors Equity because he wasn't engaged for the London production of "Kiss Me, Kate," although he had a contract for it, has been informed the case may be settled by conference between his and British producer Jack Hylton's lawyers. He has just received a favorable opinion on his grievance from an independent attorney consulted by British Equity.

During Hylton's recent visit to New York, Gary informed him of the British lawyer's opinion regarding the case. The actor says the producer assured him the matter could be adjusted amicably by mail by their respective attorneys.

Case arose after Gary was engaged in New York for the London edition of the Cole Porter musical. He signed a contract and was shortly afterward informed by letter from Hylton that his entry permit had been approved by the British Ministry of Labor. On that basis he bought extra clothes, new luggage and other articles, besides turning down a film offer and several television dates.

When he was subsequently informed that the Labor Ministry had turned down his entry permit (which voided the contract) and that the deal was off, he protested to Equity. The union queried British Equity on the situation and was informed that the latter's unfavorable recommendation had been instrumental in the British government's entry refusal. Under the circumstances, British Equity was reluctant to take action against Hylton in the case, but called in the outside attorney for an opinion on Gary's rights.

The lawyer's brief stated in part, "Hylton negligently (his own or his servant or agent's negligence) made a false statement, intending Gary to rely on it. Gary did so and suffered loss and damage in consequence. . . . In my view he (Gary) can claim to be compensated for all reasonable expense incurred by him in preparing to perform his obligations . . . and for all loss suffered by him refusing other work offered to him during that period."

Cleve. Area Buffet Bows

Cleveland, July 10.

This area's newest strawhat, the Buffet Theatre at the Lake Forest Country Club, Hudson, combines dinner and show.

Opening performance, "Yes, My Darling Daughter," tonight (10), follows dinner with curtain rising at 8:45. Tariff for combo is $3.35. Five Cleveland attorneys plunked down $2,500 each for the project.

B'way Again Drops Far Behind London; U.S. Roadshows Fewer Than British

Broadway, now entering the slowest interval of the summer, is again dropping far below London in the number of current legit shows. As of this week, the New York list numbers 18 productions, with one more, "Two on the Aisle" (opening next week), due before Labor Day. Only a dozen or so are likely to survive until fall.

London has 30 shows current this week, and the number will remain about that indefinitely (this excludes the various private subscription theatres, of course). Although the Festival of Britain has perhaps stimulated theatre attendance, particularly on the part of tourists, it has probably not increased production, which already kept all available theatres occupied virtually full time. Two or three shows open or close practically every week in the West End, but the number current remains almost constant.

In the matter of touring shows, the contrast between the U. S. and England is more pronounced. While only six shows are on the road in this country this week (plus three playing the subway circuit of Greater New York), there are 25 legiters touring the British provinces. In the case of the U. S., that excludes stock, which is a summer industry in itself. Similarly, in the case of England, the touring lineup doesn't take into account the dozens of so-called "revues" and tab shows (which would be classed as variety presentations here), or the numerous local stock and repertory companies.

Few U. S. West End Entries

There are fewer than usual U. S. shows currently in London and the provinces. Whether that is because during the Festival the accent tends to be on historical and national themes, or merely reflects a passing dearth of suitable American scripts for import, isn't clear. In any case, the only American entries in the West End are "Carousel" and "Kiss Me, Kate," with "South Pacific" due to open Nov. 1. Ironically, "Carousel" is a musical adaptation of a Hungarian play and "Kate" is a musicalization of Shakespeare.

U. S. shows touring the British provinces are "Brigadoon," "No, No, Nanette," "Oklahoma" and "Tobacco Road," plus "Don Juan in Hell," an American-conceived and produced lecture-style edition of an excerpt from Shaw.

There are no British (or any foreign) shows current on Broadway or, the road. Besides the Laurence Olivier-Vivien Leigh production of "Caesar and Cleopatra" and "Antony and Cleopatra," the top boxoffice smashes in London currently, a few British successes are due for import to the U. S. this season. But there's little prospect, so far, of a repeat of last season's mass migration.

'Happy' Palls Blondell; Preps 'Sheba' for Barns

Pittsburgh, July 10.

Joan Blondell, playing "Happy Birthday" at Bill Green's Arena Theatre, told newsmen she was a little weary of doing the Anita Loos comedy off and on for the last two years, which is why she's giving it up after one more date for another vehicle. Miss Blondell will do "Birthday" in Westhampton, L. I., next week and then begins boning up on "Come Back, Little Sheba" for at least three strawhat dates at Chevy Chase Theatre, near Chicago.

Star's leading man in "Sheba" will probably be Ian Keith. After Chevy Chase comes Ogunquit, Me., and then one or two other spots. Miss Blondell has another picture commitment in October at RKO for the Jerry Wald-Norman Krasna unit, for which she recently completed "The Blue Veil."

Muth Victory Enlarges Conservative Gains In Chorus Equity Election

With May Muth defeating Frances Rainer last week in the runoff election for Chorus Equity council replacement to serve one year, the independent faction in the union enlarged its sweep over the regulars in the annual election. The tally was 147 votes for Miss Muth and 113 for Miss Rainer, with 11 ballots voided.

Including Miss Muth's election, the independent ticket, representing the conservative element in the union, won the office of recording secretary, six out of seven executive committee places, one executive committee replacement for one year, two out of three council places and the one council replacement. The regular slate, representing the liberal forces, won only one place on the executive committee and one on the council. It was the first time in Chorus Equity history that an independent ticket had been entered, and marked an unexpected upset for the liberals.

ALASKA WILL SEE GI 'SOUTH PACIFIC' VERSION

Chicago, July 10.

"South Pacific" producers are again giving the Armed Services a look at the musical, going far afield—as far as Alaska. While the national company, presently in Chi, is not going into northern territory, it is lending assistance for a service presentation that will give 18 performances in the Yukon area starting Aug. 3. Group starts at Kodiak for six performances, and then goes to Anchorage and Adak.

Ross Bowman, assistant stage manager of the Chicago cast, flew up last week to cast and supervise.

100G Toronto Pledge For Met Opera's 1st Can. Visit

Toronto, July 10.

Over the weekend, officials of the Toronto Rotary Club inked the contract whereby the Metropolitan Opera Co. will appear in Maple Leaf Gardens (13,500) May 26-28, 1952, in "Aida," "Carmen" and "Rigoletto," with a $100,000 guarantee for the three-nights' engagement. Deal was nudged along by Canadian-born Edward Johnson, former Met general manager, who stated that this was the first time the organization had ever visited Canada and the second time it had been out of the U. S., the first foreign engagement being in Paris with Caruso prior to World War I. Deal for the Toronto date is also credited to Rudolf Bing, present Met impresario.

For the Met's only appearance in Canada, company will travel in three private trains for cast and scenery. According to the contract, the Toronto engagement for the three operas will include 82 stars and principals, chorus of 90, ballet of 40, orchestra of 88, and 25 technicians. Room reservations for the troupe have already been made in advance at downtown hotels.

'CHARLEY' TOUR MULLED STARRING FOY OR LAMB

Even if Ray Bolger is not available again next winter, Cy Feuer and Ernest H. Martin hope to resume the tour of "Where's Charley?" Producers are mulling the idea of sending the musical out with Eddie Foy, Jr., who recently played it at Dallas, or Gil Lamb, who played it at Pittsburgh last week, as star for the road. They've stored the scenery and costumes, so the production could be relighted without too much expense.

Since such key cities as Chicago, Cleveland, Detroit, St. Louis, Washington, Toronto and Montreal have not been played, it's figured virtually a full season tour could be booked. Meanwhile, Bolger is making a film in England, and his ideas on the subject of a return to "Charley" aren't definitely known.

Ethel Shutta to Do Lead In Houston's 'Primrose'

Houston, July 10.

Ethel Shutta will star in the next production of the Playhouse Theatre here. The former singer will be featured in "Primrose Path," scheduled to open next Wednesday (18).

The play will be under the direction of Alan Schneider, who will be making his local stagging debut. He replaces Alan Anderson.

B'way Grosses in Seasonal Dive; 'Seventeen' NG $18,000, 'Tree' $23,500, 'Pacific,' 'Guys,' 'King' Only Sellouts

Legit attendance on Broadway, already in the annual early-summer slump, sagged more sharply last week. Business was generally bad all week. The July 4 matinee trade was about average, but receipts that night were poor and the pace continued light the balance of the stanza. With "Call Me Madam" having empty seats the first time at the July 4 evening performance, only "South Pacific," "Guys and Dolls" and "King and I" remain of the solid sellout shows.

The total gross for all 18 shows last week was $416,200, or 69% of capacity. (For the corresponding week a year ago, the 18 current shows grossed $561,900, or 61%.) The previous week's total for 19 shows was $471,500, or 79% of capacity.

With no prospects for substantially better conditions for another three or four weeks, "Make a Wish," the longrun "Happy Time" and possibly one or two others will close Saturday (14), and a few that continue into next week are likely to fold the following Saturday (21).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (41st wk) (C-$4.80; 1,012; $36,874). Under $14,000 (previous week, $18,000).

"Call Me Madam," Imperial (39th wk) (MC-$7.20; 1,400; $51,847). Topped $51,500 (previous week, $51,500).

"Courtin' Time," Royale (4th wk) (MC-$6; 1,023; $31,200). Almost $12,000 for the first week at the new location (previous week, $12,300).

"Gentlemen Prefer Blondes," Ziegfeld (83d wk) (MC-$6; 1,628; $48,244). Over $23,400 (previous week, $28,900).

"Grameroy Ghost," Morosco (11th wk) (C-$4.80; 912; $24,300). Under $5,500, with two-for-ones (previous week, $6,500); Martha Scott takes over Monday (16) as femme star, succeeding Sarah Churchill.

"Guys and Dolls," 46th Street (32d wk) (MC-$6.60; 1,319; $43,904). As before, $44,400.

"Happy Time," Plymouth (70th wk) (C-$4.80; 1,062; $29,019). Under $7,700 (previous week, $10,200); closing Saturday night (14); will tour next fall.

"King and I," St. James (15th wk) (MC-$7.20; 1,571; $51,717). As before, over $51,700.

"Kiss Me, Kate," Shubert (130th wk) (MC-$6; 1,361; $40,857). Near'y $17,700 (previous week, $22,100).

"Make a Wish," Winter Garden (12th wk) (MC-$6.60; 1,139; $50,000). Over $13,800 (previous week, $19,200); closing Saturday (14).

"Moon Is Blue," Miller (19th wk) (C-$4.80; 920; $21,580). Just topped $18,000 (previous week, $20,200).

"Oklahoma," Broadway (6th wk) (MC-$4.80; 1,900; $46,912). Almost $18,500 (previous week, $23,900).

"Rose Tattoo," Beck (23d wk) (D-$4.80; 1,124; $28,000). Nearly $13,700, with twofers (previous week, $14,200).

"Season in the Sun," Booth (41st wk) (C-$4.80; 766; $20,235). Almost $7,400 (previous week, $9,100).

"Seventeen," Broadhurst (6th wk) (MC-$6; 1,160; $37,000). About $18,000 (previous week, $30,500).

"South Pacific," Majestic (110th wk) (MC-$6; 1,650; $50,166). As always, about $50,800.

"Stalag 17," 48th Street (9th wk) (CD-$4.80; 921; $21,547). Nearly $14,000 (previous week, $15,000).

"Tree Grows in Brooklyn," Alvin (12th wk) (MC-$7.20; 1,331; $47,167). Almost $23,500 (previous week, $36,200).

Future Schedule

"Two on the Aisle," Hellinger, July 19 (trying out).

"Lace on Her Petticoat," Booth, Sept. 4.

"Checkerhead Story," Royale, Sept. 10.

"Three Wishes for Jamie," unspecified theatre, week of Sept. 17 (trying out).

Louis Verneuil play, with Ginger Rogers, unspecified theatre, Sept. 25.

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Paint Your Wagon," unspecified theatre, Oct. 15.

"Caesar" - "Antony" (Olivier - Leigh), unspecified theatre, Dec. 19.

'Pacific' 49G, Chi; Moon' $21,300

Chicago, July 10.

Expected boxoffice slump over the Fourth of July holiday failed to materialize, with business drop offset by cool weather and convention of Elks. Matinee at "South Pacific" was SRO and take was off only slightly from last week. "Moon is Blue" also reported only a minor dip in receipts, although Wednesday night (4) was off.

Estimates for Last Week

"Moon Is Blue," Harris (9th week) $4.40; 1,000). Rolled up a hefty $21,300.

"South Pacific," Shubert (34th week) ($6; 2,100). Just off a bit with mail orders now going into September. Lush $49,000.

'CHARLEY' $40,000, PITT; 'BIRTHDAY' HAPPY 10G

Pittsburgh, July 10.

Pitt Light Opera Assn., with "Where's Charley?" starring Gil Lamb, and Bill Green's Arena Theatre, which had Joan Blondell in "Happy Birthday," both hit new highs for the season last week. And this despite the fact that the weather gave both of these attractions a bad deal. "Charley" was rained out completely on the big night of the Fourth of July and it cut the prospective capacity for "Birthday" practically in half.

Crix all embraced Lamb and "Charley" and by week's end, Pitt Stadium was playing nearly to capacity. Take went over $40,000 to top the previous best mark set by "Finian's Rainbow," and figure would have been much more if a downpour which broke late in the afternoon of the Fourth hadn't forced a cancellation of the show that night.

Miss Blondell proved a potent draw at the Arena, doing nearly $10,000 in "Birthday." That was at least $3,000 better than anything done there so far. Current attraction at Green's is Bert Wheeler in "Harvey," while the al fresco stadium show is "The Bohemian Girl," with Edward Roecker, Victoria Sherry, Claramae Turner, Andre Eglevsky, Thomas Hayward and Richard Wentworth.

'Rio Rita' $33,000 in K.C. As Rain Washes Sun. Out

Kansas City, July 10.

Rain cancelled Sunday's (8) performance of "Rio Rita" at the Starlight Theatre. Week's six shows drew 30,000 people and a $33,000 gross—about 25% under the par.

Third production, "Song of Norway," opened Monday (9), being scheduled for the usual seven-night production. Principals include Helena Bliss, John Tyers, Lillian Murphy, Donald Clarke, Truman Gaige, Muriel O'Malley, Earle McVeigh, Gill Johnson, Leonard Ceeley, Robert Bernard, Richard Abbott and Joyce Selinger.

Houston Alley Freems

Houston, July 10.

Alley Theatre, theatre-in-the-round, semi-pro house, launches its summer season Thursday (12) with John Ptacick's "The Hasty Heart."

Nina Vance, who has returned as Alley director after a leave of absence, will present a group of local actors in the comedy-drama.

SIBYL BOWAN
KANSAS CITY STARLIGHT OPERETTA

'NORWAY' FINE $76,400 FOR 2 WEEKS IN DALLAS

Dallas, July 10.

"Song of Norway," second indoor offering of the State Fair Musicals' 1951 season, closed Sunday (8) to garner $76,400 from 30,000 payees for the fortnight's 14 performances. Near-sellout Friday (6) and a hefty closing matinee made hay for "Norway," which had brisk business all the way, to rack up a 19% gain over season's opener, "Where's Charley?"

A record-breaking two weeks is seen for "Texas, Li'l Darlin," starring Jack Carson.

In his first legitimate role, Carson stopped the show Monday (9) for 3,200 fans, during his song and dance routine with Loring Smith in the "Politics" session. Pair obliged with a brace of new lyrics with a local slant. Danny Scholl, repeating his Broadway role of Easy Jones, was a close second for honors.

'Roberts' $32,500, 'Jamie' 44½G, L.A.

Los Angeles, July 10.

Midweek holiday and a heatwave kept last week's three legit entries from strong starts, although only one, "Peg O' My Heart," opened in the red. Solo newcomer this week is "Die Fledermaus," which opens the Hollywood Bowl season tonight (10).

Estimates for Last Week

"Girl Crazy," Greek (1st wk) (4,400; $2.80). Mickey Rooney starrer opened slowly as the initial presentation of the owner's season. Week's $32,500 topped operating expense, but represented only about 60% capacity.

"Mister Roberts," Biltmore (2d wk (1,636; $4.20). Extra seats in orchestra pit and virtual gallery sellout pushed this up to sock $32,500, just about SRO and allowing a profit of better than $7,000.

"Peg O' My Heart," Ivar (1st wk) (376; $3.60). First four performances (opened Thursday) registered a slim $1,400, about 30% capacity and under costs. Joan Evans-John Agar starrer drew good notices.

"Three Wishes for Jamie," Philharmonic Aud. (1st wk) (2,670; $4.80). Slowed opening week of the current Civic Light Opera season registered below hopes — $44,500. Under complicated booking deal, show is guaranteed $5,000 per week profit over operating expenses. First frame's tally thus also means a profit to CLO of about $2,500. Local dailies gave the show four enthusiastic notices and three "promising" predictions.

'DOLLS' TOP $43,600, S.F.; 'BLOOMER GIRL' $33,500

San Francisco, July 10.

"Guys and Dolls," with Allan Jones, Jan Clayton, Pamela Britton, Julie Oshins and Maxie Rosenbloom, now off the Civic Light Opera subscription list, hit a capacity $43,600 for its fifth stanza at the 1,775-seat Curran, with house scaled to $4.80.

"Bloomer Girl," with Frances McCann and Dick Haymes, at the Opera House, second offering in the Gene Mann summer musical series, chalked up an okay $33,500 for its first frame. The 3,300-seat Opera House is scaled to $3.80. "Bloomer Girl" moves to the Greek Theatre in L. A. after two weeks, to be followed here by "Finian's Rainbow," with Ella Logan, July 16.

'Brigadoon' Big $15,500 At Toronto Melody Fair

Toronto, July 10.

Despite downpours the first three nights of the week, "Brigadoon," at Melody Fair with Lawrence Brooks and Virginia Oswald, grossed a big $15,500. Business was outstanding latter half of the week. With Leighton K. Brill in as producer and Ben Kamber as business director, projected 13 weeks of musicals—on basis of first three—would seem to mark the successful introduction to Toronto of theatre-in-the-round under canvas, with tent seating 1,540 and scaled at $3.40 top. Set-up is in midtown Dufferin Park.

Current is "Bloomer Girl," with Nola Fairbanks, George Britton and Cynthia Latham in the three top roles.

Legit Bits

Film actress Janis Paige has been added to the cast of the new Howard Lindsay-Russel Crouse comedy, "Remains to Be Seen," in which Jackie Cooper will have the male lead . . . Richard Wharf will stage "Fisherman Complex," in which Ann Sothern will star . . . Shirl Conway is now playing Dorothy, the second femme lead, in "Gentlemen Prefer Blondes," succeeding Bibi Osterwald, who followed Yvonne Adair in the part . . . Gladys Cooper, currently visiting in New York, goes to Bermuda next week to build a house. She will be accompanied by her daughter, actress Sally Cooper, and stepson, Jack Merivale. Her permanent home is on the Coast . . . Eliane Bragglotti is now understudying Paul Lucas in "Call Me Madam" . . . Gov. John Davis Lodge, an ex-actor, signed a bill Monday (9) creating an American Shakespeare Festival Theatre & Academy of Connecticut, to be located in Westport. A theatre, patterned after the old Globe in London, may be completed by the summer of 1952 . . . Francis Robinson, Metropera boxoffice and tour manager, underwent surgery Monday (9) in Lenox Hill Hospital, N. Y.

David Wayne and Robert Keith, who created the respective roles of Ensign Pulver and Doc in the original production of "Mister Roberts," will play the parts again for the show's final three performances in Los Angeles, where they're appearing in films . . . Mrs. Vinton Freedley, wife of the Broadway producer, was injured last weekend in a motor crash near their home in Pomfret, Conn.

"Oklahoma" and "Medea" will be presented for two-week engagements in Berlin in September, as part of the Berlin Festival sponsored by the State Dept. and arranged through the American National Theatre & Academy . . . Aline MacMahon will be artist-in-residence, starring in a revival of "Madwoman of Chaillot," at the Stanford U. theatre, Aug. 16-18 . . . Donald Wolfit will join the Old Vic in London, to star in one of its two companies . . . The Henry Sherek-Aldrich & Myers production of Cecil Beaton's "Gainsborough Girls," a future Broadway prospect, opens a two-week tryout next Monday night (16) at the Royal, Brighton, and then plays Newcastle, Leeds, Manchester and Oxford . . . Theatrical attorney Arnold Weissberger due back tomorrow (Thurs.) from a European vacation . . . Anita Loos, adapter of the Colette novel, "Gigi," which Gilbert Miller will produce this season, sails for England next week to discuss prospects for the title part. Paulette Goddard will accompany her . . . Edward E. Colton, theatrical attorney and film sale negotiator, returns next week from a vacation-business trip to the Coast . . . Charles Harris, general manager of George Abbott's "Tree Grows in Brooklyn" production and company manager of "Guys and Dolls," much improved after complications following surgery, and now due to leave French Hospital, N. Y., in about 10 days.

Jack Schlissel, business manager of the ANTA Play Series last season, is due back Sunday (15) from Europe. He's returning ahead of schedule "for the actual reason," which is probably unprecedented candor for an ex-CPA . . . Alan Schneider is resident director for the next few weeks of the new Playhouse Theatre, Houston, succeeding John O'Shaughnessy and Alan Anderson . . . The Robert Whitehead's (Virginia Bolest, the Harold Clurmans (Stella Adler), the Lester Polakovs and Michael Wager had a Shubert Alley reunion last week in Rome . . . A three-story store, office and garage building will be erected on the site of old Hippodrome Theatre, now a parking lot, at the corner of Sixth Ave. and 44th St., N. Y. Construction will begin in a few weeks, with completion due by the end of 1951 . . . First distribution, amounting to 10% of the $50,000 investment, was made last week to backers of "Stalag 17" . . . Theatre party agent Lenore Tobin is vacationing this week at Fire Island, N. Y. . . . Dorothy (Mrs. Richard) Rodgers, returned to her home last week after recovering from an operation May 19 in Lenox Hill Hospital, N. Y. She attended one act Monday night (9) of "South Pacific" and went to their Fairfield (Conn.) home yesterday (Tues.) for an extended rest.

Fred Woodress, Birmingham VARIETY mugg and Post-Herald reporter, is in N. Y. to market a new comedy script, "Back to Back Bay," which he and his brother, James L. Woodress, Jr., of the Butler U. faculty in Indianapolis, co-authored . . . Miami Beach's Casablanca Hotel mulling theatre-in-the-round for next winter season.

Drury Lane theatre-in-the-round, Chicago, has named Wolf Forsberg as stage manager, with John Mills, Marianne Moore and Josephine Drew added to the permanent company list . . . Phyllis Ryder and John Albert have joined the Salt Creek Theatre, Hinsdale, Ill., as featured players . . . Clare James, who made her first appearance at the Spa Summer Theatre, Saratoga, N. Y., in "Clutterbuck," is an English girl in this on a British government scholarship.

'Aisle' Sags to $18,000 In 2d Full Philly Stanza

Philadelphia, July 10.

Facing a stretch of torrid weather, plus the traditional July 4 shore exodus, "Two on the Aisle," Arthur Lesser revue currently trying out at the Forrest, fell to over $18,000 its second full week. Show, which has undergone drastic changes, especially in the dance department, is now in its final stanza, closing here Saturday (14), preliminary to Broadway preem next week.

There won't be any more legit activity hereabouts for a month or six weeks. The new Ginger Rogers vehicle is skedded to preem at the Forrest, and a new musical, probably "Paint Your Wagon," is listed to start a tryout at the Shubert. Either of these offerings may tee off locally late in August.

'Liberty' 48G, St. Louis

St. Louis, July 10.

First local presentation of "Miss Liberty," the Robert E. Sherwood-Irving Berlin musical, favored by good weather during the latter part of the run, wound up a seven-night engagement at the Municipal Theatre Assn's al fresco playhouse in Forest Park Sunday (8) with a neat $48,000 take. Critics were divided in their reviews. Sandra Deel and Kaye Connor, new faces here, together with Bill Hayes, Helena Bliss and Ferdi Hoffman copped personal plaudits.

"Die Fledermaus," Johann Strauss operetta, iced off a seven-night engagement last night (Mon.), to a take of $3,500. Wind and rainstorm stopped piece as third and last act began.

'Disciple' $4,200, Hub

Boston, July 10.

"Devil's Disciple," in its second week at the Brattle Theatre, Cambridge, pulled a nifty $4,200, with figure hyped by extra July 4 matinee. House, a 460-seater, is scaled at $2.40 top, and grossed an okay $3,200 for its first week.

"Alice in Wonderland," at Boston Summer Theatre, grabbed slim pickings during its week here. House is sealed at $1.20 to $2.80 with 917 seating capacity.

Rabbit Run Theatre Nibbling at Cronyns

Madison, O., July 10.

Rabbit Run Theatre is negotiating for Jessica Tandy and her husband, Hume Cronyn, to appear in their two-character play, "Fourposter," Aug. 13.

Theatre opened with "Voice of the Turtle," and will follow with "Years Ago," "The Silver Whistle," "Over 21," "The Curious Savage," "East Lynne," "Happy Birthday," and "Harvey."

Current Road Shows

(July 9-22)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Curran, San Francisco (9-21).

"Mister Roberts" (Henry Fonda) —Biltmore, Los Angeles (9-21).

"Moon Is Blue" (Maggie McNellis)—Harris, Chicago (9-21).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (9-21).

"Three Wishes for Jamie" (John Raitt, Marion Bell) (tryout)—Philharmonic Aud., Los Angeles (9-21) (Reviewed in VARIETY July 4, '51).

"Two On the Aisle" (Bert Lahr, Dolores Gray) (tryout)—Forrest, Philadelphia (9-14) (Reviewed in VARIETY, June 13, '51).

SUBWAY CIRCUIT

"Black Chiffon" — Flatbush, Brooklyn (17-22).

"Death of a Salesman"—Windsor, Bronx (10-12); Brighton, Brighton Beach, N. Y. (17-22).

"Diamond Lil" (Mae West)—Brighton, Brighton Beach, N. Y. (10-12); Jamaica, Jamaica, N. Y. (17-22).

"Lend an Ear"—Flatbush, Brooklyn (10-12); Windsor, Bronx (17-22).

SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, July 10.

To help J. P. and Peggy McEvoy, who wanted to learn the whole story of the Scully Circus in one night, we invited 20 people to dinner at Bedside Manor, with instructions that they were to talk freely behind our backs. Any snide remarks would not be looked upon as proof that a cad had gatecrashed the party. As contraire. It was explained to all the guests that the McEvoys had had enough of the bright side of the Scully Circus. They were now looking for shadows so as to give the portrait proper contrast.

Somebody made the mistake of inviting an archeologist. Instead of talking about the Scullys he talked about people who had been dead from 3,000 to 4,000 years. He held the audience spellbound for two hours. That's a long lecture picture these days. Nobody begged to be excused to telephone, catch a picture, a newscast or a TV show.

Indeed, the more he talked the more his suitcase full of fossils and their arts became alive, and the less the Scully Circus seemed to matter on any literary level. His cobwebs of antiquity held more thrills than the cowboys of today.

His name was Paul I. Ilton and he happened to be in Hollywood as consultant on a Shavian soapbone called "Androcles and the Lion" which Gabriel Pascal is producing for RKO. Jean Simmons is playing a lead in the picture, not Androcles or the lion I'm afraid, and has been casting covetous eyes on some of the jewelry Dr. Ilton has been packing around in his suitcase. I understand the contents in the battered old container have been insured for $250,000.

His Ilonic eminence opened his informal lecture at Bedside Manor by spreading on a bridge table the first known piece of blown glass which archeologists have found. Then he cut to examples of ancient pottery, carvings, coins, and finally to a most breathtaking collection of rings, earrings and necklaces. He even unearthed the first safety pin. It was 2,800 years old, made of bronze and differed in no essential from those made today. The moral seemed to be that if you wanted to get into a business with less hazards than the entertainment field these days, take up safety pins.

"Throw Me a Bone"

Ilton has spent 20 years digging through ruins of the Holy Land. He started out as a correspondent for the Berliner Tageblatt in Egypt in 1929, and then moved to Palestine. From there he carried on his archeological researches.

Jack Paar asked him if what he had discovered had increased or decreased his faith in the Bible. He said it had increased it about 5,000%. Like General Patton, who said he used Caesar's Commentaries to plot his seemingly mad dashes over the Gaul which Caesar had divided into three parts because, said Patton, the same rivers, mountains and valleys were there now as they were present in Caesar's time. So Dr. Ilton found that by following the Bible closely he had the best blueprint in the world for finding lost treasures. In the footprints of Samuel, Solomon, David, Salome and the early Christians he found what he was looking for.

Some of his stories are hard to believe but wonderful to hear. He told, for instance, a story about Salome that sounded strictly from Warners. He has in his possession the only marble head of Salome known to exist, and judging from this she was quite a dish.

Something For Salome's Pretty Neck

Ilton says the legend is that she got paid off for demanding the head of John the Baptist in a very similar coin. On one of the rare occasions when the Jordan froze over she was crossing it in a hurry. She broke through the ice and fell in such a way that her neck was severed.

He showed us the earliest makeup kit known to history. It consisted of a glass vase about four inches high, with two compartments, suspended by a glass handle which could either be held in the hand or suspended on a finger. With this makeup kit he found a bronze applicator. One compartment contained henna for the eyebrows and the other pulverized lapis lazuli for eye shadow.

This contribution to feminine vanity fetched the ladies present and paved the way for Ilton to go into his rare and beautiful pieces of jewelry. Sometimes, however, the stories behind these works of art proved that culture also has its cruelties no less than war. A slave would work on one set of earrings for as long as eight years and once he had completed the work would be killed. This was to prevent a rival ruler from ever having an exact duplicate. It seems there were no fair-trade practices acts or price-cutting wars in those days.

Pontius Had a Girl Friend?

The works of art under examination by a magnifying glass were exquisite and perfect in the tiniest detail. He showed a pair of earrings from the Garden of Gethsemane. They were the biggest earrings found and were of pure gold. They belonged to a dancer named Ragah who was sent by the high priests of Sidon to kill Pontius Pilate. This Roman ruler must have had a lot of allure. Besides washing his hands of the whole controversy evolving around the life and crucifixion of Christ, he seemed to have had so much charm that Ragah, instead of killing him, fell in love with him. As this was not her mission, she was killed by the conspirators herself. Pilate saw to it that her beautiful earrings were buried with her, and it took nearly 2,000 years for a foreign-correspondent-turned-archeologist to rescue them from oblivion.

Also of this era and possibly from the marriage feast of Cana, Ilton discovered two glass dishes believed to be the only ones found so far unbroken. The glass was very light in weight and the coloring an opaque blue with a shale over parts of them. The form of the plates was just as utilitarian and as beautiful as any made today.

He also showed us a necklace of the time of King Solomon. Ilton has every piece of it. It is of pure gold and bright blue ceramic. You could easily believe it is worth $25,000.

How he got it must rate among the fastest matches in the history of archeology. Some Arab children had led him to the steps of a ruin and then ran away. The place, it seemed, was taboo, and trouble had come to all those who insisted in digging around there. Ilton went on alone and found one old Arab who was living at the entrance to the tomb. He seemed to feel himself above taboos. He said his life had been lived anyway and he had no wives who could be struck barren by researches in this field, so he accompanied the archeologist into the tomb.

Lost Is Where You Find It

Suddenly they heard moaning and groaning that terrified both of them. It seemed to increase the further in they went. In looking around for the source of the forebodings of evil Ilton looked down and he saw this exquisite necklace. Though terrified by the sounds, he nevertheless grabbed the necklace and stuck it in his pocket before screaming with the old Arab.

When they came out of the tomb they saw where all the noises were coming from. The whole village had gathered and was moaning, groaning and threatening both of them.

It took some fast talking on Ilton's part to convince the Arabs that no evil would befall them and that if it would make them feel easier he would quit the place immediately. This calmed them and they allowed him to leave unharmed. Had they ever realized his haste was motivated by the $25,000 necklace in his pocket he doubts if he'd have got out alive.

As Ilton neared the end of his one-man exhibit I wondered if Hollywood couldn't get back some of its business by making pictures around the adventures of these romantic rockhounds. Or does the picture biz prefer to continue to lose money on well-tested formulas of boxoffice poison?

Two Usigli Mexican Plays Making Broadway Rounds

Two plays by Rodolfo Usigli, generally considered Mexico's leading dramatist, are being submitted to Broadway producers by agent Claire Leonard. One is "Women Work No Miracles," adapted by Murdock Pemberton from a translation by Mildred Adams. The other is "The Gesturer," translated by Edward Landberg.

Two other Usigli plays, recent successes in Mexico City but not yet available in English translations, are "El Niño y la Niebla" ("The Child and the Mist"), and a drama about Maximilian and Carlotta.

Metop Tour

Continued from page 115

Then it urged Equity to acknowledge jurisdiction of AGMA in matters pertaining to the Met, and waive its own jurisdiction over "Fledermaus" where the Met was concerned. This would mean that the Met's touring "Fledermaus" would be AGMA, and all other "Fledermaus" productions, in berns, al fresco setups or touring companies, be Equity.

AGMA yesterday accepted the Met's proposal, providing all parties agreed to it. This means AGMA giving up claim to the Sol Hurok company of "Fledermaus." Equity Council yesterday reiterated its jurisdiction over all operettas, including the Met's touring "Fledermaus." It was willing to let AGMA performers play it, but not waive control.

The Met claims to have spent $50,000 already in connection with the tour, which calls for a specially recruited company of 98, opening in Philadelphia, Sept. 24 for a possible 30-week trek. Met also says it's holding up of 50 local contracts, pending solution of the jam. It feels, according to Allen, that it's been made the victim of a whipsawing position between two unions who won't talk. "We must know where we're going this week," says Allen. "We may have to close the whole thing up, as a last possibility, and we face this with the greatest reluctance."

Equity and AGMA seem deadlocked, the former claiming its jurisdiction over operettas everywhere except in an opera company's standard repertoire (as with the Met's "Fledermaus" last season in N. Y. and on tour), and AGMA claiming authority over the Met's planned touring troupe, because it belongs to the Met, which is AGMA's province. AGMA has defied the 4A's on its decision favoring Equity, and has received a telegram from the parent union denouncing this "flagrant violation," and ordering it to comply with 4A's rulings.

4A's Hassle

Continued from page 115

with AGMA. On the contrary, he declared, some of the 4A's "organizations take the position that their views on matters of jurisdiction are superior to those of the international board. Occasionally they threaten to walk out if they don't get their way. Once in a while they even leave a meeting to destroy a quorum.

"I respectfully suggest," he concluded, "that one can stand up against such notions and still be exercising 'honest reasoning and fair judgment'." Reel's letter, submitted in advance to the AFRA board, was approved, and the union's representatives were commended on their stand in favor of AGMA in the matter. It was explained by an AFRA board member that the statement about leaving a meeting "to destroy a quorum" referred to the Chorus Equity's reported tactics of last kind at an earlier meeting when it appeared the vote would favor AGMA. Besides being treasurer of Equity, Dullzell is chairman of the executive committee of Chorus Equity.

According to an AGMA board member, at the same 4A's board session at which the Chorus Equity delegation staged a walkout, Rebecca Brownstein, Equity attorney, reportedly told representatives of the other unions, "If the 4A's votes to give this jurisdiction to AGMA, Equity will never recognize it." Some minutes later, after the Equity representatives had held a caucus meeting, Miss Brownstein requested that her remark be stricken from the minutes, which was done.

Literati

Actor Turned Publisher

George K. Arthur, ex-film star and now publisher of Stop Magazine, sold a short story, "Diamond Boy," that appeared in another of his magazines, Go, by Sidney Carroll, to Metcor Films. Arthur has returned from London where he arranged the sale of his magazine, Go, to Lord Kemsley, of the London Times, for $35,000.

More Articles By Sylvia Lyons

It wasn't until she had four sons that Sylvia Lyons started turning out magazine pieces, and ever since she has been doing them at a wholesale pace. She started doing it around three years ago.

Wife of the New York Post columnist, Leonard Lyons, Mrs. Lyons has three more articles coming up within the next month. This Week publishes her piece on Margaret Truman, called "Troubles of Margaret," on July 22; Theatre Arts mag for August tells of her experiences at Stratford on-Avon with one of her sons, and Cosmopolitan is coming up soon with her "How to Have a Baby." Her husband is contributing to the latter.

Honig's Western Lore

Lou Honig, head of the Fox Midwest Theatres' real estate department, is taking another literary fling in another volume on western history. Tome, "Jim Bridger —Pathfinder of the Early West," is due this month in a limited edition. The 10,000 copies are already virtually fully subscribed.

Honig's first book, "Westport—Gateway to the Early West," which evolved from his hobby of pursuing historical interests, was published less than a year ago. It likewise first was issued in a limited edition, but soon will be brought out by a major publishing house.

TV Seen Aid to Reading Habits

The nation's librarians aren't too frightened about television's impact upon reading habits, according to sentiment expressed at the annual conference of the American Library Assn. which opened in Chicago Sunday (8).

The typewriter is still mightier than the TV set which only appeals to the "trigger happy" minds the bookmen were told by Storer H. Lent, proxy of the W. W. Norton publishing company. He opined that this "latest American toy would soon outlive its novelty" and that the public would continue its traditional book reading habits.

A more complimentary judgment of video was offered by Clarence R. Graham, proxy of the library group, who stated that video, by increasing interest in a wide variety of subjects, will hype reading activity.

CHATTER

Helen Limke succeeded Grace Flechler as western editor of Motion Picture mag.

Richard E. Roberts, for past six years managing editor of the Literary Guild, has joined Gold Medal Books as associate editor.

Sidney Sheldon wrote an article on screen writers for the special Theatre Arts "Hollywood" issue, slated for fall publication.

Hollywood dressmaker Howard Greer is author of an autobiog, "Designing Male," scheduled for September publication by Putnam.

Caskie Stinnett, Saturday Evening Post humor writer and publicity man, has signed a five-year contract with W. Colston Leigh to lecture on humor.

Birmingham Post-Herald's Fred Woodress and VARIETY mugg there took the United Fruit Lines' holiday cruise from Guatemala to N. Y.

Bill Ornstein, Metro press contact, has another story in the July American Jewish Times Outlook, "Ocarina Nocturne," and his yarn, "The Crime" is list among the 55 "Honor Roll" selections in the new "American Best Short Stories" out today (Wed.). His "The Apprentice" is scheduled for the August AJTO, and "The Three 'F' Holidays" in the September issue.

Norman Reader, ad-publicity chief of French Government Tourist Office, goes to Hanover, N. H. Friday (13) to deliver a lecture at Dartmouth on American advertising and publicity methods and how they are being used by French business. Reader and his organization's promotion of Paris' 2,000th anni is the subject of a three-part profile in the Publicity Record, which started in July 2 issue.

THE man in question is F. Darius Benham Esq., newspaper and publicity man extraordinary, a real person with a fabulous life. From the attempted assassination of J. P. Morgan to the founding of the American Legion in Paris, Freddie always was on the spot for a "scoop" when history was being made. Founder of Circus Saints and Sinners, the weirdest and wildest club in history, he declared open season on stuffed shirts. This book is your ticket to a club initiation—to see dignity on roller skates, greatness having the rug pulled out, as Eisenhower, Toots Shor or the Marquis of Queensbury show how well they can "take it". Here's an exciting story of colorful journalism and more colorful humor, whose hero raised the practical joke to a fine art, picking his "fall guys" from the pages of "Who's Who". $3.50

FABULOUS FREDDIE & SAINTS AND SINNERS

BY PAUL D. GREEN

At all bookstores Wilfred Funk INC. • NEW YORK, N.Y.

Broadway

Variety's Robert Chandler, now in the Army, engaged to Eleanor Reiff.

The Ed (Sylvia) Sullivans clipping over Aug. 11 to Spain for three weeks.

Jessie Ernst, who adapted 20th-Fox's "On the Riviera," planed to the Coast Saturday (7).

London maestro-producer Maurice Winnick has an unique cable code address, "Showbiz."

Sherman (Stork Club) Billingsley has bought a 5-story house at 23 E. 69 from the Elisha Walker estate.

N. Y. Morning Telegraph film critic Leo Mishkin to the Coast Saturday (14) for look at the studios.

Copyright attorney Julian T. Abeles' kidney-stone attack almost necessitated hospitalization, but he's now OK.

Edward V. Darling, retired Keith circuit exec, postponed his annual trip to London due to illness. He may leave later this summer.

Al Margolies, former film flack, planed to England with his wife last week for a stay until November, during which time he'll make a series of shorts for TV.

Ben Washer leaves today (Wed.) for six weeks in Jamaica, B.W.I., handling press for David Rose's "Hurricane Island," Linda Darnell-starrer being made on location there.

Radio-TV producer Bernard L. Schubert and his wife Pan Am to Paris tomorrow (Thurs.), with Cannes, Rome and Capri as their itinerary before returning from Paris Aug. 11.

Danny Kaye gets in tomorrow (Thurs.) from his eight weeks at the Palladium, London. His wife, Sylvia Fine, and their baby are awaiting the comedian at the Hampshire House.

Joshua Logan, who may produce Arthur Kober's musicalization of "Having Wonderful Time" (score by Harold J. Rome), did the borscht belt with Kober last week. It was a first for Logan.

Thomas Turner Cooke, N. Y. lawyer who served as Universal's trial counsel during proceedings in the industry antitrust suit, is now a member of a new law firm, Josepha, Cooke & Armstrong.

Michele Morgan and her actor-husband, Henri Vidal, planed to Paris yesterday (Tues.) after a month's stay in the U. S., where their co-starring film, "Fabiola," is now in release.

Eddie Davis, Jr., son of the Leon & Eddie's boniface, given a European vacation by his parents upon graduating from Valley Forge Military Academy. He goes to Virginia Military Institute in the fall.

Bruno Zirato, co-manager of N. Y. Philharmonic-Symphony, sailing tomorrow (Thurs.) with his wife, former Met Opera soprano Nina Morgana, to Italy. They'll also attend the Edinburgh Festival, where the N. Y. symph is to play next month.

Walter T. Shirley, ex-vaude turned N. Y. realtor and now also Commerce Commissioner of N. Y. City, Queen Marying over July 14 with his wife. Among other things he'll carry official greetings from New York's Mayor Impellittieri to the Mayor of Berlin.

Dr. Julius Lempert, w.k. in show biz as a nose-throat specialist, back from a Stockholm quickie where he received a decoration from the Swedish medical society which is tantamount to a governmental honor because of the affinity between medicine and the state.

Kay Harrison, head of Technicolor, Ltd., returned to his New York headquarters over the week-end, following an extended stay at the British plant. Adolph Carlson, Hollywood plant manager of Technicolor, and Mrs. Carlson due back from Britain tomorrow (Thurs.).

Pegeen (& Ed) Fitzgerald is sufficiently recovered from her second-degree burns to resume TV, as well as AM which she did all of last week, after being bedded almost two weeks because of the accident following an overlong nap underneath a sunlamp. Doctors tabooed the TV lights on her fair complexion until this week.

Rome

By Helen McGill Tubbs

Marc Connelly seeing Rome.

Ezio Pinza vacationing in Ravenna.

Warner Bros.' Louis Lober back to Paris from the convention here.

Edward Lane, South African baritone, singing at Cabala Club.

Walt Disney arrived in Rome last week for month or so.

Producer Dario Sabatello married to theatrical agent, Liliana Biancini, here June 30.

Playwright Tennessee Williams is in Rome to spend the summer.

Burt Lancaster in from Hollywood to make a picture on the Island of Ischia, "The Crimson Pirate."

Joseph Calleia arrived from Hollywood to take a role in "When in Rome," Metro film currently being made here.

Giuseppe Amato has signed French director Julian Duvivier to take over the directorial duties of "Don Camillo," from book by the same name. "Don" will be financed by Giovanni Rizzoli, millionaire publisher of Milan.

Las Vegas, Nev.

By Bill Willard

Anne Sterling El Rancho Vegas visitor.

Ted Lewis revue set for month in Last Frontier Ramona Room Friday (13).

Jimmy Dorsey orch set for Aug. 3 at Thunderbird, with Anne Triola on bill.

Jack Carter, Pearl Bailey share top marquee rights in current Desert Inn stanza.

Betty Jane Watson & Jerry Austen step into head spot at Thunderbird July 16.

New click, Magazine Las Vegas, hits stands July 15 as bi-monthly with plenty showpic layouts and chatter.

Walter Gootze, 20th-Fox story exec, hitched to Jacqueline Fogt of Paris in Wilbur Clark's office, Desert Inn.

Hildegarde sock at El Rancho in first engagement here in over two years. Stanley Kramer in town for her opening.

Bobby Sherwood relaxing at Desert Inn and visiting parents Bob and Gail, now retired from showbiz, and Vegas residents.

Woody Herman orch in two-nighter at Silver Slipper ballroom to fair grosses, forming barometer for future name band bookings here.

Spike Jones on deck for July 26 Flamingo for three weeks, following Count Basie's "One O'Clock Revue" in Vegas preem tomorrow (Thurs.).

Silver Slipper Saloon now books two frames instead of four, with current lineup Lesselli's Marionettes, Mercer Bros., Patty Parker's Gay 90s Chorus, Ken Card, Murray "Hats" Parker.

Chicago

Chester Morris in town enroute to N. Y. for tele confabs.

Harold Lloyd treks off from Chi for two months in Europe.

Nina Foch and Scott McKay bow this week at Salt Creek stilo in "Animal Kingdom."

Kay Francis inked by Drury Lane strawhatter for its summer windup, "Let Us Be Gay."

Actor David Bruce, regular cadre at Tenthouse strawhatter, recalled to Coast for "Beulah," telepic.

Producer Herman Levin in town arranging for local opening of "Gentlemen Prefer Blondes" next fall.

Film producer Bert Freidlob sneaked his new pic, "Millionaire for Christy," at local nabe theatre last week.

Janet Blair exited "South Pacific" cast last week and took off for a month in Altoona, Pa., and Gotham. Joshua Logan put final touches on Connie Russell, who took over for the Blair role.

Pittsburgh

By Hal Cohen

Alexander Bros. to town tomorrow (Thurs.) for two-weeker at Monte Carlo.

Jackie Jackson, who left "Jewel Box Revue" some time ago, has rejoined it at Balconades.

Joe Kerrigan, who won a WB-RCA Victor Star Discovery contest, into Monte Carlo for a week.

Joe Feldmans vacationing at Dennis, Mass., where son Jimmy is apprentice at Cape Playhouse.

Comedy team Marshall & Allen splitting up, with Rummy Bishop becoming Jerry Marshall's partner.

Stephanie Diamond pinch-hitting for Dorothy Randall for week on Florence Sando's "Ask the Girls" TV'er.

N.Y. model Diane Palangi spending summer with parents, Mr. and Mrs. Paul GMDTV personnel director Palangi.

Gil Lamb goes on Faye Emerson's TV program Saturday (14) after run at Stadium here in "Where's Charley?".

Maureen Cannon playing Copa only five days on account of her TV show, and Billy Farrell comes in Saturday (14) and stays all next week.

Ted Goldsmith pulling out as pressagent of Ethel Green's Arena Theatre July 28 and will vacation for fortnight before going out ahead of Ethel Waters' tour in "Member of the Wedding."

London

Noble & King to Wiesbaden to entertain U. S. troops.

Nancy Donovan fulfilling her first British TV date July 21.

Issy Bonn opened a three-week cabaret season at Selby's, West End's only kosher night spot.

Martyn Green and Eila Halman leaving the O'Oyly Carte Opera Co. at end of the current Savoy season Aug. 4.

Brian Reece taking a group to Korea to entertain troops. Richard Attenborough taking over from him in his "Starlight Hour" radio show.

Jules Simmons, formerly with RKO and latterly running the Film Studios Club, appointed general sales manager of Butchers Films.

Rosalind Courtwright opens at the Embassy Club today (Wed.) for four weeks. She will be followed by Paula Drake Aug 8, also in for four weeks.

Sylvie Saint-Clair opening tonight (Wed.) in Henry Caldwell's stage presentation of his TV show, "Cafe Continental," for six weeks at Brighton.

Alexander Knox back in London from Hollywood, where he had been filming at Columbia, and will soon start rehearsals for a new West End show.

After a year's absence, Bill Johnson returns to the BBC with his former feature, "Something to Sing About." Contract calls for six weeks with options.

San Francisco

Marjane at Fairmont Hotel.

B.B.B. at Lou's Village on Peninsula.

RKO exec Harry Mandel in for biz and vacation look-see.

George Jessel due in for Israel bond drive at Geary Theatre.

George Smith, Mark Hopkins owner, back from European vacation.

Louis Lurie guesting General Vaughn and Louis B. Mayer at Press Club Gang dinner.

KFRC general manager William Pabst elected to board of directors of Don Lee Broadcasting.

William Zwissing, Geary and Curran general manager, back from L.A. after opening of "Three Wishes For Jamie."

Graham Kislingbury, district manager of North Coast Theatres, and Lloyd Katz, film buyer, to L.A. for confabs with Sherrill Corwin.

Cleveland

Tony Bennett returns to Moe's Main Street.

Despite heat, downtown theatres reporting very healthy b.o.

Alhambra Tavern, swanky night eatery, being sued for $300,000 by creditors.

Milton Widder, Cleveland Press columnist, scoring with 10,000-sale of his "Good Eatin" booklet.

Hotel Hollenden planning to drop entertainment after current Jackie Green run; hot weather blamed.

Norman Siegel, ex Par studio publicity director, expected to leave children with in-laws here when he and wife sail for Europe in August.

Riviera

By Edward Quinn

Jean Gretnwood on Riviera for short holiday.

Frances Day quietly vacationing at Hotel Montana, Cannes.

Songwriter George "Pigalle" Ulmer in cabaret at Palm Beach, Cannes.

John Van Dreelen, who played in Sir Laurence Olivier's "Daphne Aureola," has lead in French pic now being made in Monte Carlo.

Cabaret bosses in Monte Carlo and elsewhere complain that there is shortage of big name American variety acts in Continental Europe.

Georges Guetary on holiday in Cannes, now a naturalised Frenchman, awaiting call up for military service, but hoping to complete another scheduled film.

Ottawa

Billy De Wolfe in town on way to Coast.

Tiny Davis due in for week with girl band.

Cammie Howard orch into Lakeside Gardens dancery.

Mills Bros. and Cab Calloway orch inked for Gatineau Club.

Lazero Quintero Trio into Chaudierre Club for week of rhumba music.

Dr. Zomb "Seance of Wonders" on Capitol stage, curtain up at midnight.

Savannah Churchill and the Striders (4) headlining Standish Hall show.

Concurrence of Canadian and U. S. holidays (July 1 and 4) bolstered theatres and clubs.

Amelia Hall hudsoned by Montreal critics for stirwhat performance in Mountain Playhouse.

City ban on sale of tickets on streets has crippled advance sale of Central Canada Exhibition.

Brian McConnell, news editor of CFRA, to St. Francis Xavier U. in Maritimes for public relations job.

Julia Murphy's Ottawa Summer Theatre away to bad season with "Madwoman of Chaillot." Marion Taylor in lead.

Coroner's jury gave verdict of accidental death by drowning of theatre manager John Hausler, found in district lake after being missing two weeks on fishing trip.

Philadelphia

By Jerry Gaghan

Jules Eskin, cellist, and John Pintavalli, violinist, are going into U. S. Army band and orchestra.

Savannah Churchill had backing of a new quartet, the Striders, for her opening at Chubby's Monday (9).

Dorothy Kirsten interrupted honeymoon to sing at Robin Hood Dell's final free concert Thursday night (5).

Maud Wilson, local pressagent for Shubert Theatres, has resigned as publicity director of Atlantic City's Steel Pier.

Ragtime Smitty, singing pianist at Jack Lynch's Zodiac Room, leaved for Coast for a vacation (21) after 15 months at club.

Bob Russell's emcee spot in Atlantic City (Miss America) Pageant in September will be taken by Bob Evans, of Helena, Ark.

Jack Puggy, who managed boxer Eddie Suez when latter was a boxer, is now maitred' at Suez's Club Avalon, North Wildwood.

Murray Shusterman, out as conductor for "Bagels and Yox," Million Dollar Pier revue (Atlantic City), replaced by Hymie Jacobson.

Reno

Mills Bros. at Lake Tahoe's Cal Vada.

Comics Norman & Marshall headlining Golden Show.

Chester Sobey, United Press in San Francisco, named new public relations man for Riverside.

ABC's KWRN moves to Riverside and plans to feed hotel's bands to network. Formal dedication of new studios in August.

Beatrice Kay in Mapes Skyroom. Her guest ranch on outskirts of Reno opened this week—a $90,000 piece of property plus $25,000 improvements.

Barcelona

By Joaquina C. Vidal-Gomis

Linda White at Casablanca nitery.

Legit actor Antonio Gimbernat, 74, died here.

Paris Casino star Ileana Simo at Marisol summer club.

Paco Martinez Soria in a revival of "Charley's Aunt" at Talia Theatre.

Fernando Montiel at Font del Lleo nitery with ballet "Les Etoiles de Paris."

French star Marianne Michel at Rosaleda summer night club with her "Vie en Rose" show.

After a season which started in December, Argentine actress Pepita Serrador finaled in Barcelona with the play, "At What Time Will You Be Back, Dear?"

Miami Beach

By Larry Calloway

Claudia Pinza and the de Mattiasis into Casablanca's Club Morocco Saturday (14).

Patti Page being overturned by Jack Goldman's Clover Club for midsummer engagement.

Comedy combo of Billy Vine and Buddy Lester held over for third week at Five O'Clock Club.

Georgie Kaye and Freddie Stewart set for Nautilus Hotel Driftwood Room this week.

Jayne Manners follows current "Gullible's Travels" into Saxony Hotel this week. Miguelito Valdes' orch holds over.

Ed May left post as theatre manager for Wometco chain to go on own as featured organist at Mac-Fadden Deauville Hotel.

Roosevelt Playhouse toed off legit presentations with "Streetcar Named Desire" to healthy biz. Company will play here two weeks.

Alan Gale shuttered Celebrity Club after three weeks of summer operation, after dispute with kitchen concessionaire and decided to reopen only when he can build own cuisine.

Early biz around town solid for clubs, but late shows offish. Hotel spots with one show (11 p.m.) attracting healthy patronage. Town is loaded, with reservations tough to get before end of month in most top hostels.

Hollywood

Lou Schor in from N. Y.

Sally Forrest in from N. Y.

Ed Wynn recovering from gall bladder surgery.

George Fogle to Ensenada, Mexico, on vacation.

George Jessel and Gary Cooper planed in from N. Y.

William Bendix lining up an eastern strawhat tour.

Joe Cotten and wife leave late this month for Europe.

Don Prince in from N. Y. for RKO publicity huddles.

Ralph Meeker in from N. Y. to resume work at Paramount.

John Lee Mahin back after three-week vacation in east.

Betsy Von Furstenberg checked in at Metro to talk contract.

Richard Basehart and bride Valentina Cortese in from N. Y.

Walter Wanger moved his offices from Hal Roach lot to Allied Artists.

Irving Sindler started his 20th year as chief prop-man for Samuel Goldwyn.

James Barton in from N. Y. for added scenes in "Golden Girl" at 20th-Fox.

Edmund Grainger to Washington to show "Flying Leathernecks" to Marine Corps brass.

Doretta Morrow arrived from N. Y. to make screen bow in Metro's "The Big Cast."

Josephine Baker and Florence Marly guests of honor at Foreign Press Assoc.'s luncheon.

Henry Nakamura wound up role in "Westward the Women" and returned to studies at U. of Hawaii.

Gene Howard and Lou Larkin formed a new flackery servicing music, radio and video personalities.

Ginger Rogers returned from Oregon ranch to start rehearsals for new legiter, "Love and Let Love."

Frank DeVol will be honor guest at luncheon tossed by Chamber of Commerce in his hometown, Canton, O.

Berry Greenburg appointed manager for Warners in Puerto Rico, succeeding resigned Richard Buchanan.

Scotland

By Gordon Irving

Andrews Sisters set for Empire Theatre, Glasgow, Aug. 13.

Robert Wilson, Scot tenor, to London for vaudt. He goes to Canada and U. S. this fall.

Dundee Repertory Theatre will present world preem of "The Enemy in the House," by Constance Cox.

Laurence Hardy, ex-Glasgow Citizens Theatre actor, set for New York appearance in new Cecil Beaton play, "The Gainsborough Girls."

Drama Quartet (Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead) to King's, Glasgow, for three days, July 16.

Memphis

By Matty Bressia

MCA veepee Charley Miller checked in to visit family and friends.

Cecil Beaver, new g.m. of WHHM, has moved his wife and twins here.

Bill Gordon, ex-Memphis deejay now with Cleveland's WHK, was local visitor.

Ballet Russe de Monte Carlo booked here under Mrs. Martha Angier banner for Nov. 13-14.

Capt. Robert Gray, former radio editor of The Commercial Appeal, to overseas duty in Korea as public information officer.

Harry Martin, former Variety mugg and now American Newspaper Guild prexy, planes in here for short stay from his Paris ECA assignment.

Memphis Open Air Theatre opener, July 9, "Three Musketeers." Season's package is six weeks, with Memphis' Marguerite Piazza skedded final week.

Vet Memphis showman Charles McElravy elected 12th time as sec.-treas. of International Assoc. of Auditorium Managers at powwow just completed in Quebec.

Atlantic City

By Joe W. Walker

Bob Eberle into Nomad (9) as Art Lund bowed out.

Guy Mitchell into Steel Pier vaude with Elliot Lawrence in Marine Ballroom.

Joe Moss, vet nitery operator here, now with Bath & Turf, in hospital for major operation.

Another opening, Monte Proser's La Vie En Rose, at Senator Hotel Saturday (7), featuring cast of 12 accompanied by four pianos.

Yacht Club brought in Fifi D'Orsay with Eddie White emceeing. Harry Richman due Friday (13) as owners try name acts to boom biz.

OBITUARIES

EGBERT A. VAN ALSTYNE

Egbert A. Van Alstyne, 73, pioneer composer with more than 700 songs bearing his name, died Monday (9) in Chicago after a long illness.

Van Alstyne, though bedridden for the past few years, continued his writing and kept pace with current trends in pop songs and plugging. Even in the past several months, when his infirmities had become severe, his interest had not waned. He spent the last winter in Florida, but it was only recently that he had received medical permission to make the trip back to Chicago.

Of Van Alstyne's 700 tunes, 300 are listed in the Remick catalog. His best known works are "In The Shade of The Old Apple Tree," "Memories," "Drifting and Dreaming," "Pretty Baby," "Your Eyes Have Told Me So," "Little Old Church In The Valley," "Won't You Come Over To My House," "Good-a-Bye, John," and "I'm Afraid To Go Home In The Dark."

Van Alstyne also wrote the scores for eight Broadway musicals during the first decade of the century. Among them are "Belle of Avenue A" (1905), "Broken Idol" (his greatest success, in 1908), "Girlies" (1910), and "Fascinating Widow" (1910).

His "Good-a-Bye, John" was the only number ever interpolated into a Victor Herbert score. At the time, Montgomery & Stone, leads in the "Red Mill," wanted a song that would capture the feeling of a barrel organ and which could be sung in that tempo. Herbert, a longtime friend, asked him if he could tackle the job, since Herbert himself felt he was incapable of penning a tune in this idiom. "Good-a-Bye, John" was the result.

Born in Marengo, Ill., Van Alstyne attend Cornell College, Mount Vernon, Ia., and moved to Chicago after his organ improvisations at the school chapel caught the attention of the faculty, who urged him to attend the Chicago Musical Conservatory, where his earliest compositions were instrumentals. "This Is My Song" (1936), with lyrics by Gus Kahn, was Van Alstyne's last published tune with Remick.

Van Alstyne's most productive years fell at the turn of the century and lasted until the late 20s. His earliest hit, "Navajo" (1903), marked him a successful composer. A few years later he went to New York, but did not care for the strain of life in Gotham.

Known as a shy, well-mannered man, Van Alstyne was "oldshoe" in his ways and haunted the old guard eating places and hangouts of Chi's music clique. Last year, the Chicago Tribune honored him at its annual Music Festival.

Van Alstyne had been permanent cadre at the Chicago Remick branch and for the past 40 years was a regular payroll staffer. His weekly salary check was awaiting him in the office when he died.

His wife, Ruth, a former entertainer, and a son, Egbert, Jr., with station KATE, Albert Lea, Minn., survive.

JAMES NORMAN HALL

James Norman Hall, 64, author of South Seas stories, died July 5 in Papeete, Tahiti. With his collaborator, the late Charles Bernard Nordhoff, Hall wrote many novels with a South Seas background. The team's most popular book, "Mutiny on the Bounty," was made into a successful pic by Metro. Nordhoff & Hall became synonymous with the South Seas locale in their follow-ups, including "The Hurricane," "The Dark River," "No More Gas," "Botany Bay," "Men Without Country" and "The High Barbaree." Many of these were also made into Hollywood pix.

Hall's most recent work after Nordhoff's death in 1947 was "The War Lands." He is survived by a wife, a son and a daughter.

JAMES J. O'NEAL

James Jacob O'Neal, 69, former vaude actor and booker, died July 6 in San Francisco. Born in Chicago, he was long identified with show business, first as a vaude performer, later as a booker for Pantages and a franchise operator with RKO, and for the past 12 years in the concession supply business in San Francisco. He was a former chief barker of Frisco's Variety Club.

Survived by his wife, three daughters, a son and three grandchildren.

WILLIAM C. GRUNOW

William C. Grunow, 58, former president of Majestic Radio Co., died July 6 in Chicago. Under Grunow's regime, Majestic ranked as one of the top radio manufacturing firms during the 1930's, and was a major user of radio advertising.

When Majestic went out of business in 1939, Grunow turned his efforts to chicken raising, and at the time of his death his Val-Lo-Wil chicken farms and stores had expanded into a million dollar venture.

He is survived by his wife, son and daughter.

CATHERINE STAAK

Catherine Staak, manager of the Oskaloosa, Ia., Drive-In Theatre, was killed June 30 when the car she was driving to her home went out of control and overturned, pinning her in the wreckage. She was the daughter of the late John Staak, who with Bruno Pierce had a partnership in Central States Theatre Corp. in the Rivola, Mahaska and Rialto Theatres in Oskaloosa, in addition to the drive-in.

Miss Staak is survived by two sisters.

HARRY J. STODEL

Harry J. Stodel, 82, theatre pioneer in South Africa, died in Cape Town, June 16. Stodel managed Scarelli's in Johannesburg in 1899. It was one of the first theatres in the country. He also managed the old Alhambra and the Gaiety at Oudtshoorn and owned the Tivoli Theatre in Cape Town. He was the founding director of the African Theatres.

Surviving are his wife and eight children.

HARRY HEILMANN

Harry Heilmann, 56, former American League baseball star and broadcaster of the Detroit Tigers games, died July 9 in Detroit. Heilmann was a four-time American League batting champion and was in his 16th season as sportscaster. He became known as "The Voice of the Tigers" and had built up a tremendous following in the Great Lakes area.

Survived by wife, a daughter and a son.

MARGARET MARSHALL

Margaret Marshall, 50, film presagent, died in a London hospital July 2 after a long illness. She had been a film publicist since 1924, starting as office girl to Mervyn McPerson at Metro, London. Subsequently, she was with the old W & F Co., Twickenham Films and Two Cities. In recent years she had her own agency.

Survived by husband, Bill Batchelor, publicity director of London Films, and three children.

SHANNA CUMMING JONES

Shanna Cumming Jones, 82, former concert soprano, died July 3 in Cedarhurst, L. I. Mrs. Jones was a Wagnerian soprano with the Met Opera Co., N. Y., about 50 years ago, then became a concert singer. In 1920 she toured with Walter Damrosch and then the N. Y. Symphony Orchestra.

Surviving are two sons, a daughter, three grandchildren and seven great-grandchildren.

LULI KOLLSMAN

Mrs. Luli Kollsman, 42, actress-author who appeared professionally as Luli Deste, died July 7 in New York. Mrs. Kollsman was in several Broadway shows, and her Hollywood films included "Thunder Over the City." She authored a novel, "Come, Take My Hand."

Surviving are her husband, Paul Kollsman, inventor of radar devices, her mother, a son and a sister.

MARION G. STEPHENSON

Marion Gardner Stephenson, character actress, died July 2 in New York. She made her debut in "Country Boy" and was in the original production of "The Traveling Salesman," both under Henry B. Harris management.

Miss Stephenson also appeared in the Theatre Guild's production, "Miracle at Verdun," and with Marjorie Rambeau in several plays.

CHARLES WOLCOTT

Charles Wolcott, 54, executive vice president of the A. C. Nielsen Co. Radio and Television Index, died July 2 in Chicago.

Wolcott joined the research organization in 1944. Prior to that he was research director for Dancer-Fitzgerald-Sample ad agency.

Survived by wife and two daughters.

BETTY BLACK

Betty Black, 55, former theatrical secretary, died in Hackensack, N. J., July 9. She had been secretary to Harrison Grey Fiske, producer-husband of the late actress Minnie Maddern Fiske, and to Wales Winter, of the old theatrical agency bearing that name. Her husband survives.

CARL SPIEGEL

Carl "Bill" Spiegel, former assistant trainmaster for Ringling Bros. and Barnum & Bailey Circus, died July 5 in Roosevelt Hospital, New York.

Spiegel was with the show for 35 years beginning in 1901. In 1936 he became a tinsmith in Bridgeport, Conn., former winter quarters of circus.

MRS. JERRY SHEA

Mrs. Myrtle Campbell Shea, 56, widow of Jerry Shea (who, with his brother Mike, founded the chain of vaude houses in U. S. and Canada bearing the Shea name), died July 6 in Toronto after a brief illness.

Her husband died in 1943.

THOMAS C. TOBIN

Thomas C. Tobin, 50, owner and operator of the Esquire Theatre, East St. Louis, and several other houses in Illinois, died at the wheel of the car he was driving in St. Louis July 6. He had been under treatment for heart trouble.

His wife and two sons survive.

HAROLD BERMAN

Harold Berman, 37, stage and television actor who was known professionally as Harry Kingston, died July 4 in Hollywood.

Berman had been in Hollywood for several weeks for a role at 20th-Fox.

JOHN GAUGLER

John Gaugler, charter member of American Federation of Musicians, and a symphony conductor, died in Chicago July 1.

Wife and three daughters survive.

JOHN PATRICK BERKES

John Patrick Berkes, 54, stage and film actor, died in Hollywood July 5.

Recent pix in which he appeared included "The Egg and I," "Branded" and "Ace in the Hole."

FRANCIS McGARRY

Francis McGarry, 56, formerly of the McGarry Bros., vaude act, died July 6 in Toledo.

Surviving are a brother, three sisters and two grandchildren.

JOSEPH JACOBS

Joseph Jacobs, 56, head of the Hollywood office of the Bozell & Jacobs ad agency, died July 4 in the Mayo Clinic, Rochester, Minn.

Survived by wife and son.

HENRY D. DETTLOFF

Henry D. Dettloff, stage manager for the Shuberts and Earl Carroll, died in New York, June 30.

Survived by wife.

BORIS S. TROYANOVSKY

Boris S. Troyanovski, 66, Russian balalaika player, died recently in Moscow.

Dudley T. Fisher, Jr., 61, cartoonist and creator of "Right Around Home" and "Myrtle" syndicated in more than 200 newspapers, died of a heart attack yesterday (Tues.) at Rockport, Me. Survived by wife, daughter, and sister.

John J. (Jack) Holmes, 63, who had been in show business for 25 years before retiring nearly 20 years ago, died in Orlando, Fla., recently. He was a member of the International Brotherhood of Magicians and once owned a circus.

Julio Calleyo, 69, French vocal teacher who trained many singers and actresses, died in New York July 5. She was associated with the American Theatre Wing and N. Y. Singing Teachers Assn.

David A. Newell, 53, chief sound recordist at Samuel Goldwyn Studios, Hollywood, died June 30 after a heart attack while working on the lot.

Isadore Marks, 63, president of Keystone Manufacturing Co. of Boston and Dover Film Corp. of Dover, N. H., died in Boston, July 6.

John P. Berkes, 54, stage and film actor, died July 5 in Hollywood. His last screen appearance was in "Ace in the Hole" at Paramount.

Philip Paddock Goodwill, 60, manager of the Robey Theatre, Spencer, W. Va., died July 2, of a heart attack. Survived by mother and two brothers.

Carl V. Reavley, 67, theatre organist during silent film era, died in Chicago June 30. Wife and two sons survive.

Mother-in-law of Furth Ullman, scenic designer for outdoor Civic Light Opera Co. in Pittsburgh, died in Lima, O., July 2.

Lew Orange, 53, veteran film costumer, died of a heart attack July 1 in Hollywood.

Father, 54, of Win Jolly, WGN (Chicago) traffic manager, died July 7 in Chicago.

Widow, 83, of Timothee Adamowski, Polish violinist, died in Cambridge, Mass., July 8.

Wife, 64, of Abe Kaplan, Chicago theatre chain owner, died in Chicago July 4.

Father, 53, of Bee Kalmus, disk jockey and songstress, died July 3 in New York.

BIRTHS

Mr. and Mrs. Charley Rent, son, San Antonio, recently. Father is member of KONO staff there.

Mr. and Mrs. Danny Ullman, son, Santa Monica, Cal., July 5. Father is screenwriter.

Mr. and Mrs. James B. Dolan, twin son and daughter, New York, June 28. Mother, the former Helen Gerald, is a radio and film actress; father is assistant musical director of NBC Symphony.

Mr. and Mrs. Sloan Nibley, son, Burbank, Cal., July 1. Mother is Linda Sterling, actress; father is screen writer.

Mr. and Mrs. Milton Rosen, daughter, Burbank, Cal., July 2. Father is assistant chief of Universal-International's music department.

Mr. and Mrs. Nat Dickerson, son, July 6, Englewood, N. J. Father sings with the Marineers.

Mr. and Mrs. Henry Lewis, daughter, July 5, Yonkers, N. Y. Father is CBS, N. Y., press staffer.

Mr. and Mrs. Bill Baserman, daughter, Pittsburgh, June 30. Father's a Pitt Playhouse actor.

Mr. and Mrs. Bob Stevens, daughter, Pittsburgh, June 23. Father's in radio-TV division of Weker-Downing agency, Pitt.

Mr. and Mrs. Park Pixley, son, July 4, Columbus. He is sales representative owned by his father.

Mr. and Mrs. Nat Holt, Jr., son, Hollywood, July 6. Father is production assistant to Nat Holt, Sr., indie producer.

Mr. and Mrs. Arthur Dreifuss, son, New York, June 29. Father is tele producer; mother, Barbara Brier, is film actress.

Mr. and Mrs. Martin Quigley, Jr., son, New York, July 6. Father is editor of Motion Picture Herald.

Mr. and Mrs. Robert Fleisher, son, New York, July 6. Father is national magazine contact at 20th-Fox.

Mr. and Mrs. Bill Lewis, son, Phoenix, Ariz., July 6. Father is announcer at KRIZ there.

Mr. and Mrs. Howard L. Ramey, son, New York, July 8. Father is assistant electrician with "The Rose Tattoo"; mother was assistant production secretary for City Center, N. Y., drama series.

Mr. and Mrs. John Hodiak, daughter, Hollywood, July 9. Mother is screen actress Anne Baxter; father is a screen actor.

'Let There Be Music'

Continued from page 1

disks, according to Starr, has altered the music business in a peculiar where there is no concentrated avenue of exploitation. Bands, for instance, at the present time have only a couple of shots per week from keys like New York and Los Angeles.

The disk industry has proved lacking in trying to fill the exploitation vacuum left by the decline of radio, according to Starr. General sentiment among the major publishers tends to look upon diskers with a jaundiced eye. Firstly, it's felt that the diskers have been sitting in the music industry's saddle too readily and have been brushing off the knowledgable opinions of vet music men in the business.

Secondly, and more importantly, diskers have been able to create hit songs but have not been able to create a market for sheet music, the publishers' bread and butter. While medium hits of 15 years ago were able to sell from 100,000 to 300,000 copies, Starr said that the pop business today is reorder. Many worthwhile songs barely sell 10,000 copies and frequently don't sell more on wax. The business, according to many publishers, has turned into a hit-or-miss proposition with too wide a gap between the payoff on the standout click and the average number.

Starr, however, said that the standard business was holding up solidly, with sales running ahead of last year. The standard end is now about 10% above its former all-time peak. Increase of U. S. Army bands recently alone is accounting for band music sales of 250,000 band orchestration sales annually.

Cease-Fire

Continued from page 1

thus providing a hype to purchases.

AM, which has been gaining an advantage in the current situation owing to its greater flexibility in handling news, is not expected to lose this in the near future. It's figured that for some time to come there will still be hot public interest in news developments, both here and abroad.

Personnel-wise, the broadcasters will lose fewer staffers to the armed forces as the draft is slowed and recall of reserves to active duty tapers off.

MARRIAGES

Jessie Kane to Benedict Gimbel, Jr., June 1, Philadelphia. Bride is a partner in the H. M. Kiltzman ad agency; he owns WIP, Philly.

Evelyn Wegener to William Lidberg, Jr., Rockville Centre, L. I., July 7. Bride is assistant to M. L. Simmons, of Metro's exhibitor relations staff in New York.

Louise Heising to Lucien Morswock, Los Angeles, July 7. Bride is member of Gene Autry's radio troupe; groom is composer.

Claire Ann Kahn to Pfc Briggs Baugh, July 7, at Keesler Air Base, Biloxi, Miss. Bride is the daughter of banker Gilbert W. Kahn, brother of ex-bandleader - songsmith Roger Wolfe Kahn, both sons of the late Otto H. Kahn, banker, philanthropist and patron of the arts. Baugh is ex-American Broadcasting Co.

Pat Wilson to Richard Greenwald, July 7, Cincinnati. Bride's singer at WBNS-TV, he's a TV director.

Willow Morrical to David Rosmutter, Las Vegas, June 30. He's Dave Rose, arch leader.

Laverne Mack to Irwin Alpert, July 5, New York. Bride is one of the Mack Triplets; he's a former member of Harmonica Rascals.

May Agan to Ray Griffin, Pittsburgh, June 25. He's a radio singer.

Myrna Weiss to Pvt. Jerome Hart, Pittsburgh, July 8. Bride's secretary to Joe Hiller, Pitt agency head.

Dorothy Bitko to Harold Goldstein, Pittsburgh, June 2. He's head of publicity at WWSW, Pittsburgh, and bride was secretary to Ben Muros, assistant manager of station.

Ann Passarell to Jack Rannillier, Pittsburgh, June 23. Bride's the daughter of A. Harry Passarell, Par office manager in Pitt.

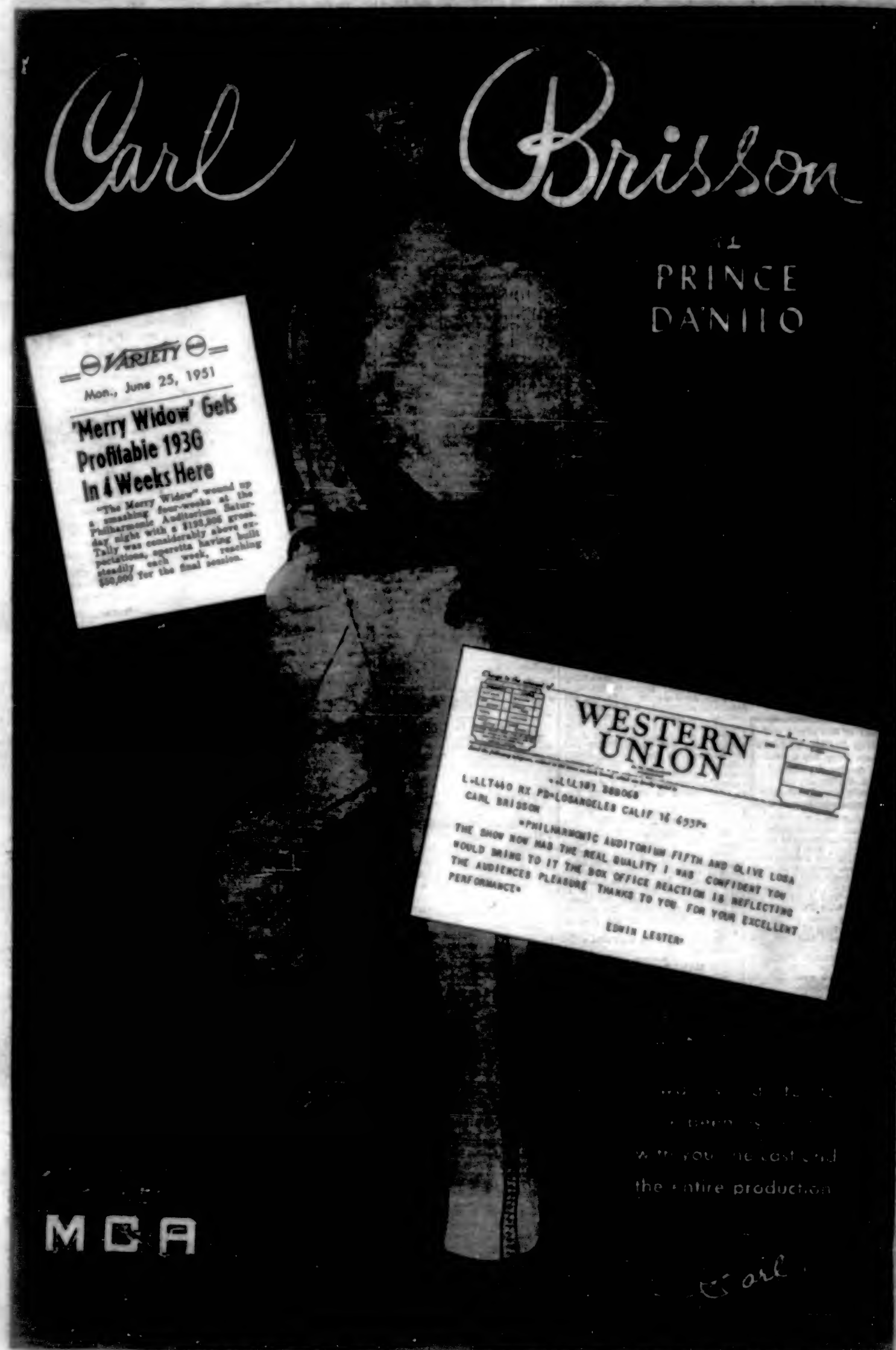
Lois Rubin to Ben Weintraub, Pittsburgh, July 8. Bride's the daughter of Morris Rubin, manager of Fitt's Art Cinema.

Nicky Kidd to Bernadette Callagher, at Aberdeen, Scotland July 4. He is stage and radio singer; she's a stage dancer.

In loving memory of my husband
JACK (Ibee) PULASKI
1883-1948
Lil

IN MEMORY OF OUR LOVELY ONE
CHARLOTTE LEARN GARRITY
Who Passed Away July 6, 1947
John J. Garrity, Sr., husband
John J. Garrity, Jr., son
Patricia Garrity Gleasdon, daughter

IN MEMORIAM
In Loving Memory of
Gabriel Maxine
Who Died July 14, 1950
All His Life a Performer
Ethel Maxine


Carl Brisson
PRINCE DANILO

VARIETY
Mon., June 25, 1951

'Merry Widow' Gets Profitable 193G In 4 Weeks Here

"The Merry Widow" wound up a smashing four-weeks at the Philharmonic Auditorium Saturday night with a $193,806 gross. Tally was considerably above expectations, operetta having built steadily each week, reaching $50,000 for the final session.

WESTERN UNION

L-LLT440 RX PD-LOSANGELES CALIF 16 653P
CARL BRISSON
*PHILHARMONIC AUDITORIUM FIFTH AND OLIVE LOSA
THE SHOW NOW HAS THE REAL QUALITY I WAS CONFIDENT YOU WOULD BRING TO IT THE BOX OFFICE REACTION IS REFLECTING THE AUDIENCES PLEASURE THANKS TO YOU FOR YOUR EXCELLENT PERFORMANCE*
EDWIN LESTER*

with you the cast and the entire production

MCA

Carl

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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VOL. 183. No. 6 NEW YORK, WEDNESDAY, JULY 18, 1951 PRICE 25 CENTS

KEY FILMS ENCOURAGE EXHIBS

Move for Integration of Negroes Into AM-TV Shows Gains Momentum

Movement to increase employment of Negro performers in radio and television has been stepped up. Television Authority, union of live video talent, has been meeting with officials of the four TV networks, with a statement emerging from the confabs asking for greater use of Negro artists in tele.

Tied in with the question of upped hiring of Negroes in the industry is the way in which they are portrayed in broadcasts. CBS-TV's "Amos 'n' Andy" vidpix, for example, recently drew a sharp blast from the National Assn. for Advancement of Colored People.

New code of standards and practices adopted by NBC states "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin. The history, institutions and citizens of all nations are fairly represented." It also declares, "Defamatory statements or derogatory references, expressed or implied, toward an individual, nationality, race, group, trade, profession, industry or institution are not permitted." Other webs' community departments have similar self-regulatory codes.

NBC, which has hired the Philadelphia firm of Joseph V. Baker Associates specializing in public relations with the Negro community, has held three conferences at which representatives of Negro organizations and the Negro press discussed these questions with the chain's brass. Employmentwise, on July 8 baritone William Warfield was soloist on the new NBC long-

(Continued on page 16)

Songwriting a New Career For Actor Gene Raymond

Gene Raymond is going in more for songwriting since he authored "Let Me Always Sing" and "Release" for his wife, Jeanette MacDonald, on her concert tour. Schirmer publishes these songs, which Lauritz Melchior and Helen Traubel, among others, have also sung in public.

When the Raymonds make their second TV appearance, on the Ed Sullivan show Aug. 5, he will emcee, in place of the vacationing columnist. Miss MacDonald will introduce another new Raymond-composed ballad at that time.

N. Y. Vaudfilmers Going Tab Legit With Negro Casts

Entertainment policies at N. Y. film and vaude houses are becoming increasingly flexible as exhibs and operators go scouting around for formulae which will upbeat the b.o. Latest switch in regular patterns comes with the pacting of condensed versions of "Detective Story" and "Rain" for presentation at the Apollo Theatre, Harlem vaudfilmer, weeks of Aug. 3 and Aug. 10. Deal is also on for these shows at Loew's Bedford, Brooklyn, and there's a possibility they'll play Warner's Earle, Washington.

"Story" and "Rain" will have all-Negro casts. Charles Harrow is producing, with Charles V. Yates agenting.

Exhibitors feel that with the paucity of top moneymaking pix, and the fact that many cannot get immediate large-screen television installations to hypo attendance,

(Continued on page 22)

Olivier's $42,000 Income For NOT Working Ruled Non-Taxable in England

London, July 17.

A capital gain for not working has cropped up in High Court here on the payment of $42,000 made to Sir Laurence Olivier by Two Cities Films. This amount was paid Olivier in return for an undertaking not to do any film work for 18 months after the completion of "Henry V." The coin was ruled as not subject to taxation by the High Court which, rejecting an appeal by the Crown, dismissed it with costs.

Justice Harmon, in his decision, said the case was a very special one in very special circumstances. He quoted the evidence of Olivier that he had never before entered into such an agreement nor had he heard of anyone else doing so. Basic idea was that he could not be taxed for not working and since the coin he obtained was not derived from working on any picture, there could be no tax levied.

Reason for this peculiar deal with Olivier was to protect the breadline value of "Henry V" and possibly "Hamlet" which have been set in release for some time.

BERLIN, PORTER, R.&H., GERSHWIN ASCAP TOPS

This year's second quarter dividend by the American Society of Composers, Authors and Publishers, which reached a peak of nearly $2,500,000, was a bonanza for the handful of writers in the Society's new super-dreadnaught category. Largest melon slice was cut for Irving Berlin who received nearly $16,000, or about $2,000 more than his initial payment under the new payoff plan last October. Previously, maximum quarter dividend was about $5,000.

Cole Porter remained in the runner-up spot with a dividend payment of $12,000 for the last quarter. Richard Rodgers collected

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BIG SUMMER BIZ UPS B.O. OUTLOOK

Film boxoffice grosses continued to show better-than-anticipated strength throughout the country during the past four weeks, despite abnormal heat, humidity, rain and floods that hit biz in various localized areas. Grosses are still below those of a year ago, but there's been a hardening and leveling-off that are encouraging both exhibs and producers.

While, as usual, theatremen have no more certain explanation for the improved tone than they have for weaknesses in the past, most are inclined to credit it to a better than normal crop of summer product. That includes "Caruso," "Show Boat," "Strangers On a Train," "Fabiola," "On the Riviera," "Go For Broke" and "The Thing."

There's even a better lineup of pix ahead, particularly for mid-August and early September. Distribs, in plotting releases for that period of the year, were mindful of 1950 results. Biz was considerably better than anticipated during June and July last year, pretty good in August and then took an inexplicable slump in September.

Monday-morning quarterbacks have opined that it was likely the premieres of the season's crop of big-name TV shows that were taking the toll. By going extra-heavy on important pix this year they hope perhaps to counteract any similar trend to stick in the parlor.

There's been some added encouragement along that line by recent surveys which have begun to show that TV-addiction is wearing off somewhat. It's admittedly open to question, however, whether a flood of new shows with important names

(Continued on page 15)

'Wish,' 'Courtin'' In $570,000 Foldos

Two musicals which closed on Broadway last week lost an estimated $570,000 between them. "Make a Wish," the Nanette Fabray-Melville Cooper starrer at the Winter Garden, had a run of 102 performances, but ended about $320,000 in the red. Musical had a good deal of trouble in its pre-Broadway tryout, necessitating a lengthy out-of-town stay and revisions, to come into N. Y. with an unusually heavy deficit, which it couldn't diminish during its run here.

"Courtin' Time," which folded at the Royale, had a briefer stay, playing only 37 times, for an estimated loss of $250,000. This show, too, had its unexpected out-of-town mishaps. Lloyd Nolan, original male lead, developed throat trouble, necessitating his withdrawal from the musical. After a brief layoff, show resumed its tryout with Joe E. Brown filling the Nolan role.

Like Father, Like Son (& Daughter), Barrymores Strew Havoc in Barns

Philadelphia, July 17.

John Barrymore's kids are proving as temperamental and unpredictable as their late, great actor-father. Both Diana and John Jr., figured unfavorably in the news this week, in various strawhat maria.

Diana, daughter of John by Michael Strange, was scheduled to appear this week at the Grist Mill, Andover, N. J., in "Streetcar Named Desire," with her husband, Robert Wilcox, playing opposite. Duo appeared in Jersey last Tuesday for rehearsals. Management claimed actors weren't in shape, histrionically and physically, to go through rehearsals; that Miss Barrymore indulged in "off-color ad libs," etc. By Friday, actress begged to be let out of the engagement, due to laryngitis, and management put in a hurry call to Claire Luce. Miss Luce was available for last-minute replacement. So was Peter Kenneally, when Wilcox also bowed out.

Production went on Monday night (16), and although managing director Robert Perry offered ticket refunds because of filling

(Continued on page 24)

Ethel Barrymore Set For TV Show in Fall

Hollywood, July 17.

Plans are being made for Ethel Barrymore to make her TV debut as topliner in "Room With a View" series in which she'll interview guest personalities from all fields.

Still undecided is whether she'll do the series live or film. William Morris agency will rep the package. Miss Barrymore was given rights to title by Edward Morgan Forster, who wrote novel of that name.

Non-Picgoers Go For Theatre TV, Report Reveals

Philadelphia, July 17.

Theatre television is already playing its part in attracting to the flimeries at least a part of the population who aren't regular flimgoers. Report from the eight cities in which the Rex Layne-Rocky Marciano bout was big-screened last Thursday night (12) revealed the audience, mostly men, were not steady customers but nonetheless had seen the two previous fights transmitted via theatre TV.

That the new medium is building a pattern for SRO biz was also emphasized with results of last week's set-to. Nine of the 11 theatres carrying the fight were once more forced to turn away customers, and managers of the two exceptions reported extenuating circumstances. Mo Wax's Lincoln Theatre, Philadelphia, was reopened after being dark for some time only to test a new projection unit (see separate story), and the

(Continued on page 13)

Cafes' Fez Red; Shriners Put Few N.Y. Niteries Into the Black Last Wk.

Although the Shriners spent an estimated $12,000,000 last week during its New York convention, the fez turnout was a flat as far as the majority of Manhattan showmen were concerned. Only a few nightclubs got a share of the 4% spent by the Nobles on hard liquor. Most niteries felt that the Shriners, by taking up $2,000 hotel rooms, kept away a lot of trade that would have normally filtered into the cafes and bistros.

Most spots did equally as well or better the previous week, when there was a furniture men's meet in New York.

THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS
A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Pearson Repeats Rap Vs. Cong. Wood As Key to 1946 Nix of Pix Red Probe

Washington, July 17.

A battle with the House Un-American Activities Committee led Drew Pearson last week to reiterate his charge of several years ago that the 1946 probe of Hollywood Reds was prematurely choked off by Rep. John S Wood (D., Ga.). Columnist declared the committee quit its Hollywood ferreting "after an obscure lawyer in his (Wood's) district was paid a whopping fee by Louis B. Mayer."

The old Pearson-Wood feud flared anew when the columnist claimed a committee disclosure—that his former reporter Andrew H. Older, was a Communist—was an effort to smear him (Pearson). He stated he fired Older in 1947 upon learning that the reporter was a secret member of the Communist Party.

Pearson issued his statement following a hearing of the committee, of which Wood is chairman. A witness testified that both Older and his wife had been members of the Communist Party in Washington. Older, who died last year, was also Washington correspondent for a number of film trade papers.

Although Pearson claimed he dropped Older as a part-time staffer in early 1947, the reporter always claimed that he continued to sell tips and stories to the columnist, on a per-piece basis. Older told other newsmen at the time

(Continued on page 13)

ISRAELI CENSORS BAN LEGITS IN YIDDISH

Tel Aviv, July 10.

The censorship board for theatre and cinema has banned the performances of plays in Yiddish language for Israel. Action was taken despite the fact that films in the Yiddish language may be shown.

Since many actors recently arrived in this country haven't mastered the Hebrew language as yet, they've been playing in Yiddish productions. They're protesting action of the censorship board. The high court has accepted this protest, and it's now up to the censorship board to give reasons why talent may not act in Yiddish.

Flynn 'Chaperone' For Benny Show in Korea

Tokyo, July 10.

Jack Benny show — with Errol Flynn aboard as "chaperone," according to Benny — is providing sock entertainment in Korea. Troupe played to a fatigue-clad audience of nearly 7,000 at Inje in its first forward-area appearance in Korea—laying 'em in the aisles, except there weren't any aisles in the al fresco arena.

Benny billed himself as "Bob Hope's summer replacement," since Hope played the same "rice paddy circuit" a few months ago.

Others in the Benny show are film actress Marjorie Reynolds, singer Benay Venuta, guitarist Frankie Remley, mental wizard Harry Kalmo, tap dancer Dolores Gay and accordionist June Bruner. Flynn, walking with a cane as a result of a recent back injury, dropped out of the show for the first few appearances in Korea, remaining at a rear area for medical treatment. He caught up later.

No Guild There

Hollywood, July 17.

Why producers like to shoot pictures in Africa.

Sam Spiegel, making "African Queen" in Uganda, sends word that the daily wage for film extras over there is as follows: For men, 50c; women, 35c; children (large) 14c, and children (small), 8c.

'Prostitute' to Be Made As Screen Vehicle In Paris; U.S. OK Dubious

Paris, July 17.

Jean Paul Sartre's "Respectful Prostitute" will be filmed in Paris by Georges Agimann, who has bought the rights to the play. Deal calls for about $10,000, plus a percentage in excess of a certain figure for domestic distribution and a higher one on foreign distrib.

Play has been done in U. S., but would call for considerable rewriting to be okay for the Yank screen.

Another Sartre play, current in Paris, "Le Diable et le Bon Dieu," though very unlikely for the U. S., is getting publicity in gear to draw bids. Because Irene Selznick, during her stay here, was reported to evidence curiosity about it, a story appeared in the Paris press that David Selznick was trying to buy the play. Both the Selznick office here and other authorized quarters denied the story that the play has been object of any negotiations.

BERT WHEELER SET AS BING CROSBY REGULAR

Pittsburgh, July 17.

Bert Wheeler headed for Hollywood following his week's engagement here at Bill Green's Arena Theatre and will rest out on the Coast for remainder of summer in preparation for his spot next season on Bing Crosby's network airer.

Wheeler will have a permanent spot on Crosby's program and plans to settle down in Hollywood for a lot of TV work when the coaxial cable goes through. He's been quite active guest-starring in a flock of video programs in the east during the last year.

Lolly, Brand, Strickling Named in Martin Will

Hollywood, July 17.

Bulk of his estate, valued at "over $10,000," was left to his widow, columnist Louella O. Parsons, by Dr. Harry Martin. Will, filed for probate in Superior Court, includes tax-free bequests of $500 each to a brother, Carl David Martin; his ex-secretary, Lillian Grethen Nelson and Harold Turberg.

Harry Brand and Howard Strickling, studio publicity heads at 20th-Fox and Metro, respectively, are given first and second choices of personal jewelry.

Estate consists mainly of stocks and bonds.

Arlene Dahl's Vaudates

Arlene Dahl will play a series of vaude dates starting at the Olympia, Miami, Aug. 22. Film actress is also set for the Capitol, Washington, Sept. 6.

Other dates are being lined up.

BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but we've got the facts and figures to prove it.

Management
PHIL EDWARDS
1650 Broadway PLaza 7-3042

France's HCL A Bonanza For Italo Tourism

By SOL JACOBSON

Venice, July 10.

The "boot" is bulging with tourists, although June, according to resort and hotelmen, was not up to last year, what with the abnormal Holy Year influx at the time.

A 1,700-mile jaunt through the Italian Riviera to Genoa, Pisa, Florence, Rome, Naples, Ravenna, and this spot reveals a lot of vacationeers are coming here not just for the natural beauties but to avoid the high cost of French living.

The impression most Yanks get of LaBelle is that, unless they play it close to the vest, the average American is considered to be a one-man Marshall Plan by his hosts. A lot of U. S. citizens are blessing their lucky stars they brought British cars to the Continent since the Royal Automobile Club, affiliated with the American Automobile Assn., gives them a terrific Continental handbook listing hostelries approved by the club. Since price is a big factor with the restricted English traveler, the hotels are selected with limited budget in mind.

Because of its limited inland area, this burg seems most crowded of all Italian towns with tourists. Showfolk spotted here along the Rialto include the Robert Whiteheads, Harold Clurman and his wife, Stella Adler, Ezio Pinza and

(Continued on page 63)

Way Off Broadway

By HENRY MORGAN

Paris.

This is a very tough town to leave. Supposed to go to Cairo, had the tickets and everything, but when I got to Athens they said my reservation was all okay as far as Istanbul. Well, Istanbul ain't Cairo (though you can't prove it by me since I haven't been to either one) so came back to Paris. From here at least you can get to New York.

The big shows here now are all outdoors. Went to Versailles for what they called a Grande Fete. There's an enormous pool called the Bassin de Neptune, and means about the same thing, around which they claimed they were going to have a ballet and fireworks. These kids are real suckers for a Roman candle and about 10,000 showed up, at an average 75c per head. By the time your wealthy correspondent got there all the seats were taken, including those on the grass, and we stood for the following in both senses of the word: First, on the far side of the pool there appeared 20 little boys in white blouses who sang what I imagine was a group of old French songs. This part had to be imagined because the P.A. system went dead before they even started. On the program it said the P.A. was by "La voix de son

(Continued on page 18)

Pix Still Get the Eye

Magazine editors who were led to believe that TV and declining boxoffice returns indicated a lessening of public interest in films have found in recent months how wrong they were. Dropping out Hollywood yarns or star pix on their covers, they discovered, cost them circulation.

Result is a return to film features. As one top ed of Collier's explained this week: "There seems to be no getting away from the fact that films still remain the 'entertainment of the people' and they continue a deep and abiding interest in Hollywood and its players." Collier's, after an eight-month trial of abstinence from pic stories, during which it substituted TV and other entertainment yarns, has returned to Hollywood stories as a regular diet.

World War II 'Operation Cicero' Crowds in Real-Life Spy Intrigue

By RAY BROCK

Ankara, July 12.

A 20th-Fox location unit, headed by director Joseph L. Mankiewicz, is receiving utterly no cooperation from the British in the course of shooting "Five Fingers," a spy story of World War II. When the British Embassy let it be known that no assistance would be offered the film-makers it came as no surprise, for the script deals with "Operation Cicero," the inside story of how German espionage penetrated the British Embassy during the critical war years.

"Fingers" relates how "Cicero" the Albanian-born spy, photographed top-secret documents from the safe of the British Ambassador, Sir Hughe Montgomery Knatchbull-Hugessen, and sold them to Reichsambassador Franz von Papen and the German wartime intelligence corps for a fortune in British sterling—only to be tricked by a German agent who counterfeited the British notes. James Mason is starred as the treacherous valet-butler-chauffeur to Sir Hughe, while Leo G. Carroll portrays von Papen. Producer of the location is Otto Lang; assistant director, Gerd Oswald, and cameraman Norbert Brodine.

Mankiewicz brought his crew here for location shots and authentic backgrounds. A stickler for details, the director discovered von Papen's old Mercedes-Benz limousine, which was in service as a taxi in Istanbul. Mankiewicz rented the taxi, had it repainted and sent to Ankara for location shots that kept the capital awake through five nights as Mankiewicz directed film history—on the grounds of the German Embassy, along Ataturk Blvd., beneath the statue of Ata-

(Continued on page 63)

Stifling a Complaint

Lines were so persistently long at N. Y. Paramount during run of Martin-Lewis with "Dear Brat" that the operator of a restaurant at 43d and Eighth Ave. complained that the crowds were blocking the entrance to his place of business. When Robert Shapiro, house manager, heard the complaint, he asked the eatery proprietor if he delivered sandwiches. Getting an affirmative answer, Shapiro immediately ordered 120 for his augmented staff, custom of house when the staff is worked overtime.

No more complaints.

New Violence Erupts In Munich Vs. Pic Of Veit Harlan, Ex-Nazi

Munich, July 17.

After some two months of relative tranquility about Veit Harlan's first postwar film, "Undying Lover," new violence erupted here last week against the former Nazi director's new pic. Some 200 persons smashed their way through police cordons into the local Kammer-Lichtspiele Theatre, forcing police to close "Lover's" further showings for the day.

The city council met and decided to ban all further showings of "Lover" here "because there is a basic danger for the violation of public safety and order." This was the film's second nix here. Earlier this year, pic's distributor decided to withdraw its planned release after the city council's warning that there might be demonstrations.

Picture previously banned in Wiesbaden, Kiel and Ahrensburg while the city council action mixed release plans in Frankfurt, Brunswick and Dortmund. Several riots and protest demonstrations also have occurred, with the most serious incident in Salzburg last April when a crowd severely beat up 100 anti-Harlan Jewish demonstrators.

Resentment against Harlan is because of his Nazi past. Harlan directed "The Jew Suess," an anti-Semitic film, during the Nazi times. For this, Harlan was tried twice by denazification courts, charged with having committed crimes against humanity. However, he was acquitted both times.

1 IN 10 AMUS. FIRMS GROSSES 100G YEARLY

Washington, July 17.

One in 10 amusement establishments in the U. S. does a gross business of $100,000 a year or more, while one in five does less than $5,000 annually, reports the Census Bureau. The information is based on a survey of 50,347 amusement establishments taken during the 1948 census of business and just disclosed by Uncle Sam.

The 10% in the highest bracket, however, accounted for almost 60% of the total entertainment receipts of $2,300,000,000 during 1948, they also accounted for about two-thirds of the payroll of $610,000,000. Number of firms doing a business of over $10,000 a year was only 4,873.

On the other hand, 9,086 businesses were in the under $5,000 category. This was the largest single group.

CELESTE HOLM SIGNED FOR TV PIX SERIES

Hollywood, July 17.

Celeste Holm has been inked for three telepix, part of a series of 26 half-hour vidfilms to be made by Skyline Productions of N. Y. Firm is now dickering with General Service Studios for space.

The three Holm pix are as yet untitled. Dramas, they're slated for August leasing according to Frank Dazzig, Coast veepee of Skyline.

Salary Board Mulls Special Talent Panel

Washington, July 17.

The Salary Stabilization Board, which handles cases involving business executives, talent, etc., is considering one or more panels to specialize in the field of compensation for talent, according to the SSB June report. Among the problems being studied by the board was that of creating a uniform set of rules which would also cover talent.

"Artistic personnel who, when they reach stardom, are subject to extraordinary compensation arrangements which reflect their boxoffice value, their individual bargaining abilities and the relatively short spans of their careers," form one of the tough nuts the board must handle. Compensation "in the talent industries" is listed under the "miscellaneous policy problems to be solved."

Wage Stabilization Board panel on price ceiling-exempted industries is now slated to make its report to the WSB July 30, with a strong dissenting report due at the same time or shortly thereafter.

The panel is badly split on whether to urge that WSB remove wage ceilings from motion pictures, radio, TV, and other industries whose prices are exempted by law from ceilings.

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BANKS BRUSH VIDPIX FINANCING

Schary's New Top Metro Studio Post Achieves Closest N.Y. Rapport

Metro's new studio administrative setup, adopted at a meeting of top brass from both coasts in Chicago over the weekend, not only widens the powers of studio chief Dore Schary but is also expected to create the closest cooperation yet enjoyed between the studio and homeoffice. Reason is that the new studio exec board, reduced from seven men to a tighter four-man operation, comprises, in addition to veepee Schary, E. J. Mannix, Benjamin Thau and Louis K. Sidney. Latter three grew up in the business with Loew's prexy Nicholas M. Schenck.

Meet, held at Chi's Ambassador Hotel and virtually unprecedented in Metro's 27-year history, was called by Schenck to clarify the positions of the studio chief in the wake of the recent resignation of studio chief Louis B. Mayer. Schary, who had been production veepee in Mayer's regime since moving over from RKO several years ago, was also named chairman of the exec committee. Title is a new one, although Mayer had functioned automatically in that position while with the company. In his expanded duties, Schary assumes complete control over the entire studio operation, including all production and budgetary matters.

Mannix Angle

Meet also resulted in the easing of minor friction that had existed between Schenck at the homeoffice and Mannix, studio's general manager. Friction reportedly stemmed from Mannix's allegiance to Mayer any time an argument arose be

(Continued on page 16)

Briskin, With Par OK, And Lesser Form Co. For TV & Theatre Pix

Hollywood, July 17.

A new, as-yet unnamed production company, with Sam Briskin and Sol Lesser as principal financiers, starts operations around Jan. 1, 1952, making and purchasing films for theatrical and television release. Briskin, who will continue in a production capacity at Paramount, received permission from the studio to participate in the venture as an investor and advisor.

Neither Briskin nor Lesser will be personally involved as producers but they'll blueprint the new company and hire production manpower to make it function. Company will not only produce itself, for both theatres and video, but will invest in or buy up pix of other producers, American and foreign. Eddie Small has also been approached to participate but hasn't decided yet. It's possible that while Small may not directly enter the new firm, he will involve himself with some single ventures in the new setup. Should he join as a

(Continued on page 15)

Soviet in New Attack On 'Corrupt' U. S. Pix

Washington, July 17.

A new attack on U. S. films was included last week in a Soviet broadcast sneering at American culture. The broadcast was picked up by official U. S. government monitors. Broadcasting said of Hollywood pix:

"A few words should be said about the corrupting influence of American films, which in European countries are eliminating their own films. The American imperialists have turned the movies into one of the main instruments of man-hating propaganda.

"Hundreds of films, which are shown on the screen of Marshallized countries, praise gangsterism, robbery, murder; they extol spying, sabotage, the atom bomb, and the aggressive policy of U. S. imperialists which, of course, is put forward as an example of a peace-loving policy. Such films are calculated to train men as murderers and to make them get used to the idea of the inevitability of war."

Pic for Roberto Only One on Ingrid's Sked

Ingrid Bergman has no pic plans beyond "Europe, 1951," which she will make for her husband, Roberto Rossellini, in Italy, according to her attorney, Greg Bautzer, who arrived in New York Monday (16) from Europe. Picture is scheduled to roll in late November. Tennessee Williams is doing the screenplay. No releasing deal has been set.

Bautzer, who has been abroad for the last month on business for several of his clients, returns to Hollywood late this week.

U. S. Pic Firms Ready to Give Up on Soviet

After two and a half years of trying, American film companies are about ready to admit that "you can't do business with Russia." Deal which Eric Johnston initiated in Moscow in October, 1948, for sale of a block of pix to the Soviet has now been just about officially marked "Dead."

Irving Maas, v.p. and general manager of the Motion Picture Export Assn., said this week that there had been no new communication on the subject with Moscow for months. He acknowledged that it appeared unlikely the deal could be revived unless there was a major shift in the international outlook.

American pic industry in general has been waging a losing battle in the Iron Curtain countries. Czechoslovakia, with which relations had been the best, is still making payments to the MPEA, but they have been reduced to a trickle and the government film monopoly is in de-

(Continued on page 25)

Billion-$ Flood Damage Kills Theatre Business In Missouri & Kansas

Kansas City, July 17.

Record floods which swept over Missouri and Kansas in the last two weeks have severely battered the entertainment industry. Catastrophe reached its climax Friday-Saturday-Sunday (13-14-15), when the rampaging Kansas (Kaw) River swept its crest into the two Kansas Cities and brought flood waters to new highs in the major industrial districts there.

With the industry in general bearing the brunt of the vast damage, estimated at upwards of $1,000,000,000, many theatres are numbered among the casualties.

Eastern and central Kansas is dotted with theatres out of operation because of direct flooding, some of them under 15 or 20 feet of water. Others are out of commission, with flood waters nearby, or isolated by the closed highways and generally disrupted transportation. Aside from theatres directly closed, getting film in and out of the others has been the major problem.

Rising Kaw early hit outstate Manhattan, Kans., and water sweeping down main street washed through the Wareham, 900-seat deluxer of the Commonwealth circuit. Show biz, as well as other biz, has been virtually at a standstill there for two weeks, with all downtown theatres out of action. Topeka, state capitol, was overrun by water rushing downstream, and houses of both Fox Midwest and

(Continued on page 22)

SHOW INTEREST, BUT THAT'S ALL

Producers — or would-be producers—of pix for television are finding little encouragement from banks in solving their financing problems. Makers of indie films for theatrical showing who've had plenty tough sledding in the past few years in finding production coin, are in angel clover compared with telepix lensers.

While several California banks and one in New York are showing an interest in video production, they're frankly doubtful of the medium's ability to pay off. So much so, in fact, that few if any loans have been made.

Latest to show a willingness to get into the new field is Bankers Trust, N. Y., one of the most important eastern backers of theatrical films. It has dispatched Don Hickson, of its picture loan staff, to Hollywood to learn what he can about telefilm production and its potentials. It has made no loans, however, and has none on the fire.

Chemical Bank & Trust, the other New York bank most active in film financing, is not even ready to go as far as Bankers in investigating TV's possibilities. On the other hand, it has made substantial loans to two TV film distributing outfits for the purchase of old Hollywood negatives for showing on tele.

Edwin Van Pelt, Chemical v.p. in charge of its film biz, has authorized advances for this purpose

(Continued on page 53)

A. J. Balaban To Exit Roxy for TV

A. J. Balaban will exit his post as executive director of the Roxy, N. Y., next Jan. 1, the veteran theatreman disclosed this week. He's planning to go into production of a live television show titled "Cavalcade of the Motion Picture Theatre."

One of the founders of the Balaban & Katz circuit in Chicago, Balaban has been with the Roxy for the past nine years. Under terms of his five-year contract, which expires at the end of this year, he will continue on a consultant basis with 20th-Fox, which owns the Broadway flagship, for three years.

Matter of a successor to the

(Continued on page 22)

Spyros Skouras Defines 20th Pay-Cut Plan as 'Salvation' of Film Industry

Voluntary salary reduction plan instituted by 20th-Fox on July 1 was designed as a protective measure for both executives and creative talent in the higher brackets, and universal adoption could help in the salvation of the industry, prexy Spyros Skouras told VARIETY in New York this week. While the talent guilds have put the damper on the cuts for most of their members, Skouras said he was hopeful that further study of the plan by guild toppers would clear up certain misunderstandings of the plan and its purposes.

Meanwhile, every homeoffice and studio exec earning more than $500 a week, as well as those in overseas offices in the same income category, has accepted the pay-slice proposal. Plan will continue in effect, despite rejection by the guilds. A few writers and directors have accepted the cuts, but they are "very few," Skouras said.

Skouras pointed out that most industry observers agree that further decline at the boxoffice is inevitable. Inroads made by television have created the greatest upheaval in the history of the amusement biz and the boxoffice

(Continued on page 16)

Zanuck on Annual Trek Abroad; to Meet Prods.

Hollywood, July 17.

Darryl F. Zanuck heads east Friday (20) on his annual trek to Europe, where he will look over 20th-Fox's interests in that sector for the next four weeks.

While abroad, the studio chief will confer with Otto Lang, Joseph L. Mankiewicz and Anatole Litvak about "Decision Before Dawn" and "Five Fingers," European productions under the 20th-Fox banner.

Continued Prod. Of Low-Budgeters Decided by Metro

Metro has decided to continue production of a certain number of small-budgeted films each year, and will also roadshow "Quo Vadis," its super-spectacle, on all first-run engagements when the film is ready for release in the fall. Two decisions were made at a meet of the company's top execs from both coasts held in Chicago over the weekend.

Considerable difference of opinion between homeoffice distribution executives and the studio had existed over the advisability of continuing to turn out the lower-budgeted product. While agreeing that the nation's filmeries need as many pictures each year as possible, the h.o. contingent reportedly favored elimination of the low-cost product in favor of full concentration on more expensive pix. They pointed to the hefty grosses hung up by such recent films as "Battleground" and "Go for

(Continued on page 22)

Sennett Stirring Again

Hollywood, July 17.

Mack Sennett, master of the custard pie in the early days of Hollywood, is cooking up a feature-length comedy for theatres and a possible series of shorts for television.

Currently Sennett is going through 200 of his old scripts to locate suitable material.

Eastman Kodak Nicked For $2,250,000 in K-D Color Suit Settlement

Settlement last week of the suit brought against it by Keller-Dorian Colorfilm Corp. cost Eastman Kodak $1,000,000 in cash, plus another $1,000,000 in royalties guaranteed over the next 15 years. In addition, EK agreed to foot $250,000 of the lawyers' bills.

The $1,000,000 goes to K-D, which holds patents on a lenticular color process. George J. Schaefer, pres of K-D, instituted a $50,000,000 suit against Eastman and Technicolor about two years ago, charging that EK had wilfully failed to exploit patents Keller-

(Continued on page 18)

National Boxoffice Survey

Heat Wilts Biz; 'Boat' Soars to No. 1 Spot, 'Caruso' Holds Up to Second, 'Train' Takes 3d

Torrid weather is taking a heavy toll at the boxoffice in many key cities covered by VARIETY this week, the heat being particularly brutal to lesser films. Despite soaring temperatures, the outstanding pix are racking up remarkably strong biz for summer dog days.

"Show Boat" (M-G) is forging ahead to first place by a wide margin on the basis of returns from 22 key cities. The musical is hitting a new high in Cincinnati, is huge in Chicago, terrific in St. Louis, wow in Philly and big to great in some seven other key spots.

Second money is going to "Great Caruso," another from Metro, although it is mainly on extended-run in bigger keys. The 10th week's biz at N. Y. Music Hall, which gave a new alltime money high to "Caruso," is helping to swell its total.

"Strangers on Train" (WB) is showing enough to capture third position after being up among the winners nationally for the last three weeks. "Frogmen" (20th) will wind up fourth, not being so strong in a couple of spots.

"Take Care of My Little Girl" (20th) is finishing fifth. It opens at N. Y. Roxy this week. "Ft. Worth" (WB) will land sixth spot. "Prince Who Was Thief" (U) is seventh from top while "Little Big Horn" (Lip) will be eighth. "Strictly Dishonorable" (M-G) and "Comin' Round Mountain" (U) round out Big 10 list in that order.

Runnerup pix are "Tales of Hoffmann" (Indie), "Ace in Hole" (Par), "Prowler" (UA), "Fighting Coast Guard" (Rep) and "Excuse My Dust" (M-G) in that sequence.

Aside from the films which placed in the first 10 list or runnerup category, few of the new entries are showing much. "No Questions Asked" (M-G) is fair in one location. "Passage West" (Par), light in L. A., is solid in Seattle. "Guy Who Came Back" (20th) is disappointing thus far. However, "He Ran All Way" (Par) ranges from okay to strong currently.

"Kon-Tiki" (RKO), is showing some good to solid trade mostly in smaller houses this stanza. "Convict Lake" (20th) is so-so in Portland and mild in Seattle. "Teresa" (M-G) shapes fairish in Denver and nice in Philly.

"Apache Drums" (U) looks sock in Philly. "Hard, Fast, Beautiful" (RKO) is light to fair this session. "Fabiola" (UA) looms fair in Portland, Ore.

(Complete Boxoffice Reports on Pages 8-9)

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British Protests, Yank Determination Mark Anglo-American Pic Negotiations

London, July 17.

American delegation, huddling here with British government reps on a new Anglo-American film agreement, is taking a determined attitude toward increasing convertibility of earnings despite momentary descendency yesterday (Mon.) when the British placed heavy emphasis on their declining overseas trade and dollar situation.

Following closed confabs among themselves today (Tues.) the Yanks are understood to be continuing to aim at a target of a much higher convertibility ceiling than the existing $17,000,000 limit. Delegation claims that Britain's gold and dollar reserves are double those of last year notwithstanding a recent setback which the British pleaded at the initial session yesterday.

Hollywood emissaries contend that Britain's official returns don't include substantial invisible dollar sources, such as tourist trade and shipping.

On hand for Hollywood in the bargaining sessions are John G. McCarthy, veepee and director of the Motion Picture Assn. of America's international division; Joyce O'Hara, MPAA acting head; James Mulvey, repping Society of Independent Motion Picture Producers, and Fayette Allport, MPAA rep in Britain.

British Board of Trade negotiators are BOT prez Sir Hartley Shawcross and Rupert Somervell. Officials from the Bank of England and Treasury are also sitting in on the negotiations. Opposing sides did not confer today (Tues.), but a further meeting is likely tomorrow.

American delegation used the hiatus to map policy while British negotiators also had a closed session with Bank of England and Treasury execs. They studied arguments advanced by the Yanks at yesterday's preliminary exchanges and prepared replies.

As further ammunition for tomorrow's conclave the Hollywood emissaries are drafting a proposal for additional permitted uses by which U. S. companies can thaw their frozen sterling. This would also include a scheme to transfer sterling into currencies of other countries. Such an arrangement is now permitted on application to the Bank of England subject to approval of the nations involved.

Meetings are being held to negotiate a pact to replace the current one-year agreement expiring Oct. 1. While the existing deal permits convertibility of only $17,000,000, Hollywood will be able to get practically all of its earnings out through production in England or by taking advantage of the 28 different uses of income permitted by the present agreement.

After Monday's preliminary talks the Yank delegation saw its hopes of easy passage of a fresh pact go a-glimmering. One negotiator said Hollywood's balloon has been punctured by Britain's attitude and the emissaries prepared themselves for hard bargaining.

WALSH TO THE COAST FOR PACT HUDDLES

Richard F. Walsh, president of International Alliance of Theatrical Stage Employees, trained to the Coast from N. Y. Monday (16) on what he termed a routine visit. However, it is reported he will hold preliminary huddles with toppers of the 15 IA studio unions on a new basic agreement.

Although the last five-year pact between the unions and the studios was signed Aug. 10, 1949, the contracts are re-openable every two years for adjustment of wages based on cost-of-living changes. Adjustment parleys, if it is decided to hold them, will start Oct. 25.

Rep.'s $426,830 Net For 6-Month Period

Republic Pictures and its subsidiaries last week reported net profit of $426,830 for the 26-week period ending April 28. Amount was after tax allowances of $345,000.

Earnings represented a considerable drop compared with the $703,589 net racked up for last year's similar 26-week stretch. Taxes for that semester came to $465,000.

Pioneers to Fete Eyssell

Gus Eyssell, longtime prez and managing director of Radio City Music Hall, N. Y., will be testimonial-dinnered by the Motion Picture Pioneers at the 21 Club, N. Y., July 23 in honor of his recent appointment as head of Rockefeller Centre. Invitations have been sent to all directors of the Picture Pioneers as well as Eyssell's personal friends and associates.

Decision to fete Eyssell was made at a meeting of MPP directors.

Amus. Stocks Up 75% in 2 Years, Wall St. Reports

Aggregate value of amusement shares registered on the Big Board has skyrocketed about 75% in the past two years, figures released by the New York Stock Exchange revealed yesterday (Tues.) Average price per share increased in that time by $3.20, moving up from $14.04 on June 30, 1949, to $17.24 on the same date this year.

Most of the gain in aggregate value was registered in the first year of the two-year period. The upturn from June 30, 1949, to the parallel date in '50 was from $697,211,000 to $1,044,949,000. Comparative figure in '51 was $1,076,250,000.

The per-share value went up from $14.04 at the end of the half-year period in 1949 to $18.58 in 1950, and then dropped back to $17.24 during the past 12 months.

During the month of June, 1951, aggregate value of amusement shares fell slightly, as did the average per-share. As of May 31, aggregate was $1,076,555,000, dropping to $1,076,250,000 a month later. Average went from $17.42 to $17.24.

Amusement industry bonds showed a considerable decline during June, particularly in average value. They went from $95 at the end of May to $92 at the end of June. Price was $91 as of June 29, 1950. Aggregate value of bonds was $6,804,680 at the close of June business this year, $6,820,000 at the end of May and $6,332,890 at the end of June, 1950.

Here are the stocks tabulated for aggregate value and per-share average:

June 30,	'51	$1,076,250,312	$17.24
May 31,	'51	1,076,555,995	17.42
June 30,	'50	1,044,949,000	18.58
June 30,	'49	697,211,093	14.04
June 30,	'48	708,172,914	17.10

B'way Sidewalk Show Recruits Defense Aides

Sidewalk entertainment in front of the Rivoli Theatre, N. Y., will be a noontime feature five days a week, following its inauguration yesterday (Tues.) as part of the drive for civilian defense workers. The Broadway house, shuttered for the summer, has been turned over to the Office of Civilian Defense as a recruiting station by Skouras Theatres.

Free shows as a recruiting come-on will be presented Monday through Friday until after Labor Day by various organizations. Acts, furnished through a volunteer committee headed by James Sauter, perform on a platform erected in front of the theatre. A civil defense exhibit has been installed in the lobby. Opening show yesterday had the Rockettes from Radio City Music Hall and civic speakers. Entire theatre staff, including managing director Montague Salmon, is aiding the project.

Jersey Allied to Elect

Allied Theatre Owners of New Jersey will elect new officers at its annual outing and summer meeting at the Berkeley-Carteret Hotel, Asbury Park, July 31.

Plans for the national Allied convention in October in N. Y. also will be discussed.

H'wood's Starlift Gets Salute From Air Wing

Hollywood, July 17.

Hollywood Coordinating Committee got two pats on the back for its "Operation Starlift," one from the Washington headquarters of the U. S. Air Force and other from Maj. Gen. Emmett O'Donnell, commanding March Field.

This operation provides Hollywood names to entertain returnees from Korea at Travis air base hospital and is currently lining up a program of overseas entertainment.

No Dearth of Pix For Arties in Fall

U. S. art houses won't face any shortage of product this fall on the basis of upcoming releases disclosed this week by several foreign film distribs. Lux Film has a dozen imports set for fall and winter process while Columbia is dusting off a couple British-made pix, "The Woman in Question," and "Clouded Yellow."

Two films on the Lux slate are in English and 3 yen are in Italian with English titles. Balance comprises one apiece from French, German and Spanish studios. Dubbed entirely in English are "Love Story," with Danielle Darrieux and Rossano Brazzi, and "Les Miserables" with Gino Cervi and Valentina Cortese.

Lux program also includes the Italian-made "Path of Hope," "The White Line," "Under the Olive Tree," "Sister Anna," "Against the Wall," "Closed Shutters," and "Mill on the Po" plus "Oh, Amelia" (French), "Ein Tag" (German) and "The Song of Dolores (Spanish).

Souvaine Selective Pictures picked up western hemisphere rights to a British indie, "Galloping Major," which stars Basil Radford. Film is a Romulus-Daniachewsky-Henry Cornelius production. SSP expects to release it in October.

Also being readied for fall release is the French-made "Bluebeard" which Discina International Films is distributing in the U. S. Lensed in Gevacolor, the film stars Cecile Aubry and Pierre Brasseur.

Robinson-Turpin Pix Get Wide British Dates; Rep. Sets U.S. Distrib

Indicating that competition between films and television is far cooler in England than in the U. S., a film version of the Ray Robinson-Randolph Turpin middleweight championship fight, to which Republic purchased American distribution rights this week, was telecast over the British TV network last week and subsequently sold to more than 1,000 filmerica. Fight pictures, lensed by Adelphi Films, were rejected by the three British circuits, but nonetheless are expected to get up to 1,500 bookings.

Rep, which bought rights to the film for an undisclosed sum, has closed a deal with the Loew's circuit to play it in all 54 houses in various cities. Film, in which the audience will see Turpin score his surprise win over Robinson, is slated to preem today (Wed.) at Loew's State on Broadway and the Metropolitan, Brooklyn, as well as opening a five-day run at other Loew's houses in the metropolitan N. Y. district. Circuit's theatres in other cities will open the film tomorrow. Rep also set a deal with

(Continued on page 22)

Private Shake Filmed, Asks 150G on 'Kon-Tiki'

Los Angeles, July 17.

Because she was shown dancing the hula in the picture, "Kon-Tiki," without her permission, Mrs. Arlette P. Reasin wants $150,000 and an injunction restraining further showing of the picture. Plaintiff, the native Tahitian wife of a plantation owner, declares she and her husband entertained Thor Heyerdahl and his crew when they landed in Tahiti. Her hula, she says, was part of the entertainment, but she gave them no authorization to use it for commercial purposes.

Suit, filed in Superior Court, names Heyerdahl, RKO and Sol Lesser Productions as defendants.

U.S. Distribs Look to Problem on No. Of Licenses for Each on Jap Quota

Delay Stevens Pic

Hollywood, July 17.

Release of Paramount's "Something to Live For" will be held over until next year. George Stevens production, costarring Ray Milland, Joan Fontaine and Teresa Wright, is not ready for public showing although it was originally slated for release last April.

Replacing "Something" on the company's 1951 distribution schedule will be "Detective Story," coming out in November.

Industry B.O. To Get Spotlight At Coast Parley

Mounting interest in the industry's boxoffice drive scheduled for the fall has resulted in the big biz push being given the main spotlight at the exhibitor-producer roundtable conferences in Hollywood next Monday through Thursday (23-26). Both events are being sponsored by the Council of Motion Picture Organizations.

Gael Sullivan, COMPO roundtable chairman, said this week that the campaign would dominate the forum discussions and that most of the parleys would be centered around the plans for the drive.

Meanwhile, plans for the seminar, which will be held at the Beverly Hills Hotel, are just about complete. Most of the exhib speakers have been lined up, Sullivan said, but the studios as yet haven't designated their official reps.

Speakers representing Allied States Assn. will be prexy Trueman T. Rembusch, Indiana; Ben Berger, Minnesota; Ben Marcus, Wisconsin; Col. H. A. Cole, Texas, and John Wolfberg, Colorado. One more Allied rep is to be selected. From the Pacific Coast Conference of Independent Theatre Owners will come president Rotus Harvey, San Francisco; William Graeper, Portland, Ore.; Sam L. Gillette,

(Continued on page 23)

Ohio Indies Looking For Wood Successor

Columbus, O., July 17.

Independent Theatre Owners of Ohio is looking for a permanent secretary to fill the place of Philip J. (Pete) Wood, who died May 20. Martin G. Smith, ITOO president, alerted members in the most recent issue of the Service Bulletin to give serious consideration to the selection of a new secretary, "and to be looking around for a good man, within the industry or without."

Smith has been filling in on the secretary's job, but he himself is now hospitalized. Elmora Wiggs, Wood's secretary, is in charge of the office and contacts other officials and board members on decisions and policy.

N. Y. to Europe

Herbert Barrett
Gloria De Haven
Dean Dixon
Gloria Drew
Paulette Goddard
Hayes Goetz
Paul Gordon
Rudolph Haber
Robert T. Kane
Edmund Kurtz
Fulton Lewis, Jr.
Harold Lin
Anita Loos
Ronald Muchow
John Ringling North
George Rosen
Sonny Tufts
Franz Waxman

Europe to N. Y.

Greg Bautzer
Alexandra Danilova
Joseph Eaton
Myrna Loy
Gian-Carlo Menotti
Maureen O'Hara
Winthrop Palmer
Margaret Phelan
Jack Schlissel

Settlement last week of the American industry's hassle with the Japanese government over the number of pix to be sent into Nippon appeared this week to be only a prelude to a tiff among the Yank firms themselves. Bone of contention hinges on how many of the Jap-licenses each distrib will get.

Tokyo import figure accepted by the board of the Motion Picture Export Assn. was 150 for the fiscal year starting last April. Of that number, independents will get 30 and the MPEA companies 120. That will allow only 12 pix each for the 10 MPEA member companies. Since they have considerably more than that available, there is naturally much rivalry for the licenses. They are normally not split up equally among the companies, but apportioned by agreement among the MPEA h- rd after extensive negotiations. Such negotiations—seen bound to entail some bitterness—are now about to begin.

Not knowing that the Japs were about to lower the boom on foreign pix, MPEA had already released 38 pix during the first quarter of the year. That's eight more than the three-month quota, so commensurate reduction will have to be made during the rest of the year.

Further Complication

Further complicating the situation is the fact that MPEA winds up its activities in Japan at the end of the current calendar year and each company then goes on its own. It doesn't matter which companies' pix are released by MPEA, since profits are divvied according to a formula based on domestic gross. The fight for licenses is therefore concerned only with the first quarter of 1952.

Actually, there's much more involved than the 90 days of release,

(Continued on page 15)

Lavery's Slander Suit Goes on Trial in L.A.

Los Angeles, July 17.

Emmet Lavery's $1,000,000 slander suit against Mrs. Lela Rogers, mother of Ginger Rogers, and eight others went on trial last week before Judge Arnold Praeger in Superior Court. Screenwriter declares Mrs. Rogers unjustly accused him of harboring Communist sympathies during a debate on a "Town Hall" air program at the Philharmonic Auditorium, Sept. 3, 1947. Subject of the debate was: "Is There Really a Communist Threat in Hollywood?"

Other defendants are Morrie Ryskind, Robert Arthur, Ayn Rand, Frank O'Connor, American Broadcasting Co., Town Hall, Inc., and the estates of Sam Wood and James J. McGuinness.

N. Y. to L. A.

Anna Maria Alberghetti
Florence Anglin
John Casson
Robert Coyne
William Gargan
Ann Jeffreys
Oscar Karlweis
Irwin H. Kramer
Arthur L. Mayer
Don Prince
Henry Rogers
Gael Sullivan
Gloria Swanson
Richard F. Walsh
William Warfield

L. A. to N. Y.

Dawn Addams
James Barton
William Bendix
James Cagney
Bebe Daniels
David Diamond
Richard Dorso
Dan Duryea
John Emery
Wallace Ford
Hayes Goetz
Cary Grant
Aaron Katz
Gerald King
Lauritz Melchior
Pierre Monteux
Charles Snows
Ed Sullivan
Sonny Tufts
Franz Waxman
William Wellman
Cornel Wilde
Rene Williams
Donald Woods
Darryl F. Zanuck
Sam Zimbalist

UA GETTING TOUGH WITH PRODS.

190 % Cases Vs. Exhibs on Tap By Majors; 53 Settled Since Feb. 1

Fifty-three percentage-fraud suits, filed separately by major distribs against exhibs, have been settled and dismissed since Feb. 1, but there are 190 cases still on tap for disposal either by out-of-court settlements or litigation channels, according to a checkup with distribs' legal departments. The 53 settlements involved nine exhibitors operating 48 theatres. The 190 pending cases are against 39 exhibs in 17 states.

Since Jan. 1, distribs have docketed 44 suits against 10 theatre operators, charging under-reporting of revenue on percentage deals.

Distribs launched their percentage suits about seven years ago and since then approximately 500 individual actions have been filed. As the cases involved less than 150 exhibs, the prevalence of alleged dishonesty is small.

Plaintiffs usually follow up the filing of suits with a motion to examine the defendants' books. This generally is granted and settlement often results when discrepancies are obvious. In some actions, defendants file cross-motions for an advance trial on the legality of the contracts and for a stay of an audit of their books. This was granted in Chicago in 1948 when the Alger-circuit was given a stay by the court in distribs' suits against the Illinois chain. Since that time, no court has followed the Alger ruling, and five Federal judges in as many states have granted distribs the right to examine exhibs' books and have denied cross-motions for separate trials and stays of audits.

Columbus Action

Latest action along this line occurred last week in Columbus, O. In the eight distrib percentage suits brought against George A. Manos, Lisbon, O., and others associated in the Manos circuit, Federal Judge Mell G. Underwood sustained the plaintiffs in their motion to audit theatre records back to Jan. 1, 1937. At the same time, the court denied the cross-motion of the defendants for a separate trial and to stay an audit pending determination of such trial. Manos circuit had urged the Alger ruling as a precedent.

After stating that the "questions involved were submitted on briefs and affidavits and the court having carefully considered the same, together with the pleadings, and being fully advised in the premises," Judge Underwood found that the plaintiffs' motion "for discovery is well taken and should be sustained," while he further found that the defendants' motion "was not well taken and should be overruled."

Majors' Parley With SAG on Wage Scale Set for Next Week

Hollywood, July 17.

Negotiations begin next week between representatives of the Screen Actors Guild and the major studios for a new basic working agreement. Among the SAG demands are: increased minimum for day players from $55 to $100 per diem; boosting of weekly freelance minimum from $175 to $375, and added payment for reuse of theatrical films on television.

These demands will be laid before the producers' labor reps at the first session. After that, the studio toppers will mull them for several days before the next meeting.

Disney Plagiarism Suit

Los Angeles, July 17.

Eulda M. Sutton, novelist, filed suit for $100,000 against Walt Disney Productions in Superior Court, charging plagiarism.

Plaintiff declares Disney used parts of her book, "Circus in Nightland," in the production of his picture, "Beaver Valley."

'Twist' Has Holdouts On Coast Despite Pickets

Hollywood, July 17.

Pickets set up by the Independent Progressive Party at the Fine Arts Theatre since the Friday (13) opening failed to make a dent on "Oliver Twist" biz. Originally 24 pickets showed up, but Beverly Hills police cut number to legal limit of 12.

Placards denounced film as anti-Semitic, advocating showings be stopped. Line marched Friday, Saturday, then tapered off although picketers distributed pamphlets Sunday night. Despite this, 700-seater had holdouts.

UA Billings Soar To 370G, Highest For Co. in Years

Mounting billings sent United Artists definitely into the black last week. Another new high in the company's gross take appears certain for this week on the basis of current bookings.

Billings for the stanza ended last Friday (13) totaled $370,000, the highest UA has hit for years and $30,000 above the previous week.

Distrib this week achieves an unusual distinction which is sure to add heavily to its billings. It has the top feature on both the RKO and Loew's circuits in New York for the long-end of the week split starting today (Wed.). Pix are "Cyrano de Bergerac" in RKO houses and "He Ran All the Way" in the Loew's chain.

Possible rental from the two circuits combined is $200,000 to $250,000. That will obviously send UA's total billings soaring. Other pix which have been accounting for good grosses during the past few weeks are "Fabiola," "New Mexico" and "The Scarf."

How much profit last week's $370,000 in gross billings represents is uncertain, even to UA toppers, who are in the process of revising its accounting system. For one thing, they are not sure what the average percentage is that they're getting in distribution fees. It's somewhere around 30%, but doubt arises because of the great quantity of Eagle Lion Classics product UA took on for distribution when ELC was merged into the Arthur B. Krim company a few months ago.

Secondly, UA execs likewise are not certain of exactly what their weekly costs are. They are making

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Lichtman Welcomes Later Philly Clearance

Philadelphia, July 17.

Al Lichtman, general sales manager of 20th-Fox, told the Allied of Eastern Pennsylvania meeting on Wednesday (11) that he would welcome some of the nabe houses dropping their 21 and 28-day clearances and going back to later dates for the good of the business.

He pointed out that instead of eight or 10 houses playing the same picture at the same time in Philadelphia and vicinity, the figure is sometimes around 35 to 40 houses. He said this makes it tougher all around to get more than a small share o. the filmgoers' dollar. He admitted that the exhibitors have plenty of squawks and urged them to contact the local exchange when they have a problem.

Expected fireworks didn't materialize at the meeting.

LIMITS OK ON EXHIB DEALS

In the position of being the only distribution outlet available to most indie producers, United Artists has adopted a new tough policy in drawing up releasing pacts. This consists primarily of limiting the traditional right of the producer to final approval of all exhibition contracts garnered on his pic.

Flap that the new UA management group headed by Arthur B. Krim is now offering provides that all contracts will be submitted to the producer's representative, but that he has only 48 hours in which to better them. If he can't, final approval reverts to UA.

Producers are highly resentful of the new tactic, claiming it makes them subject to any deal that UA sales v.p. William J. Heineman chooses to take—and that UA's interest may in some cases differ from that of the producer, but will prevail despite the fact that he has a large investment in the pic, while UA has none beyond advances for prints and advertising, which come back out of first money.

Oddly enough, the Krim group's stance is an exact reversal of that of Grad Sears, former prez of the company. Sears insisted that every producer have a sales rep who must put an okay on every exhibition contract. Aim was in this way to take the responsibility off UA so that the producer could not later sue the company for mishandling his picture.

Impartial observers feel there is something to be said on both sides. For one thing, they feel that there is a certainty that a producer with a flop—who naturally looks to everyone but himself for the cause of his failure—will consider suing, as Sears feared. Thus the new UA bossmen are undoubtedly open-eyed in willingness to take their

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UA Asks Time To Clarify Franc Indebtedness

United Artists' new management is awaiting confirmation from producers to whom the company is indebted for franc conversion that they will give it time to clear up the matter. UA is understood to owe the producers about $300,000 as a result of the French government thawing frozen balances and permitting free conversion of francs into dollars.

When the producers demanded their coin from UA as a result of the French action, new Arthur B. Krim management discovered it did not have sufficient franc balances available in Paris to make the payoff. Money had been used over a period of years for operating expenses and picture-buying.

Samuel Goldwyn and Edward Small were the principal creditors on this account, each being owed around $100,000. They both appreciated the fact that the shortages resulted from action prior to Krim's takeover. They were also sympathetic in that he acknowledged the debt, and their inclination was to give him the time he requested to try to straighten it out.

Krim and his partner, Robert S. Benjamin, returned last week from Paris, where they had been studying the matter. They are now awaiting formal word from Goldwyn, Small and other creditors of the franc fund that they will give the company the time it asks.

Benjamin said yesterday (Tues.), "We are doing everything humanly possible to make the payments at the earliest possible moment and believe the producers appreciate our effort."

Warners Nets $2,150,000 in Sale of 23 Theatres, Realty; Tenders Due Aug. 16

WB Selling to WB

The Warner freres, Harry M., Jack L. and Albert, and some members of their families have informed the company that they expect to tender a total of 100,000 shares of stock under Warner Bros. program of buying up its outstanding common for cancellation and retirement.

Other officers and directors may tender a part of their stock, the company announced in a letter to stockholders yesterday (Tues.).

Unloading of 23 theatres and various real estate properties by Warner Bros. since Jan. 11, 1951, has returned a net profit of around $2,150,000 to the company. This was disclosed yesterday (Tues.) in a WB statement to stockholders amplifying the company's previous announcement that it had appropriated $13,000,000 for the purchase of its outstanding common for cancellation and retirement. Letters went to stockholders last night inviting sealed tenders of the stock at prices not exceeding $15 a share.

Real estate disposed of, in addition to the 23 theatres, include 30 acres of land adjoining the company's Burbank, Cal., studios, the 54th St. warehouse and office building, N. Y., and five other properties which have been sold or contracted for sale. Aggregate price was approximately $5,530,000.

Company announced yesterday that tender of stock must be received by the Guaranty Trust Co., N. Y., corporation agent, before 3 p.m., Aug. 16. All tenders at a price lower than $15 a share will be accepted before those taken up at a higher price. No tenders at a price more than $15 a share will be purchased.

WB cancelled and retired 323,000 shares in February of this year. Since then, company has acquired 136,300 common shares which are now held in the treasury. No stock has been purchased since last July 2.

Statement revealed that as of June 1, prexy Harry Warner owned 267,050 shares; Albert Warner, v.p. and treasurer, 432,550; Jack L. Warner, v.p., 446,500; controller Samuel Carlisle, 400; Stanleigh P. Friedman, v.p., 1,200; Robert W. Perkins, v.p., secretary and general counsel, 1,000; Samuel Schneider, v.p., 500, and Morris Wolf, a director, 3,233.

The letter to stockholders points out that neither the management

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Snader TV Into Theatre Distrib; 13 Korda Pix Set

Hollywood, July 17.

Combining distribution of films for TV and theatrical release, Louis D. Snader's Telescriptions is expanding from its original set up for legitimate three-minute musical vidpix. Outfit, which has been retagged Snader Productions, will have exclusive American representation of pics Alexander Korda films for both theatrical and TV release and four of the Korda features for TV-only release. Pix are product originally slated for distribution by Lopert Films, Korda's Yank distrib.

Snader's plans, announced at a convention of production-distribution execs here, also call for leasing of four half-hour TV programs and financing, production and distribution of new vidpix for other producers.

The 13 British pix, haven't been shown in the U. S., except for limited engagements on a couple of features. Snader said they will be exhibited in selected first-run theatres "without concern at this time as to the secondary situations." He added, "No picture will be advertised for TV in a local area until completion of the run in the selected theatre."

Available for both theatrical and video release are "Bonnie Prince Charlie," a British Technicolor feature starring David Niven; "Small Back Room," "Small Voice," "Angel with the Trumpet," "The Wooden Horse," "Flesh and Blood," "Interrupted Journey," "Into the Blue" and "The Courtneys of Curzon St."

For TV distribution only, Snader has "Saints and Sinners," "Last Days of Dolwyn," "Odette" and a fourth to be announced. Snader said the deal for the 13 pix had

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MPAA Plans to Expand State Dept. Aid Abroad

Washington, July 17.

Motion Picture Assn. of America is planning to expand its overseas cooperation with the State Department. The association aids the Government by telling the American story abroad via films and lectures, as well as by pushing our entertainment pictures in other nations. Shortly before he left for the Anglo-American film huddles in London, Joyce O'Hara met here with Assistant Secretary of State Willard L. Thorp and others from the State Department. It was understood that some plans for cooperation were drawn up.

An outstanding example of MPAA cooperation has been in Japan. There a group of professional lecturers are on continuous tour, using American films as their text. Last year six lecturers made a total of 4,236 talks, to an estimated 1,500,000 persons. This year additional lecturers have been added.

'Bitter Rice' Seeks New Rating From Legion of Decency

Lux Film's "Bitter Rice," "condemned" by the National Legion of Decency when the film was imported from Italy last year, has been resubmitted to the Legion in hopes of improving its classification. Company made a number of cuts in the print, and prexy E. M. Zorgniotti has been conferring with Legion exec-secretary Father Patrick J. Masterson.

Despite Lux's move to better "Rice's" Legion rating, it's understood that the firm has no plans to apply for a Motion Picture Assn. of America code seal. According to Zorgniotti, no stop was ever made in the past to secure a Code okay. While the MPAA seal is usually helpful in getting circuit bookings, a number of chains have already played the film without the imprint, including Florida State Theatres.

"Rice," incidentally, caused a considerable censorship stir recently when the pic was booked at the Greenbelt Theatre, Greenbelt, Md. House manager Sam Ashelman cancelled the film when the "Catholic Action Group" objected. However, after reflection, he rebooked the import and stated "we didn't have the right to tell the whole community that they cannot see a certain picture, no matter how sincere may be the objection of a part of the community to the picture."

Greenbelt Theatre is unique in that it's owned by the citizens of the town through their cooperative group, Greenbelt Consumer Services. Played on June 27-28, "Rice" drew a gross estimated at 30% more than the house's usual biz. Number of letters praised the management as "wise and courageous" in rescheduling the film despite protests.

A Place In the Sun

Topnotch cast and production, plus sex-angle exploitation possibilities, tremendously hypo b.o. potential of new version of "American Tragedy."

Paramount release of George Stevens production. Stars Montgomery Clift, Shelley Winters and Elizabeth Taylor. Directed by Stevens. Screenplay by Michael Wilson and Harry Brown, based on Theodore Dreiser's novel, "An American Tragedy"; camera, William C. Mellor; editor, William Hornbeck; music, Franz Waxman. Previewed in New York July 16, '51. Running time, 110 MINS.

George Eastman .... Montgomery Clift
Angela Vickers .... Elizabeth Taylor
Alice Tripp .... Shelley Winters
Earl Eastman (Cousin) .... Keefe Brasselle
Bellows (Defense Attorney) .... Fred Clark
Marlowe (Dist. Attorney) .... Raymond Burr
Charles Eastman (Uncle) .... Herbert Heyes
Anthony Vickers .... Shepperd Strudwick
Mrs. Vickers .... Frieda Inescort
Mrs. Eastman (Aunt) .... Kathryn Givney
Jansen (Defense Attorney) .... Walter Sande
Judge .... Ted de Corsia
Coroner .... John Ridgely
Marsha (Cousin) .... Lois Chartrand
Mr. Whiting .... William R. Murphy
Boatkeeper .... Douglas Spencer
Kelly Asst. Dist. Attorney .... Charles Dayton
Morrison .... Paul Frees

Theodore Dreiser's much-discussed novel of the '20s, "An American Tragedy," is here transposed to the screen for the second time by Paramount. The first version was made in 1930 by Josef Von Sternberg under the original title, and starred Phillips Holmes, Sylvia Sidney and Frances Dee. This new version, brought completely up to date in time and settings, is George Stevens' initial production for Paramount and distinguished beyond its predecessor in every way. It is being released under the label "A Place In the Sun."

A cast whose surprisingly able performances equal its high-powered marquee value assures an audience for the epic story. Its potential beyond being an undoubted artistic success will hinge on not-too-subtle selling of the sex angle. Since sex was a built-in quality of the Dreiser novel and Stevens' apt direction leaves nothing to be desired in making the most of it, Par can no doubt be counted on to provide exhibs with the materials to market it.

Montgomery Clift, Shelley Winters and Elizabeth Taylor give wonderfully shaded and poignant performances. For Miss Taylor, at least, the histrionics are of a quality so far beyond anything she has done previously, that Stevens' skilled hands on the reins must be credited with a minor miracle.

Stevens has mounted his production lavishly. Undoubtedly cognizant of the shortcomings of the story itself as popular "entertainment," studio toppers have wisely permitted the film every possible compensating advantage. The result is a "big" picture in both concept and execution.

Stevens has given meticulous care to every aspect of "A Place In the Sun." Michael Wilson and Harry Brown have prepared a screenplay that not only appropriately updates the action to circa 1950, but that in all but one aspect fully catches the basic quality of the emotional web that spins the three characters in its tragedy. Stevens has obviously given tremendous thought to every nuance of his own direction to get credibility, movement and all the touches that contribute to making a good film a fine art form. Most of all, Stevens recognized that because of the basically grim nature of the tragic story, with its "hero" walking to the electric chair for the film's windup, he had to make the most of the sex angles if he was going to have anything but an artistic success. He therefore played this aspect hard in the script, assembled a trio of players each of whom has a strong and distinct s.a. quality, and has gone heavy on it in his direction. The Breen office has been astonishingly cooperative in this regard, and justifiably so inasmuch as the story is always in good taste, with the sex an integral part of it and in no sense dragged in.

While to oldsters Dreiser's novelization of the real-life Chester Gillette case may be a bit on the tired side, there's a vast new generation which undoubtedly knows it only very vaguely, if at all. Fortunately, the latter will find suspense in what the former may find tedious from familiarity with the outcome.

Tale, of course, is of a poor and lonely boy and girl who find comfort in each other. Unhappily, while the girl progresses to real love of the boy, he finds love elsewhere in a wealthy lass of a social set to which he'd like to become a part. His first attachment is not easily broken off, however, because the girl discovers herself pregnant. When she appears at a mountain lake resort where he is spending his vacation with the femme who has by this time become his fiancee, his confused emotions lead him to take her into a boat with intention of drowning her. He can't go through with it, but a misstep ends in the tragedy occurring anyhow and his resultant trial and conviction.

Miss Winters plays the poor gal, Miss Taylor the rich one. Clift at times seems overly-laconic, but the more serious defect in the script is the difficulty in believing that the "nice boy" he plays could ever get to such a confused emotional pitch that he could even consider the drowning solution. That leads to some confusion of sympathies on the part of the audience. It is not a minor point, but also not one likely to mitigate against the critical success of a film of such excellence in so many other aspects.

Herb.

His Kind of Woman
(SONGS)

Robert Mitchum-Jane Russell as b.o. combo to hypo bix for sultry action-thriller of professional gambler and his lady.

Hollywood, July 11.

RKO release of Robert Sparks production. Stars Robert Mitchum, Jane Russell; features Vincent Price, Tim Holt, Charles McGraw, Marjorie Reynolds, Raymond Burr, Leslye Banning, Jim Backus, Philip Van Zandt, John Mylong, Carleton G. Young. Directed by John Farrow. Written by Frank Fenton and Jack Leonard; camera, Harry J. Wild; editors, Eda Warren, Frederic Knudtson; songs, Sam Coslow, Jimmy McHugh and Harold Adamson; music score, Leigh Harline. Tradeshown July 10, '51. Running time, 122 MINS.

Dan Milner .... Robert Mitchum
Lenore Brent .... Jane Russell
Mark Cardigan .... Vincent Price
Bill Lusk .... Tim Holt
Thompson .... Charles McGraw
Helen Cardigan .... Marjorie Reynolds
Nick Ferraro .... Raymond Burr
Jennie Stone .... Leslye Banning
Myron Winton .... Jim Backus
Jose Morro .... Philip Van Zandt
Martin Krafft .... John Mylong
Hobson .... Carleton G. Young
Estaban .... Erno Verebes
Tex Kearns .... Dan White
Gerald Stone .... Richard Berggren
Harry .... Stacy Harris
Hernandez .... Robert Cornthwaite

When press-screened, RKO's "His Kind of Woman" was still incomplete as far as final assemblage of its footage is concerned, so there are obvious difficulties in presenting a completely objective review. Running time of two hours and two minutes at the preview will probably be shortened when editing on the last five reels is finished. Undoubtedly lost in this scissoring will be quite a few repetitious scenes plus some that go too far overboard into slapstick from the tense, sultry mood created otherwise.

RKO has a strong marquee combination in Robert Mitchum and Jane Russell, plus the type of title that goes with that combo, to hypo "Woman" into excellent business. It has all the necessary ingredients to corner hearty exploitation if story and ballyhoo factors are realized in the finished film. Grosses look very promising if the apparent qualifications remain.

Action is brisk, dialog sharp and the plot has an adventurous quality that provides nifty escapism. In addition to the action phases, yarn ties in plenty of s.a. angles that won't hurt its chances in playing to regular audiences. John Farrow's direction has a lot of sock in establishing a taut mood of expectancy and suspense. He handles the players so they and the plot are properly showcased, and there is evidence of tight pacing that will come through when editing is complete.

Mitchum, professional gambler, and Miss Russell, posing as a rich girl so she can land a husband, meet at a remote Mexican resort. Mitchum is there to fulfill a strange bargain which will pay him $50,000, details of which he has not yet been informed. Two strike plenty of sparks in their meetings, furnishing the sultry angles to the film, as each waits out plot development.

Story draws an obvious parallel on Lucky Luciano. The Frank Fenton-Jack Leonard original script has a deported gangster plotting to get back into the states from Italy by taking the face and identification of an American. Mitchum has been chosen as the one to drop out of sight so Raymond Burr can take on the new identity.

Suspense gets in some real licks when Mitchum learns he's to be killed, not just to go into hiding, and the danger of his situation is brought home fully when Tim Holt, government agent who has warned him, is killed by Burr's men. Climax comes when Mitchum braves Burr's yacht to bring him in and is saved by the impromptu rescue force marshalled by Vincent Price, ham actor who fancies himself as an amateur hunter of note.

Both Mitchum and Miss Russell score strongly. Miss Russell's full charms are fetchingly displayed in smart costumes that offer the minimum of protection. She also sings two songs with showmanly projection. They are "Five Little Miles From San Berdoo," by Sam Coslow, and "You'll Know," by Jimmy McHugh and Harold Adamson.

Much is made of Price's scenery-chewing actor character and much of it supplies relief to the film's otherwise taut development. However, since the film is essentially a tight melodrama, there's not much reason for the comic-opera sinking of the rescue boat nor several other of his sequences that go too far into comedy.

Holt handles himself well in a comparatively brief spot, as does Marjorie Reynolds, the wife who catches up with Price. Charles McGraw, John Mylong and other henchmen of Burr's are excellent, as is Burr, the chief heavy. Jim Backus, as a blow-hard broker; Philip Van Zandt, resort operator; Carleton G. Young, agent; Leslye Banning and Richard Berggren, newlyweds, and the others capably fulfill demands of their characters.

From a technical standpoint, Robert Sparks' production has been given fine support. Casting and general projection of the story have plenty of showmanship values this can be made to pay off. Harry J. Wild did the expert photography, and the Leigh Harline music score also fits requirements.

Brog.

The Law and the Lady

Greer Garson in remake of "The Last of Mrs. Cheyney." Spotty entertainment, mild b.o.

Hollywood, July 13.

Metro release of Edwin H. Knopf production. Stars Greer Garson, Michael Wilding; features Fernando Lamas, Marjorie Main. Directed by Knopf. Screenplay, Leonard Spigelgass, Karl Tunberg; based on play, "The Last of Mrs. Cheyney," by Frederick Lonsdale; camera, George J. Folsey; editors, James E. Newcom, William Gulick; music, Carmen Dragon; "Reel" waltz by Emmerich Kalman. Tradeshown July 9, '51. Running time, 104 MINS.

Jane Hoskins .... Greer Garson
Nigel Duxbury .... Michael Wilding
Lord Minden .... Michael Wilding
Juan Dinas .... Fernando Lamas
Mrs. Wortin .... Marjorie Main
Tracy Collans .... Hayden Rorke
Cora Caighn .... Margalo Gillmore
James H. Caighn .... Ralph Dumke
Inspector McGraw .... Rhys Williams
Lady Minden .... Phyllis Stanley
Pamela Pemberson .... Natalie Schafer

A lot of strong pushing is required if "The Law and the Lady" is to make much of an impression at the boxoffice. It is a remake of the Frederick Lonsdale play, "The Last of Mrs. Cheyney," and is only mild entertainment over its lengthy 104 minutes. Grosses promise to be spotty, although in some situations the name of Greer Garson will provide assistance.

The slick, drawing-room comedy flavor of the venerable play isn't capitalized on in the script by Leonard Spigelgass and Karl Tunberg. Screenplay has flashes of smart dialog and several amusing situations, but tempo ranges between high and low comedy without deciding on which level to stay. Direction of Erwin H. Knopf, who also produced, errs in the same manner, resulting in a spotty show, entertainment-wise, and an erratic pace.

Rewrite opens the yarn at the turn-of-the-century in London, with Miss Garson teaming up with ne'er-do-well Michael Wilding after being accused of a jewel theft in the home where she was a maid. They ply their confidence trade around the world, being chased from each city, and wind up in San Francisco where they scheme to take the newly-rich widow, Marjorie Main.

Some romantic complications are lightly pursued when Fernando Lamas goes for Miss Garson during the Frisco sojourn, but she and her partner finally decide to make theirs more than a business arrangement and go happily off to England to do what legal penance is required so they can get on the straight and narrow with clear consciences.

Principals stage a battle of accents that too often makes the dialog unintelligible, and none of the performances is impressive. They're competent enough but give the impression of being out of character. Miss Main's rough-and-ready widow provides the most fun in the playoff of the low comedy developments. Supporting parts are acceptably done.

From a physical standpoint, the picture has excellent values. Period settings and several outdoor sequences with horses and scenery are beautifully displayed through the camera work of George J. Folsey. Miss Garson is becomingly gowned but bedecking her in a black wig throughout the film isn't as strong a treat for the eyes. Musical score pleases.

Brog.

Nip N. Y. Usher Racket

Century circuit, N. Y., has nipped a racket that was lining the pockets of three ushers in one of its nabe houses.

The ushers were admitting patrons through a fire exit at 50c a head. Top is 80c. Ushers had been doing a big fire-door biz for almost three months before they were caught and discharged.

Never Trust a Gambler

Crook melodrama with only modest entertainment values for supporting position or secondaries.

Hollywood, July 11.

Columbia release of Louis B. Appleton, Jr.-Monty Shaff production. Stars Dane Clark, Cathy O'Donnell, Tom Drake; features Jeff Corey, Myrna Dell, Rhys Williams, Kathryn Card. Directed by Ralph Murphy. Screenplay, Jesse L. Lasky, Jr., Jerome Odlum, from story by Odlum; camera, Allen Siegler; editor, Al Clark; music score, Arthur Morton. Previewed July 9, '51. Running time, 78 MINS.

Steve Garry .... Dane Clark
Virginia Merrill .... Cathy O'Donnell
Ed Lawrence .... Tom Drake
Lou Brecker .... Jeff Corey
Dolores Alden .... Myrna Dell
Quentin McCloy .... Rhys Williams
Phoebe .... Kathryn Card
[illegible] .... [illegible]
Mrs. [illegible] .... Ruth Warren
Sergeant Wessel .... Tom Greenway

Entertainment values in this melodrama are very modest and it will find its level, outside of some top-billing in secondary situations, as supporting material for general runs. Footage is overlong at 78 minutes and the action-suspense needed to sustain the story doesn't come until too near the end to give it the required help. Star names are lightweight for the market.

Rather obvious plot line rates heavy-handed direction from Ralph Murphy, and playing, with few exceptions, is on a par. Dialog furnished in the Jesse L. Lasky, Jr.-Jerome Odlum script, based on Odlum's story, is too talky for the action-melodrama formula of the yarn.

Dane Clark sets off the melodramatics when he flees San Francisco to keep from testifying at a murder trial. While wanted only as a witness, he's the real killer. He takes refuge in Los Angeles with his ex-wife, Cathy O'Donnell, after convincing her he has reformed his gambling ways.

It appears he will be successful in eluding the law until he accidentally kills a drunk who is pestering Miss O'Donnell. Efforts to stage the death as an auto accident on a lonely road fail as the cops backtrack the trail right to Miss O'Donnell through a bottle of well-plugged Schenley whiskey she had purchased for Clark. Tom Drake is the homicide officer heading the investigation and he falls for the girl. Clark panics, takes her as cover and flees to San Diego with the cops in hot pursuit.

It's at this point that the film picks up the much-needed pace and, while what transpires during the chase and cornering of Clark atop a towering shipyard crane has been done plenty of times, it does provide an action close to the plot.

Clark's work is a stock portrayal with little punch. Miss O'Donnell gets some life in her assignment. Drake overplays his role, as does Rhys Williams, the accidentally killed drunk. Jeff Corey, Drake's partner, and Myrna Dell, a sultry girl who figures briefly, add some acting substance. Others are mild deliveries of stereotyped characters.

Production guidance of Louis B. Appleton, Jr., and Monty Shaff does okay by use of realistic locales but fails to give film much else to make it meller entertainment. Lensing is okay, editing loose.

Brog.

Cattle Drive
(COLOR)

Good Joel McCrea western for family and juve trade. Okay b.o. prospects.

Hollywood, July 12.

Universal release of Aaron Rosenberg production. Stars Joel McCrea, Dean Stockwell; features Chill Wills, Leon Ames, Bob Steele. Directed by Kurt Neumann. Written by Jack Natteford and Lillie Hayward; camera (Technicolor), Maury Gertsman; editor, Danny B. Landres. Previewed July 9, '51. Running time, 77 MINS.

Dan Mathews .... Joel McCrea
Chester Graham, Jr. .... Dean Stockwell
Dallas .... Chill Wills
Mr. Graham .... Leon Ames
Jim Currie .... Henry Brandon
Cap .... Howard Petrie
Careless .... Bob Steele
Conductor O'Hara .... Griff Barnett

The usual western story formula has been skipped in "Cattle Drive," resulting in a solid 77 minutes of action entertainment that unfolds plausibly. It is a good entry for the family and juve trade, and action houses should show neat returns. Joel McCrea's name adds extra strength for the market, and there are other familiars, such as Chill Wills and Dean Stockwell, to help, as well as the Technicoloring of the outdoor settings.

There are no real villains in the plot. Instead, the excellent Jack Natteford-Lillie Hayward script deals with the regeneration of a snobberish rich kid through contact with rugged outdoor life on a cattle drive. Kurt Neumann's direction is soundly paced and gets in plenty of excitement handling routine cow country work-a-day events.

Dean Stockwell, spoiled child of railroad magnate Leon Ames, is inadvertently left behind when his dad's special train pulls away from a remote western tank. Wandering through the wastelands he comes on McCrea, assistant ramrod on a cattle drive. The boy gradually proves his mettle during the two weeks of the drive, but not without causing his guardians many difficulties before the selfish, thoughtless ways are dropped.

McCrea looks and acts the part of a real cowboy (actually he is, operating in real life a working ranch), and his performance has just the right amount of casualness to accentuate the character. Young Stockwell is good as the spoiled brat. Chill Wills, as a cook, furnishes a strong touch. Ames is excellent as the busy father also converted to western life. Bob Steele, Henry Brandon, Howard Petrie and Griff Barnett are others adding capable performances.

Producer Aaron Rosenberg took his cast and crew to Death Valley for the outdoor filming, resulting in fresh scenery that goes well with the story. He cast the parts carefully for added effect. Noteworthy, there's no femme in the picture, only reference being McCrea's to a girl waiting for him (and a snap of his real-life wife, Francis Dee, is shown). Technical support in all departments is fine.

Brog.

The Big Gusher

Capable program actioner around oil field workers. Good supporter for smaller locations.

Hollywood, July 11.

Columbia release of Wallace MacDonald production. Stars Wayne Morris, Preston Foster; features Dorothy Patrick, Paul E. Burns, Emmett Vogan. Directed by Lew Landers. Screenplay, Daniel Ullman; story, Harold R. Greene; camera, William Whitley; editor, Aaron Stell. Previewed July 10, '51. Running time, 68 MINS.

Kenny Blake .... Wayne Morris
Hank Mason .... Preston Foster
Betty Abbott .... Dorothy Patrick
Cappy Groves .... Paul E. Burns
Jim Tolman .... Emmett Vogan
Bartender .... Eddie Parker
Sheriff .... Fred F. Sears

This is an action-filled outdoor programmer that will be liked in the smaller situations and by juvenile trade. Wayne Morris and Preston Foster are familiar names to help its chances in the intended market, and Wallace MacDonald's production has given it several strong action sequences.

Story is well integrated for this type of budget production. It deals with Morris and Foster, two oilfield workers, who get a chance to try a wildcat operation with Paul E. Burns, oldster who finds oil locations with a hazel stick. Some blonde trickery by Dorothy Patrick brings her in as a partner in the venture. She's scheming to delay the drilling with Emmett Vogan, oil-supply dealer, so they can take over, but makes the mistake of falling for Foster, so she's finally on the side of the two heroes in outwitting Vogan.

Lew Landers' direction features plenty of movement. Two leads indulge in heavy fisticuffs, with each other and outsiders. Drilling scenes are well-staged, and one, showing a stack of pipe breaking loose, has suspense, as does the expertly edited-in footage of an oilfield fire. The Daniel Ullman script, from a story by Harold R. Greene, has better than average dialog (although just a bit too much at times), and Miss Patrick's character makes story sense.

Playing by all concerned is good in putting over entertainment demands. Morris and Foster brawl effectively, and Miss Patrick registers nicely. Burns does a sound character job while Vogan and the others deliver acceptably.

Lensing by William Whitley and the other technical credits do their share in making this an okay programmer for the general market.

Brog.

Pickup

Fairly satisfactory drama of middle-aged man tricked by young floozy. For exploitation dates; otherwise lowercase.

Hollywood, July 17.

Columbia release of Hugo Haas (Forum) production. Stars Beverly Michaels, Hugo Haas, Allan Nixon, Howland Chamberlin; features Jo Carroll Dennison, Mark Lowell, Art Lewis, Bernard Gorcey, Jack Daly. Directed by Haas. Screenplay, Haas and Arnold Phillips, based on novel by Joseph Kopta; camera, Paul Ivano; editor, Douglas W. Bagier; music, Harold Byrns. Previewed July 12, '51. Running time, 76 MINS.

Jan Horak .... Hugo Haas
Betty .... Beverly Michaels
Steve .... Allan Nixon
Professor .... Howland Chamberlin
Irma .... Jo Carroll Dennison
Walter .... Mark Lowell
Driver .... Art Lewis
Doctor .... Jack Daly
Joe .... Bernard Gorcey

Title and story content provide "Pickup" with plenty of material to push its bookings in strictly exploitation houses. Otherwise, it is a program picture for lowercase

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$1,085,000 FOR INDUSTRY BALLY

Personal Antipathies Held Big Factors At COMPO Confab on Coast Next Wk.

Whether the Hollywood roundtable confab next week between reps of exhibition and production turns out to be a plain old yak-fest or an important contribution to industry is still a wide-open question in the eyes of those setting up the forum. Coming under the aegis of the Council of Motion Picture Organizations, the roundtable is the first such formal attempt at an exchange of views between opposite segments of the industry.

Unfortunately, the plan for what would seem a simple give-and-take of ideas, looks easy to set up in theory, but becomes extremely involved in practical formulation. That's largely a matter of personalities plus antipathies and jealousies between organizations within the industry.

Because of the necessity of taking all these factors into account and attempting to get an acceptable balance between groups—so that animosities won't spoil the effect of the forum before it even starts—those responsible for the agenda have found it necessary to make it a virtual oratorical bee. Present outlook is for some 25 or more speeches before actually getting into any active tossing of ideas back and forth.

Plan is for six members of each of the two leading exhib organizations to give talks, plus four from another organization and one or two each from the three other theatremen's groups in COMPO. The Hollywoodites will likewise be afforded the opportunity for speechifying.

Each of the speechmakers has been allotted a topic, with the idea that all the varied things which are bothering both sides will thus be exposed to public view—and it will give everyone an equal chance at the spotlight. Those responsible for the roundtable frankly admit that how effective it is will depend wholly on how much thought and

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Tight Mathematics

Group of theatres which have carried three boxing matches to date via big-screen television have not been able to determine their profits yet on even the first in the series—and that was staged June 15, when Joe Louis kayoed Lee Savold. Theatres have received a basic bill for their share of rights to the fights, figured at about 40c. per seat, but have been informed that a subsequent bill will be forthcoming, which may revise the figure in either direction.

That 40c. per seat fee goes to the International Boxing Club, which promotes the fights. In addition, each house pays $250 to the outfit headed by Nathan L. Halpern, for the administrative and coordination work involved. Thus, a 1,000-seat theatre would pay about $1,000 for each fight, including the $250 to Halpern's group and $750 to the IBC. Costs for use of the coaxial cable or other networking facilities are separate.

New Allied States Group Achieving Purpose Of Settling Member Snags

Allied States Assn.'s new film committee, designed to settle exhib members' booking and buying disputes via homeoffice contact in cases where heads can't be unraveled at the local level, is accomplishing its purposes. Although a little more than a half-dozen squawks have been submitted to date, all have been cleared up.

Committee was established at the May sessions of Allied's board in Kansas City, with Wilbur Snaper, prez of Allied Theatre Owners of New Jersey, named chairman. Cases involving alleged discrimination as to runs, availability of product and other issues, except actual determination of terms and rentals, are sent to Snaper at his New York office after negotiations for settlement have bogged down between exhibs and their local exchange managers.

Snaper said this week that the homeoffice sales toppers were cooperating willingly in settling complaints. He said the sales chiefs saw in the committee a channel through which "unpleasant" situations in the field could be straightened out amicably. Some of the sales execs, in fact, told Snaper that they were not aware of the controversies until they were called to the toppers' attention.

Under the original plan, committee members in the field were to sift complaints in their respective territories and forward to N. Y. only those squawks that could not be settled at the local level. However, some exhibs have been sending their beefs direct to Snaper who, in turn, has contacted the sales chiefs of the companies involved.

Initial cases which were cleared up by the new Allied medium were in the Kansas-Missouri-Iowa-Nebraska areas.

$3,500 TV Unit Gets Unveiling At Phila. Theatre

Philadelphia, July 17.

New theatre television unit, designed to sell for about one-fifth the cost of the RCA big-screen video projector, was unveiled with good results at the Lincoln Theatre here last Thursday night (12) via a pickup of the Rex Layne-Rocky Marciano fight. System, which operates similarly to the RCA unit, will cost exhibitors an estimated $3,500 when it's ready for the market, as compared with the $15,000 now being charged by RCA.

New unit was developed by indie engineers and financed by a syndicate of Philly businessmen, including some exhibitors, whose names are being kept under wraps for the time being. Group has been incorporated in Pennsylvania as Theatre TV Enterprises, Inc., and owns all patents for the system, except for some licensed from General Electric and RCA. Unit's proven last week revealed some kinks which must still be ironed out, but the syndicate hopes to have the first models ready for delivery within a month, and plans to enter full-scale production at that time at the rate of 20-25 per month.

System operates on the instantaneous projection method, same as RCA, but utilizes a smaller viewing tube and has a shorter throw. As a result, it's designated for use

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COAST INDIE EXHIBS TO STUDY THEATRE TV

Del Mar, Cal., July 17.

Every phase of theatre television will be investigated during the ensuing year by a special committee named at the opening of the annual convention of the Pacific Coast Conference of Independent Theatre Owners today (17). Probe will cover film star appearances on video, as well as allocation of special channels for theatre use in bringing large-screen TV to film houses and operation of closed-circuit videocasts.

Conclave, attended by approximately 250 delegates and wives, also kicked off with the appointment of three other special committees that will function during the year. These include a production committee to take up story

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MAP COMPO PUSH FOR OCT.-NOV.

All-industry promotional campaign, proposed for October and November under the auspices of Council of Motion Picture Organizations, will cost an estimated $1,085,000, according to estimates made by the Advertising and Publicity Directors Committee of the Motion Picture Assn. of America.

Figures submitted to the MPAA's distributors' committee and the association's board indicate that operating expenses, star tours, trailers, tradepaper advertising and various publicity and exploitation projects will tally $485,000, with national magazine and newspaper advertising amounting to $500,000. A proposed junket by newspaper publishers or reps of publishers' associations to Hollywood has been pegged at $50,000, while another $50,000 has been penciled in as a guarantee on the production of campaign ad accessories to be recouped from exhibitors.

Drive has been tagged tentatively as "Movie Time, U.S.A." The ad-publicity committee has suggested it be conducted by a board of governors to consist of the COMPO president, a distribution exec, a production topper, a labor official, the presidents of Theatre Owners of America and Allied States Assn., reps of other associations and circuits and the current chairman of the Trade Press Assn. All segments would be under the supervision of a national campaign director. Committee recommended that latter post should go to Arthur L. Mayer, executive v.p. of COMPO.

Other staffers, according to the recommendations, will be a studio

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FCC May Defer Big-Screen Quiz

Despite the tentative Sept. 17 date for large-screen video hearings, the Federal Communications Commission may postpone the hearings for some time, or even seek to eliminate them completely, because of the agency's heavy schedule.

In the event hearings are eliminated, the various interested motion picture groups—Motion Picture Assn. of America, Allied States Assn., Society of Independent Motion Picture Producers, Theatre Owners of America, Society of Motion Picture and Television Engineers, and the overall National Exhibitors Theatre Television Committee—would be required to file briefs. FCC would make its decision based on the information in these briefs and those submitted from other interested sources.

The various film industry groups are scheduled to meet in New York during the first week in August, to work out a formal agenda for the hearings, if they are still held.

Several reps met here last Wednesday in a purely exploratory session principally of Allied and TOA people. In addition, Si Fabian, head of NETTC, and Trueman Rembusch, president of Allied, conferred separately with Edward Cheyfitz, television specialist for MPAA. One of the problems to be overcome is a determination of which part of the spectrum the theatres should seek for their channels.

At present some are asking a position very high up for their local relay channels, to carry programs from a broadcast center in a city to various theatres there. Indications at FCC are that the agency is unwilling to give that portion of the ether to theatres. FCC is slated to meet on Friday (20) to determine whether to go ahead with its TV allocation hearings on July 30. If it should conduct the allocation sessions next, then there is virtually no chance theatre TV hearings could take place Sept. 17.

Theatre-TV Unworried Over Loss Of Charles-Walcott Rights to Mfrs.

Home as TV 'Showplace'

While the nine video set manufacturers sponsoring the Charles-Walcott fight tonight (Wed.) in Pittsburgh aren't bragging openly that they won rights to the bout away from the theatre-TV interests, announcer Bill Corum will spotlight the fact in his opening remarks from ringside. Corum's prepared script reads, "Once again your living-room becomes the greatest showplace on earth."

Trade also regards with special interest the fact that RCA, largest manufacturer of theatre-TV equipment, is one of the nine manufacturers bankrolling the event. By tying in with the network TV coverage, RCA is virtually pitting its home video business against its big-screen theatre equipment biz.

Theatre-TV execs are losing no sleep over the fact that they lost out on the Ezzard Charles-Joe Walcott fight tonight (Wed.), to network telecasters. They figure that the fight, being held in Pittsburgh as a local charity affair, is a separate and distinct situation and has no connection with the boxing promoters' boxoffice problems arising from TV, which only theatre video to date has been able to solve. On fights staged strictly for profit, they claim, the promoters and boxers will once again turn to them, refusing to do business with the networks.

Big-screen TV group naturally put in a bid for rights to tonight's bout, but could not match the $100,000 offer submitted by the DuMont network. DuMont, in winning the rights, sold the TV sponsorship to a group of nine video set manufacturers and leased radio coverage to Pabst Beer which is bankrolling over the CBS net. Theatres were especially interested in getting the fight, since because it's being staged in Pittsburgh would have given them their first opportunity to transmit it to the six New York theatres equipped for TV.

(On the previous fights carried via big-screen, all of which were staged in N. Y., the metropolitan area theatres were blacked out to protect the gate at the stadiums. DuMont, by the same token, is prohibited tonight from telecasting the bout over WDTV, Pittsburgh, and WJAS-TV, in the neighboring Johnstown, Pa.)

It's that factor of "controlled boxoffice" which exhibitors claim gives them their big advantage over regular home TV. International Boxing Club prexy James D. Norris, they recalled, emphasized when he sold exclusive rights to the first fight carried by theatre video that the system offered the only way to retain the basic sports structure (that is, the big gates at the stadiums) while at the same time gaining the added revenue from TV. National Collegiate Athletic Assn.'s proposed one-year moratorium on

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Bigger Mkt. Seen By Rep. in Delay Of Pix Sale to TV

Republic is undecided on going ahead with selling a block of its old pix for television. Rep set up a subsidiary, Hollywood Television Service, to dispose of around 50 oldies to TV, but to date company has held back the product for further study of the potentialities and also to consider exhib squawks against the move.

It's reported that prexy Herbert J. Yates feels it may be advantageous to wait awhile before jumping into TV. With 107 tele stations now operating in the U. S., the number of outlets may soon be tripled. So the question is whether to sell now or wait for a bigger market.

On the other hand, Yates believes the time may come when all distribs will let their oldies go to TV and, if he hangs back now, he will run into greater competition. Belligerent exhib attitude toward Rep.'s television plans also is an important factor. Exhib leaders have been pulling no punches in expressing their hostile stand on Rep's proposed sales to television stations.

D.C. KEITH'S TIES IN WTOP VIDEO PICKUP

Washington, July 17.

In an attempt to explore new uses for its theatre television system, the RKO-Keith Theatre has worked out a tie-in with WTOP-TV, local CBS video outlet, for big-screen pickups of two regularly-scheduled programs tomorrow night (Wed.). One of these is Douglas Edwards' network news program and, if the experiment is successful, the house management visualizes the possibility of reshaping its daily schedule to cut in live-video news shows whenever possible.

With United Artists' "Cyrano de Bergerac" opening its pop price run tomorrow at Keith's, the other WTOP-TV show scheduled for large-screen pickup is a local origination featuring gabbers Mark Evans and Eleanor Lee. For the occasion, they will discuss "Cyrano" and its star, Jose Ferrer. This show is scheduled for a cut-in to the theatre at 7:25 p.m. with the Edwards program being picked up at its regular network time of 7:30 to 7:45. Theatre will carry the commercials for Oldsmobile, which sponsors the Edwards program.

Century Theatre, New York indie circuit, experimented for awhile in carrying the "Camel News Caravan," an NBC television show, via large-screen equipment

N.Y. Almost Sure to See Disney and Bunin 'Alice' Versions at Same Time

With Walt Disney and RKO unsuccessful last week in securing a temporary N. Y. Federal Court injunction to prevent exhibition of the Lou Bunin puppet version of "Alice in Wonderland," it now appears certain that Broadway will have two different "Alice's" running day-and-date.

Disney adaptation of the Lewis Carroll classic is set to open at the Criterion, N. Y., Aug. 1. Harry Brandt, prez of Brandt Theatres, yesterday (Tues.) confirmed that the Bunin "Alice" will preem at the Mayfair, N. Y., and either the Trans-Lux 60th St. or Trans-Lux 52nd St. Theatres July 26. He added that the pic will also play the entire Brandt circuit.

After Federal Judge Alexander Holtzoff denied Disney and RKO a restraining order the cartoonmaker immediately appealed the ruling to the U. S. Circuit Court. However, it's exected that the higher court won't reach the case for at least two or three weeks. Judge Holtzoff held that anyone had the right to make a film about "Alice."

M-G Sets Mel Ferrer

Hollywood, July 17.

Casting problems of Metro's "Scaramouche" were partially unscrambled by the assignment of Mel Ferrer as costar with Stewart Granger. He will play the Count de Maynes, Granger's half-brother. Several other thesps were previously named for the role.

To date no actress has been picked for the feminine lead from which Ava Gardner retired, with the studio's consent. Start of the picture has been set back to Aug. 13.

H.O.s Hurt L.A.; 'Frogmen' Rousing $48,000, 'Horn' Hot 26G, 'Passage' 12G; Josie Ups 'Corsair' to Wow 51G, 2d

Los Angeles, July 17.

Josephine Baker stage date at Hillstreet still is dominating local first-run scene. In second week, she is boosting "China Corsair" to a colossal $51,000 or better, to top initial week. Of the four new bills this round, only two are shaping to lead good trade. "Frogmen" is collecting a nifty $48,000 in five theatres while "Little Big Horn" shapes nice $26,000 in five houses, mostly small-seaters.

"Passage West" looms drab $12,000 in two locations while "Oliver Twist" is just fair $5,500 at Fine Arts. Holdovers at State-Egyptian Pantages and Four Star are off sharply. "Strangers on Train" looks okay in five days of third week in three Warner houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,346; 2,396; 70-$1.10) —"Frogmen" (20th) and "Fugitive Lady" (Rep). Nifty $48,000. Last week, "Take Care Little Girl" (20th) and "Casa Manana" (Mono) (L. A. and Uptown only), medium $32,500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Strangers on Train" (WB) (3d wk-5 days). Okay $13,000 in 5 days. Last week, good $25,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Excuse My Dust" (M-G) and "Night Into Morning" (M-G) (2d wk-4 days). Light $9,000. Last week, fast $36,700.

Hillstreet (RKO) (2,890; 90-$1.20) —"China Corsair" (Col) (2d wk) and Josephine Baker topping stagebill. Sensational $51,000 or over. Last week, boffola $40,900.

Pantages (RKO) (2,812; 70-$1.10) —"Two of Kind" (Col) and "Murder Without Crime" (Indie) (2d wk). Thin $7,000. Last week, $7,400.

Los Angeles, Hollywood Paramounts (F&M) (3,396; 1,430; 60) —Passage West" (Par) and "Kentucky Jubilee" (Lip). Drab $12,000. Last week, "Tokyo File 212" (RKO) and "Jungle Headhunters" (RKO), $14,500.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 890; 1,145; 70-$1.10) — "Little Big Horn" (Lip) and "Savage Drums" (Lip). Nice $26,000. Last week, "Prince Was Thief" (U) and "Father Takes Air" (Mono) (2d wk-4 days), $9,400.

Four Star (UA) (900 70-90) — "Ace in Hole" (Par) (5th wk). Down to $2,200. Last week, light $2,600.

Fine Arts (FWC) (677; 70-$1) — "Oliver Twist" (UA). Just fair $5,500. Last week, "Odette" (UA) (3d wk-9 days), $1,400.

Beverly Canon (ABC) (320; $1) —"Kon-Tiki" (RKO) (12th wk). Steady $3,000. Last week, nice $3,300.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (7th wk). Into seventh round Monday (16) after good $9,400 last week.

Flanagan Lifts 'Lady' To Stout $25,000, D.C.; 'Boat' Hits Terrif 26G

Washington, July 17.

Top drawer newcomers are managing to outride current heat-wave, with "Show Boat" at Loew's Palace, in first place. Latter, coming almost on the heels of "Caruso," puts the Palace in the boom category. "Kind Lady," bolstered by Ralph Flanagan band onstage, is a close second at Capitol. Also solid is "Francis Goes to Races" at RKO Keith's, in second stanza.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Kind Lady" (M-G) plus Ralph Flanagan orch onstage. Sturdy $25,000, thanks to name band lure and critical kudos for film. Last week, "Excuse My Dust" (M-G) plus vaude, same.

DuPont (Lopert) (375; 50-85) — "Brave Bulls" (Col) (4th-final wk). Steady $3,000. Last week, $3,500.

Columbia (Loew's) (1,200; 44-74) —"Bowery Battalion" (Mono) and "Cavalry Scout" (Mono). Over average $6,000. Last week, "On Riviera" (20th) (2d run), $6,500.

Keith's (RKO) (1,939; 44-80) — "Francis Goes to Races" (RKO) (2d wk). Unusually nice $11,000, with televised fights and two pre-

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Broadway Grosses

Estimated Total Gross
This Week $402,000
(Based on 16 theatres.)
Last Year $436,100
(Based on 18 theatres)

'Boat' Paces Pitt, Gigantic $30,000

Pittsburgh, July 17.

It's all "Show Boat" at Penn this week. Big musical is heading for biggest take in years here for a straight picture and should stick around for at least three sessions. Concentration of trade at Penn seems to be stunting everything else in city. Nothing much for "Appointment With Danger", at Stanley while "Frogmen" is slipping in holdover at Fulton.

Estimates for This Week

Fulton (Shea) (3,300; 50-85) — "Frogmen" (20th) (2d wk). Diving to around $8,000, with the descent starting when "Show Boat" opened at Penn, less than a block away. Got around $10,000 in first week.

Harris (Harris) (2,200; 50-85) — "Two of Kind" (Col) and "Never Trust a Gambler" (Col). Going nowhere and lucky to hit $4,500. Last week, "Jesse James" (20th) and "Return Frank James" (20th), (reissues), $5,500.

Penn (Loew's) (3,300; 50-85) — "Show Boat" (M-G). Biggest thing house has had in years, sensational $30,000. Nobody can remember when anything since war-time boom years has even come close. Naturally holds. Last week, "Excuse My Dust" (M-G), $12,000.

Stanley (WB) (3,600; 50-85) — "Appointment With Danger" (Par). Alan Ladd not big b.o. in key runs here. Drab $7,000. Last week, "Strangers on Train" (WB), $13,000.

Warner (WB) (2,000; 50-85) — "Strangers on Train" (WB) (m.o.). Weak $4,000. Last week, "Sealed Cargo" (RKO), $5,000.

'FROGMEN' FANCY 10G, OMAHA; 'PROWLER' 8G

Omaha, July 17.

Grosses took an uneven surge upward over the last weekend with the result that exhibs are a little more cheerful. With cool drizzles that invited attendance, the Paramount will lead off with "The Frogmen" as the hottest thing in weeks. The Omaha, too, is back in the running with "The Prowler" and "The Hoodlum." There are two holdovers, "Valentino" at the State and "Strangers on a Train" at the Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"The Frogmen" (20th). Building to smart $10,000 or more. Last week, "Prince Who was a Thief" (U), $8,800.

Omaha (Tristates) (2,100; 16-70)

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'Broke' Bright $16,000, Toronto; 'Planet X' 14G

Toronto, July 17.

Action pix mainly are pacing the city in good returns this week, with "Go for Broke" topping field. "Katie Did It" is nice while "Passage West" looms okay.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,090; 955; 470; 600; 694; 35-60)—"Man Planet X" (UA) and "Fury Congo" (Col). Big $14,000. Last week, "Cavalry Scout" (Mono) and "Ghost Chasers" (Mono), $12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)—"Katie Did It" (U) and "Secrets Monte Carlo" (Rep). Nice $7,500. Last week, "Here Comes Mr. Jordan" (Col) (reissue) and "Fuller Brush Man" (Col), $6,500.

Imperial (FP) (3,373; 40-80) — "On Riviera" (20th) (3d wk). Okay $11,000. Last week, $14,000.

Loew's (Loew) (2,743; 40-70) — "Go for Broke" (M-G). Big $16,000. Last week, "Great Caruso" (M-G) (8th wk), $8,500.

Nortown, University (FP) (950; 1,500; 40-80)—"As Young As Feel" (20th). Good $13,000. Last week, "Guy Who Came Back" (20th), $11,000.

Odeon (Rank) (2,396; 50-90) — "Dark Man" (Indie). Okay $11,000. Last week, "Take Care Little Girl" (20th) (2d wk), $8,500.

Shea's (FP) (2,386; 40-80) — "Passage West" (Par). Okay $11,000. Last week, "Strangers on Train" (WB) (2d wk), $9,000.

Uptown (Loew) (2,743; 40-80) — "Comin' Round Mountain" (U). Okay $7,000. Last week, "Kind Lady" (M-G), $8,000.

'Boat' Boffola $30,000, St. Loo

St. Louis, July 17.

"Show Boat" at Loew's is the talk of town here this week and heading for terrific gross. It is sweeping aside stiff outdoor competition that includes vaude acts and fireworks staged by Bill Veeck, new proxy of St. Louis Browns at Sportsmans Park. "Prince Who Was Thief" shapes fine at the Missouri. "Guy Who Came Back" is only mild at the Fox. "Kon-Tiki" is still stout in third week in two houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Strangers on Train" (WB) and "Frogmen" (20th). Okay $11,000. Last week, "Fort Worth" (WB) and "Best of Badmen" (RKO), $10,000.

Fox (F&M) (3,000; 60-75) — "Guy Who Came Back" (20th) and "As Young As Feel" (20th). Mild $12,000. Last week, "Little Big Horn" (Lip) and "Brave Bulls" (Col), same.

Loew's (Loew) (3,172; 50-75) — "Show Boat" (M-G). Terrific $30,000. Last week, "Excuse My Dust" (M-G) and "First Romance" (M-G), $16,500.

Missouri (F&M) (3,500; 60-75)—"Prince Was Thief" (U) and "Apache Drums" (U). Fine $13,000. Last week, "Frogmen" (20th) and "Fat Man" (U), about same.

Pageant (St. L. Amus. Co.) (1,000; 50-90)—"Kon-Tiki" (RKO) (3d wk). Solid $2,500 following $3,000 second stanza.

Shady Oak (St. L. Amus. Co.) (900; 50-90) — "Kon-Tiki" (RKO) (3d wk). Nice $2,000 after $2,300 second session.

'Boat' Booms Cincy, Record $30,000; 'Mountain' Fine 8G, 'Ace' Oke 9½G

Cincinnati, July 17.

"Show Boat" is taking on a sensational cargo at the big Albee and is approaching combined biz of other downtown houses. Palace has a favorable tugger in "Ace in Hole" while "Comin' Round Mountain" stacks up nice at Capitol. "Hard, Fast and Beautiful" and "I Was American Spy" are only in summer stride.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Show Boat" (M-G). Atomic $30,000. Shattering modern Cincy records. Block-long lines opening day. Filled balcony in less than three hours, first such jamming at this flagship in a long time. Holds for second week, an Albee rarity. Last week, "Strictly Dishonorable" (M-G), $11,000.

Capitol (Mid-States) (2,000; 55-75) — "Comin' Round Mountain" (U). Good $8,000. Last week, "Prince Who Was Thief" (U), $7,000.

Grand (RKO) (1,400; 55-75) — "Hard, Fast, Beautiful" (RKO) and "Tokyo File 212" (RKO). Fair $6,000. Last week, "Circle of Danger" (UA) and "Man With My Face" (UA), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"I Was American Spy" (Mono) and "Bowery Bombshell" (Mono). So-so $3,500. Last week, "Long Dark Hall" (UA), ditto.

Lyric (RKO) (1,500; 55-75) — "Hitler's Strange Life" (Indie) and "Pastions Pavement" (Indie) split with "Warden Big House" (Indie) and "Prison Break" (Indie) (reissues). Perky $5,500. Last week, "Strangers On Train" (WB) (m.o.), $5,000.

Palace (RKO) (2,600; 55-75) — "Ace in Hole" (Par). Favorable $8,500. Last week, "Fort Worth" (WB), about same.

K.C.'s Worst Flood Cuts Into B.O. But 'Boat' Trim 18G; 'Coast Guard' 12G

Key City Grosses

Estimated Total Gross
This week $2,319,000
(Based on 23 cities, 183 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,156,500
(Based on 23 cities, and 183 theatres)

'Prince' Perky In Mpls., $7,500

Minneapolis, July 17.

Present stretch of normally hot summer weather is not firing up grosses appreciably. A second successive week of strong fresh entries helps somewhat but not enough. Among the newcomers, the palm goes to "Strictly Dishonorable" and "Prince Was Thief." "Sirocco" also is rated fair. Holdovers are more in evidence currently. The Aquatennial, annual summer mardi gras here, which starts the latter part of this week, includes many competing attractions and hurts the film biz.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Take Care Little Girl" (20th) (m.o.). Fair $4,000. Last week, "Oliver Twist" (UA), $4,500.

Gopher (Berger) (1,000; 50-76)—"Excuse My Dust" (M-G) (2d wk). Mild $4,000 after neat $7,000 initial canto.

Lyric (Par) (1,000; 50-76) — "Little Big Horn" (Lip) and "Savage Drums" (Lip). Fair $4,000. Last week, "The Prowler" (UA), okay $5,000.

Radio City (Par) (4,000; 50-76)—"Strictly Dishonorable" (M-G). "South Pacific" has been seen here, but, of course, without Pinza. However, his prestige is helping this to fair $11,000. Last week, "Take Care Little Girl" (20th), $10,000.

RKO-Orpheum (RKO) (2,900; 40-76)—"Sirocco" (Col). Fair $7,000. Last week, "Strangers on Train" (WB), $8,000.

RKO-Pan (RKO) (1,600; 40-76)—"Strangers on a Train" (WB) (m.o.). Okay $5,000. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chan" (RKO), same.

State (Par) (2,300; 50-76) — "Prince Who Was Thief" (U). Garnering good reception and aided by publicity resulting from recent Piper Laurie visit here. Good $7,500. Last week, "Ran All the Way" (UA), $7,000.

World (Mann) (400; 50-90)—"Gay Lady" (EL). Modest $2,000. Last week, "So Long at Fair" (EL) (2d wk), mild $1,800.

'Fabiola' NSH $6,500, 'Ace' 11½G, Portland

Portland, Ore., July 17.

Biz started to perk at first-runs the latter part of last week when the mercury dropped down from the high 90's. The first-runs are loaded with plenty of action pix this week. "Ace In Hole" at the Oriental and Orpheum looks good. "Fabiola" looks fair at United Artists. "Excuse My Dust" continues big at Broadway.

Estimates for This Week

Broadway (Parker) (1890; 65-90) —"Excuse My Dust" (M-G) and "No Questions Asked" (M-G) (2d wk). Big $7,500. Last week, $15,000.

Mayfair (Parker) (1,500; 65-90)—"Convict Lake" (20th) and "Gambling House" (RKO) (m.o.). So-so $3,500 or near. Last week, "Lorna Doone" (Col) and "China Corsair" (Indie), $5,500.

Oriental (Evergreen) (2,000; 65-90)—"Ace In Hole" (Par) and "Circle of Danger" (Par), day-date with Orpheum. Oke $4,000 or better. Last week, "Convict Lake" (20th) and "Gambling House" (RKO), $6,000.

Orpheum (Evergreen) (1,750; 65-90)—"Ace In Hole" (Par) and "Circle of Danger" (Par), also Oriental. Fine $7,500. Last week, "Santa Fe" (Col) and "Fury Congo" (Col), same.

Paramount (Evergreen) (2,400; 65-90)—"Passage West" (Par) and "Big Gusher" (Col). Dim $7,000 or less. Last week, "Convict Lake" (20th) and "Gambling House" (RKO), $10,500.

United Artists (Parker) (800; 65-90)—"Fabiola" (UA). Fair $6,500. Last week, "Teresa" (M-G), $5,000.

Kansas City, July 17.

Theatres generally had rough going this week as the area battled the worst flood in history. Although first-runs were not directly hit by floods, trade was considerably dampened by heavy mid-week rains and the weekend high waters. Exception to the trend is "Showboat" playing solo and getting great money at Loew's Midland. Most other houses were average or less all around. "Kon-Tiki" at the Kimo Theatre shapes good. Kansas City, Mo., theatres were required to remain closed until 5 p.m. Saturday, and to operate without use of air-conditioning or use of water over weekend.

Estimates for This Week

Kimo (Dickinson) (304; 75-90)—"Kon-Tiki" (RKO). Going good at $3,000, after first day harrassing from weather and flood reaction. Best session here recently. Last week, "Blue Angel" (Indie) (reissue), light $1,700.

Midland (Loew's) (3,500; 50-90)—"Show Boat" (M-G). Switches house to solo policy, great $18,000. Might have been considerably better without extensive floods. Will hold. Last week, "Excuse My Dust" (M-G) and "When Redskins Rode" (Col), 8 days, $11,000.

Missouri (RKO) (2,650; 50-75)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie). Fairish $7,000. Last week, "Strangers on Train" (RKO) and "The Hoodlum" (UA), $8,500.

Paramount - Tri-States) (1,900; 50-89)—"New Mexico" (UA) and "Mister Universe" (UA). Medium $8,000. Last week, "Ace in Hole" (Par), $8,500.

Tower - Uptown - Fairway - Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Fighting Coast Guard" (Rep) and "Bullfighter and Lady" (Rep). Light $12,000. Last week, "Frogmen" (20th) nice $17,000, despite heavy rains.

Heat Sloughs Hub But 'Boat' Hot at $30,000; 'Train' 12½G, 'Spy' 14G

Boston, July 17.

Although most downtown major spots have fairly strong products, the beaches are proving too much of a handicap, with boxoffice doldrums still continuing. "Showboat" at State and Orpheum leads the city with "Stranger on a Train" at Met, fairly good. "Five" at Boston, "I Was American Spy" at Paramount and Fenway and "Young as You Feel" at Memorial are mild. "Kon-Tiki" still is solid in second Exeter week.

Estimates for This Week

Astor (B&Q) (1,200; 50-85)—"Cyrano" (UA). Shapes fairly nice $9,200 on pop-seat run. Last week, "Guy Who Came Back" (20th) (2d wk), slim $3,500.

Boston (RKO) (2,200; 40-85)—"Five" (Col) and "Suicide Attack" (Indie). Mild $7,500. Last week, "Comin' Round Mountain" (U) and "Hell's Gateway" (Indie), $8,000.

Exeter (Indie) (1,200; 55-90)—"Kon-Tiki" (RKO) 2d wk). Solid $6,500. Last week, $8,500.

Fenway (NET) (1,373; 40-85)—"American Spy" (Mono) and "Cavalry Scout" (Mono). Fair $4,000. Last week, "Ft. Worth" (WB) and "Forced Landing" (Par), ditto.

Majestic (Shubert) (1,100; $1.20-$2.40) "Tales of Hoffmann (Indie). Off to about $2,200 in 14th week. Last week, $2,500.

Memorial (RKO) (2,500; 40-85)—"As Young as Feel" (20th) and "Guilt is My Shadow" (Mono). Poor $9,000 in 6 days. Last week, "Prince Who Was Thief" (U) and "Accord-ing Mrs. Hoyle" (Mono), Oke $13,000.

Metropolitan (NET) (4,367; 40-85—"Strangers on Train" (WB) and "Two Gals and a Guy" (UA). Not bad $12,500. Last week, "Ace in Hole" (Par) and "Yes Sir, Mr. Bones" (Lip), $15,000 in 8 days.

Orpheum (Loew) (2,900; 40-85)—"Show Boat" (M-G). Leading town but hurt somewhat by heat wave. Neat $19,000. Last week, "Excuse My Dust" (M-G) and "When Redskins Ride" (Col), $12,-900.

Paramount (NET) (1,700; 40-85)—"American Spy" (Mono) and "Cavalry Scout" (Mono). Fair $10,000. Last week, "Ft. Worth" (WB) and "Forced Landing" (Par), $11,000.

State (Loew) (2,500; 40-85)—"Show Boat" (M-G). Strong $11,000. Last week, "Excuse My Dust" (M-G) and "Redskins Ride" (Col), $7,000.

'Show Boat' Huge $70,000 Paces Chi; 'Little Girl'-Laine-Clooney Lusty 50G, 'Frogmen' Big $26,000, 'Bulls' 10G

Chicago, July 17.

New bills at the Oriental and Chicago are injecting enough stamina in the Loop this week to carry the entire session into the hefty bracket. Oriental, looking to its biggest frame in five years, has huge $70,000 or better sighted for "Show Boat" and Les Paul & Mary Ford onstage. Chicago, with "Take Care of My Little Girl" plus Frankie Laine and Rosemary Clooney heading stageshow, looks loud $50,000.

"Frogmen" is heading for tall $26,000 at Woods. "Brave Bulls" and "Lorna Doone" is disappointing $10,000 at Roosevelt.

United Artists, holding over "Follow Sun" and "Night Into Morning," looms fast $14,500. "Sirocco" and "Smuggler's Gold" is nice $12,000 at Palace in second. Grand, with "Comin' Round Mountain" and "Fury of Congo," is solid $10,000 for initial holdover round. "Fort Worth" and "I Was American Spy" is light $10,000 at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Take Care of My Little Girl" (20th) plus Frankie Laine and Rosemary Clooney onstage. Big $50,000. Last week, "Strangers on Train" (WB) with Bob Crosby and Modernaires onstage (2d wk), $28,000.

Grand (RKO) (1,200; 55-98)—"Comin' Round Mountain" (U) and "Fury of Congo" (Col) (2d wk). Sturdy $10,000. Last week, $12,500.

Oriental (Indie) (3,400; 98)—"Show Boat" (M-G) and Les Paul and Mary Ford topping stageshow. Boffo $70,000. Last week, "Excuse My Dust" (M-G) and Ethel Waters onstage (2d wk), $24,000.

Palace (RKO) (2,500; 55-98)—"Sirocco" (Col) and "Smuggler's Gold" (Col) (2d wk). Good $12,000. Last week, $17,000.

Roosevelt (B&K) (1,500; 55-98)—"Brave Bulls" (Col) and "Lorna Doone" (Coll). Slow $10,000. Last week, "Best of Badmen" (RKO) and "Sierra Passage" (Mono) (2d wk), same.

State-Lake (B&K) (2,700; 55-98)—"Fort Worth" (WB) and "Was American Spy" (Mono) (2d wk). Dim $10,000. Last week, $14,000.

United Artists (B&K) (1,700; 55-98)—"Follow Sun" (20th) and "Night Into Morning" (M-G) (2d wk). Fast $14,500. Last week, $17,000.

Woods (Essaness) (1,973; 98)—"Frogmen" (20th). Looks strong $26,000. Last week, "Thing" (RKO) (5th wk), great $14,000.

World (Indie) (587; 80)—"Ballerina" (Indie) (5th wk). Okay $3,900. Last week, $4,100.

Ziegfeld (Lopert) (434; 98)—"Tales of Hoffmann" (Indie) (13th wk). Sturdy $5,800. Last week, $6,000.

'Prince' Sturdy $16,000, Cleve; 'Mountain' 11G, 'Ft Worth' Bangup 14G

Cleveland, July 17.

Pacing field this session are "Prince Who Was Thief," solid at Hipp, and "Ft. Worth," okay at Allen. "Comin' Round Mountain" looks nice at Palace.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Ft. Worth" (WB). Satisfying $14,000. Last week, "Take Care Little Girl" (20th), $10,000.

Hipp (Cheftel-Burger) (3,700; 55-80)—"Prince Who Was Thief" (U). Bright starter for new owners, who bought house from WB. Sighting solid $16,000. Last week, "Strangers on a Train" (WB) (2d wk), fine $10,000.

Lower Mall (Community) (585, 55-80)—"Oliver Twist" (UA). Very encouraging $5,000. Last week, "Marriage Figure" (Indie), oke $2,700.

Palace (RKO) (3,300; 55-80)—"Comin' Round Mountain" (U). Nice $11,000 or near. Last week, "Frogmen" (20th), $17,000 in 9 days.

State (Loew's) (3,450; 65-85)—"Show Boat" (M-G) (2d wk). Swell $14,000 following smash $25,000 last week.

Stillman (Loew's) (2,700; 55-80)—"Kind Lady" (M-G). Better than expected at $7,000. Last week, "Excuse My Dust" (M-G) (m.o.), $6,500.

Ohio (Loew's) (1,244; 55-80)—"Savage Drums" (Lip) and "Little Big Horn" (Lip). Middling $6,500. Last week, "Painted Hills" (M-G) and "Home Town Story" (M-G), dreary $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Train' Fast In Det. at $18,000

Detroit, July 17.

"Show Boat," in its second week at United Artists, is again leading the way here although slipping from first round take which was the highest at this house in months. "Strangers On Train" is strong at the Michigan. "As Young As You Feel" is shaping dull at the Fox. "Fort Worth" looks average at the Palms. "Caruso" is steady in eighth week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-98)—"As Young As Feel" (20th) and "Telegraph Hill" (20th). Dull $17,000. Last week, "Prowler" (UA) and "Hoodlum" (UA), $23,500.

Michigan (United Detroit) (4,000; 70-95) — "Strangers on Train" (WB). Fine $18,000. Last week, "Last Outpost" (Par) and "Dear Brat" (Par), $13,000.

Palms (UD) (2,900; 70-95)—"Ft. Worth" (WB). Oke $15,000. Last week, "Bullfighter and Lady" (Rep) and "Old Amarillo" (Mono), $8,000.

Madison (UD) (1,800; 70-95) — "Warden Big House", (Indie) and "Prison Break" (Indie) (reissues). Very poor $4,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $7,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (2d wk). Fine $17,000. Last week, $24,500.

Adams (Balaban) (1,700; 70-95)—"Caruso" (M-G) (8th wk). Good $6,000. Last week, $7,000.

'Passage' Solid $9,000, Seattle; Pinza NSG 7G

Seattle, July 17.

The heat wave of the past week is sloughing film biz badly this session. "Passage West" is nice at the Colliseum and "He Ran All Way" looks okay at the Liberty. Otherwise, the takings are mighty slim with several holdovers cutting down the overall total.

Estimates for This Week

Colliseum (Evergreen) (1,877; 65-90)—"Passage West" (Par) and "Yes, Sir, Mr. Bones" (Lip). Solid $9,000. Last week, "Fabiola" (UA) and "Fast on Draw" (Lip), $9,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Convict Lake" (20th) and "Kentucky Jubilee" (Lip) (2d wk). Mild $5,000 after getting $9,000 in opener.

Liberty (Hamrick) (1,650; 65-90)—"He Ran All Way" (UA) and "3 Guys, a Gal" (UA). Okay $7,500. Last week, "Excuse My Dust" (M-G) and "No Questions Asked" (M-G), $7,800 in 8 days.

Music Box (Hamrick) (800; 65-90)—"Oliver Twist" (UA) (2d wk). Good $4,000. Last week, great $7,300.

Music Hall (Hamrick) (2,200; 65-90)—"Strictly Dishonorable" (M-G). NSG $7,000. Last week, "Prince Who Was Thief" (U) and "Madeline" (U), fine $9,000.

Orpheum (Hamrick) (2,800; 65-90)—"Prowler" (UA) and "Hoodlum" (UA). Good $9,000. Last week, "Comin' Round Mountain" (U) and "Rodeo King, and Senorita" (Rep), $7,500.

Paramar (Sterling) (1,650; 40-70)—"Go For Broke" (M-G) and "Double Crossbones" (U) (2d runs). Big $9,500. Last week, Sally Rand onstage boosted "Seated Cargo" (RKO) (2d run) to big $9,000.

Paramount (Evergreen) (3,039; 65-90)—"As Young As Feel" (20th) and "Yukon Manhunt" (Mono). Dismal $5,500. Last week, "Ace in Hole" (Par) and "Circle of Danger" (UA) (2d wk), $6,700.

'BOAT' BOFFO $22,000 IN PROV.; 'TRAIN' 12G

Providence, July 17.

"Show Boat" apparently retains its public appeal magic and is piling up big trade at Loew's State. Also active is Majestic's "Strangers On A Train." Very hot humid weekend had hundreds out of town.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Folsom Prison" (WB) and "Criminal of Underworld" (Indie). Oke $10,500. Last week, "Apache Drums" (U) and "Hollywood Story" (U), $10,000.

Majestic (Fay) (2,200; 44-65)—"Strangers On Train" (WB) and "Yes Sir, Mr. Bones" (Mono). Nice $12,000. Last week, "Frogmen" (20th) and "Secrets Monte Carlo" (Mono), same.

State (Loew) (3,200; 44-65)—"Show Boat" (M-G). Hot $22,000. Last week, "Excuse My Dust" (M-G) and "Flame Stamboul" (Col), $12,000.

Strand (Silverman) (2,200; 44-65)—"An American Spy" (Col) and "Cavalry Scout" (Col). Opened Monday (16). Last week, "Lorna Doone" (Col) and "Never Trust Gambler" (Coll), no-so $5,000.

'Little Girl' Big $20,000, Philly

Philadelphia, July 17.

Strong heat wave and seasonal vacations have left their marks on boxoffice here this session. Some situations are holding up nicely however, with "Show Boat" still terrific in second week at the Randolph and again pacing city. "Take Care of My Little Girl," sturdy at the Fox, and "Apache Drums," sock at Stanton, shape as best bets among newcomers. "Ft. Worth" also looms big at Stanley.

Estimates for This Week

Arcadia (Indie) (625; $1.20-2.40)—"Tales of Hoffmann" (Indie) (13th wk). Nice $4,500. Last week, $5,000.

Boyd (WB) (2,360; 50-99)—"Great Caruso" (M-G) (10th wk). Fine $12,000. Last week, $14,000.

Karlo (WB) (2,700; 50-90)—"No Questions Asked" (M-G). Fair $13,000. Last week, "Prince Who Was a Thief" (U), $13,500.

Fox (20th) (2,250; 50-99) — "Take Care Little Girl" (20th). Sturdy $20,000. Last week, "Frogmen" (20th) (2d wk), $16,000.

Goldman Goldman) (1,200; 50-99)—"Ran All Way" (UA) (2d wk). Strong $14,000. Last week, $19,000.

Mastbaum (WB) (4,360; 50-99) — "Strictly Dishonorable" (M-G) (2d wk). Light $11,500. Last week, $14,000.

Midtown (Goldman) (1,000; 50-99)—"Teresa" (M-G) (4th wk). Nice $7,000. Last week, $8,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (2d wk). Wow $33,000. Last week, $42,000.

Stanley (WB) (2,900; 50-99)—"Ft. Worth" (WB). Big $21,000. Last week, "Strangers on Train" (WB) (2d wk), $15,000.

Stanton (WB) (1,473; 50-99) — "Apache Drums" (U). Sock $13,000. Last week, "Texas Rangers" (Col), $11,000.

Translux (T-L) (500; 50-99)—"Interrupted Journey" (Indie). Mild $3,500. Last week, "Dancing Years" (Indie), $3,000.

World (G&S) (500; 50-99)—"Angelo" (Indie) (3d wk-4 days). Off to $3,000. Last week, fine $4,500.

'Prince' Robust $10,000, Indpls.; 'Boat' Loud 17G

Indianapolis, July 17.

While biz is spotty at first-run situations here this stanza, "Show Boat" is setting a sizzling pace at Loew's. It is sure to hold. "Prince Who Was a Thief," at Circle, is okie, but "Fabiola," at Indiana, looks only so-so.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Prince Who Was Thief" (U) and "Katie Did It" (U). Nice $10,000. Last week, "Ft. Worth" (WB) and "Try and Get Me" (UA), $11,300 in 8 days.

Indiana (C-D) (3,200; 44-65) — "Fabiola" (UA). Modest $9,000. Last week, "Comin' Round Mountain" (U) and "Skipalong Rosenbloom" (UA), $10,500.

Loew's (Loew's) (2,427; 44-65)—"Show Boat" (M-G). Smash $17,000. Last week, "Excuse My Dust" (M-G) and "Home Town Story" (M-G), $11,500.

Lyric (C-D) (1,600; 44-65) — "Little Big Horn" (Lip) and "Savage Drums" (Lip). Fair $6,500. Last week, "Outlaw Brother" (UA) and "Johnny One Eye" (Indie), $4,900 in 6 days.

Heat Wilts B'way; 'Dishonorable' Plus Krupa-Ewell Sturdy $45,000, 'Caruso,' 115G, Closes Record 10 Wks.

Sweltering heat, which caused an exodus of thousands to the beaches and other outdoor spots, is wilting Broadway first-runs this week. Deluxe houses that are doing good to top trade are extremely rare. Theatres had to contend with the competition from the Shriners' annual parade Thursday (12) night and later suffered somewhat when the big Shriner delegation quit town Friday and Saturday.

There was only one opening of importance, "Strictly Dishonorable" at the Capitol. Backed by Gene Krupa band, Tom Ewell and Snooky Lanson onstage, film landed a good $45,000 in the first week. Neither "Texas Rangers" at the Holiday nor "New Mexico" at the Victoria, both new, is getting any place. Latter was spotted in for a little over two weeks prior to launching "Bright Victory."

Still the big leader on Broadway is the Paramount, where Dean Martin and Jerry Lewis, topping stageshow, have boosted "Dear Brat" to another terrific total in its second and final stanza. About $140,000, new high for any second week, is probable after alltime house record of $149,500 for opening round. Combo could have stayed several weeks more but Martin-Lewis were booked for only two, "Peking Express," with Duke Ellington band on stage, supplanting today (Wed.).

"Great Caruso," with stageshow, is winding up its 10-week run today (Wed.) at the Music Hall with $115,000, marking a new Hall record of $1,290,000 for the 10 weeks.

"Strangers on Train" is holding remarkably well with $23,000 in second week at the Warner, after unusually strong opening round for straight-film policy. Off the beaten Broadway path, "Circle of Danger," at the Trans-Lux 52d St., is reaching a solid $8,500, or near.

"The Frogmen," with iceshow and stage layout, is slipping to mild $55,000 or less in five-day third week at the Roxy. It is being replaced today (Wed.) by "Take Care of My Little Girl," with new iceshow and stage bill topped by Rose Marie.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.50)—"Hard, Fast, Beautiful" (RKO) (3d wk). Current session ending next Friday (20) adding comparatively well at $6,000 after slow $7,000 in second week. Stays only five additional days to open "Happy Go Lovely" (RKO) on July 25.

Bijou (City Inv.) (580; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (16th wk). The 15th round ended last night (Tues.) held very steady at $11,000. Previous week was solid $11,500. Continues indef.

Capitol (Loew's (4,820; 55-$1.50) — "Strictly Dishonorable" (M-G) with Gene Krupa orch, Tom Ewell, Snooky Lanson onstage (2d wk). First session ended last night (Tues.) hit good $45,000 or close. In ahead, "Excuse My Dust" (M-G), with Margaret Whiting, Frank De Vol orch onstage (3d wk), $30,000.

Criterion (Moss) (1,700; 50-$1.75) — "The Prowler" (UA) (3d wk). Slipping to okay $7,000 or near, after nice $10,000 for second week albeit below expectancy, heat melting afternoon trade badly. "Alice in Wonderland" (RKO) now being advertised as next film to play here.

Globe (Brandt) (1,500; 50-$1.20)—"Ace in Hole" (Par) (3d wk). Week ending tomorrow (Thurs.) looks to hold near $11,000 after nice $14,500 in second stanza but below hopes.

Holiday (Zatkin) (950; 50-$1.50)—"Texas Rangers" (Col). Getting modest $8,000 in 8 days, with "Comin' Round Mountain" (U) opening Friday (20). In ahead, "American Spy" (Mono), $9,000 in 8 days.

Mayfair (Brandt) (1,736; 50-$1.20)—"Black Swan" (20th) and "Son of Fury" (20th) (reissues) (2d wk). Holding near $6,500 after fair $9,400 for opening week.

Palace (RKO) (1,700; 55-$1.20)—"Ft. Worth" (WB) and vaude. Okay $17,000 or near. Last week, "Hoodlum" (UA) with vaude, $20,000.

Paramount (Par) (3,664; 90-$1.80)—"Peking Express" (Par) with Duke Ellington orch, Toni Harper heading stageshow. Opens today (Wed.). Last week, "Dear Brat" (Par), with Dean Martin and Jerry Lewis heading stage bill (2d wk), held to terrific $140,000 or close, making record second round at Par flagship. First week was colossal $149,500, alltime high here. House goes back to old scale with current bill. Did six shows weekdays and Sundays and seven on Saturdays.

Park Ave. (Reade) (561; 90-$1.50)—"No Place for Jennifer" (Indie). Opened Monday (16). In ahead, "Tony Draws a Horse" (Indie) (9th wk), held okay at $4,000 after stout $6,000 for previous round.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Great Caruso" (M-G) with stageshow (10th-final wk). Winding up long run with new all-time money high for house of $1,300,000. Current week looks $115,000, okay, but off sharply from previous weeks. Ninth frame was great $134,000, over hopes. "Show Boat" (M-G) and new stageshow open tomorrow (Thurs.).

Roxy (20th) (5,886; 80-$1.75)—"Take Care My Little Girl" (20th) plus iceshow and Rose Marie heading stageshow. Opens today (Wed.). Last week, "The Frogmen" (20th) with iceshow, stageshow (3d wk-5 days), slipped to $55,000 or under after okay $67,000 in second round.

State (Loew's) (3,450; 55-$1.50)—"Prince Who Was Thief" (U) (3d wk). Current round opened yesterday (Tues.). Second week was passably okay $12,000 after $16,000 opening stanza.

Sutton (R & B) (561; 80-$1.50)—"Kon-Tiki" (RKO) (19th wk). The 18th session ended Monday (16) held to $6,500 after sturdy $7,800 in 14th week. Stays remainder of summer, according to present plans.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Emperor's Nightingale" (Indie) (10th wk). Still doing okay with about $3,500 after $4,200 last round.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Circle of Danger" (UA) (2d wk). First week ended last night (Tues.) hit solid $8,500 or thereabouts. In ahead, "Teresa" (M-G) (14th wk-6 days), oke $3,500.

Victoria (City Inv.) (1,060; 55-$1.50)—"New Mexico" (UA). Initial week ending tomorrow (Thurs.) is eyeing mild $10,000, or near. In ahead, "Mask of Avenger" (Col) (2d wk-9 days), $7,000. Current pic stays 4 days beyond second week in order to open "Bright Victory" (U) on July 31.

Warner (WB) (2,736; 55-$1.25)—"Strangers on Train" (WB) (2d wk). Second week ended last night (Tues.) held to solid $23,000 after $31,000 opening stanza under straight-film policy at this former Strand Theatre.

'Boat' Steams Ahead In Slow Buff, Brisk $18,000; 'Prowler' Okay at 12G

Buffalo, July 17.

Typical midsummer biz looms here this week with few new bills doing much. "Show Boat" is standout with a big total at the Buffalo. "Frogmen" looms only fair at Center but "The Prowler" is passably good at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Show Boat" (M-G). Lively $18,000. Last week, "Excuse My Dust" (M-G) and "Home Town Story" (M-G), $11,000.

Paramount (Par) (3,000; 40-70)—"Prowler" (UA) and "Hoodlum" (UA). Okay $12,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $10,200.

Center (Par) (2,100; 40-70)—"The Frogmen" (20th). Fair $10,000. Last week, "Strangers on Train" (WB), $5,000.

Lafayette (Basil) (3,000; 40-70)—"Comin' Round Mountain" (U) and "Roaring City" (Lip). Dull $8,000. Last week, "Prince Who Was Thief" (U) and "Woman to Woman" (U), $9,500.

Century (20th Cent.) (3,000; 40-70)—"Guy Who Came Back" (20th) and "Barnyard Follies" (Indie). Dull $6,000. Last week, "Take Care Little Girl" (20th) and "Yukon Manhunt" (Mono), $10,500.

'Danger' Socko $16,000, Mont'l; 'Caruso' 20G, 4th

Montreal, July 17.

"Appointment With Danger" shapes as standout newcomer, being sock at Capitol. "Caruso" going into fourth session at Loew's still is smash, and pacing city. "Guy who Came Back" looms dull.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Guy Who Came Back" (20th). Dull $7,000. Last week "Forbidden Past" (RKO), $16,000.

Capitol (C.T.) (2,412; 34-60)—"Appointment Danger" (Fox). Sock

(Continued on page 24)

Labor Ministry Steps Into Row Over Quota in West End Cabarets

London, July 17.

The Ministry of Labor is intervening in the negotiations between the Variety Artists' Federation and the Hotel & Restaurant Proprietors Assn. for a British quota in West End cabarets. The VAF, at its executive meeting last Thursday (12), considered the latest rejection by cafe owners of its representations.

Since the spread of cabaret biz in the last 12 months, the VAF has been fighting hard for an agreement with the hotel owners which would operate in a similar way to the existing West End vaude agreement which permits a 50% importation of foreign artists.

Many nitery operators complain that the scarcity of talent makes impracticable the introduction of such a rule. Many of them, it is argued, would readily give preference to British talent, if suitable local talent was available.

In the event of the VAF pressing on with its demands, West End bonifaces will plead that name bands employed by them are part of the visual attractions offered, and would insist on their inclusion in the operation of the quota. With most night spots employing a couple of orchestras with a combined average of 15-20 musicians, they claim they are already giving substantial preference to British performers.

Foundation Stone For Brit. National Theatre Laid After 50 Years

London, July 17.

Laying of the foundation stone by the Queen last Friday (13) of Britain's National Theatre, was the first major advance in a project first mooted nearly 50 years ago. In 1949, the government voted $2,800,000 for the scheme, but present restrictions will necessitate a further postponment. There is a hope, however, that actual construction work may begin next spring.

Complete project envisages two theatres, one to accommodate 1,200. The smaller house will seat 500. Between the two theatres will be rehearsal rooms, offices, workshops, etc.

It is proposed, eventually to have three companies attached to the National Theatre. One will be playing in London, another will tour the Provinces and the third will be abroad.

Welles to Do 'Othello' In London This Fall

London, July 17.

Orson Welles is to star in his own production of "Othello" at the St. James's Theatre this fall. Show is shedded to open either late in October or early November, and will be presented by Laurence Olivier in association with Welles' own company.

At the conclusion of the current "Cleopatra" season at the St. James's on Sept. 22, Jean Louis Barrault will come in for three weeks with Madeleine Renaud. They will open with two Moliere plays, "Amphitryon" and "Les Fourberies de Scapin," followed by "Le Nuits de Colere," Andre Gide's "Oedipe" and Paul Claudel's "Partage du Midi."

One Big Mexican Film Distrib Setup Banned

Mexico City, July 17.

Trade talk about the formation of a lone film distribution organization was stymied by Pedro Telles Vargas, secretary of the National Cinematographic Industry Workers union (STIC). After interviewing President Miguel Aleman, Vargas asserted that his union, which has great power, is wholly opposed to distribution being done by a single organization since that would constitute a trust and monopoly. Trusts and monopolies, he pointed out, are forbidden by the Mexican constitution.

President Aleman guarantees complete freedom for individual pic distributors, Vargas said.

Field Heads 170G British Kids' Film Foundation

London, July 10.

Mary Field, who headed the Rank children's film division before it wound up last year, has resigned from the British Board of Film Censors to become chief of the new Children's Film Foundation, which is being established on an all-industry basis with a coin allocation from the Eady fund.

The Foundation is to operate on a non-profit basis and is starting off with a capital of around $170,000, representing 5% of the Eady fund income in the first year.

Production program in the initial stages will be on a limited scale, but it's hoped that with additional revenue from the fund and earnings from the films, output will be stepped up substantially in next three years.

Yanks' 202 Lead Pix Shown in W. Germany In 1950-51 Season

Wiesbaden, July 10.

A total of 494 films will have been shown in western Germany by the end of 1950-51 season, on Aug. 31, the top German industry association, Spitzenorganization der Filmwirtschaft (SPIO), announced here. Pix include holdovers from the previous season, SPIO said, with the U. S. industry taking the top place on the list with 202 films shown. Old (prewar) German pix and holdovers took second place with 174, while new German films shown totaled 82, including five pix of DEFA, the Soviet zone film monopoly.

France and Austria come next with 46 films each, followed by Italy with 35, Great Britain with 34, Hungary with seven, Sweden with five, and Finland with four pix imported. Three films each were shown from Russia, Denmark, Argentina and Spain; two each from Switzerland and Czechoslovakia, and one each from Brazil, Mexico and Norway. The ratio between foreign and German films was 296 to 206.

Scottish Exhibs Rail At Paying for 'Bad Brit. Pix'

Glasgow, July 10.

Cinema exhibs here are sore at new entertainment tax schedules.

George Urie Scott, Scot exhib, told colleagues at a special meeting of the Scottish branch, Cinematograph Exhibitors Assn., that they were helping "pay for bad British pix." He said it was "tragic" that they should pay a levy to help produce British pix that they didn't want to show. These films were providing losses at their cinemas.

Another Scot exhib, George Singleton, said British cinema owners were having to bear a tremendous burden.

The Scot meeting expressed "extreme disappointment" that the CEA had committed itself to contributions to the British Film Production Fund for a further three years.

Magnani Writes Own Script for Next Film

Milan, July 10.

Anna Magnani has written a story which Luigi Zampa will direct for Cines-Athena. Titled "Arta Di Roma," it tells of an old Roman duke who on dying leaves his money to a woman who daily ground an organ under his window; the heirs contest the will, but the woman wins out. Fabrizio Sarazani is writing the script, with Miss Magnani supervising. The actress is set to star in the pic, which is tentatively scheduled to start rolling in September.

Meanwhile, she is working on "Bellissima," currently shooting in Rome under the direction of Luchino Visconti. Also appearing in the Salvo D'Angelo production, which has a film studio background, are Maria Monter, Amedeo Nazzari, Walter Chiari and Silvana Pampanini.

Mex-Ven. Pix Pact

Mexico City, July 10.

Mexico and Venezuela officially pacted for pix reciprocity, allowing films of each country to have equal rights in the other's land. Dr. Antonio Manuel Pulido Mendez, Venezuelan ambassador to Mexico, signed for his country. Manuel Tello, sub-secretary of foreign relations, inked for Mexico.

Ceremony was attended by Andres Serra Rojas, director of the pic trade's bank, Banco Nacional Cinematografico, and Luis Polco, manager of Bolivia Films, which distributes most Venezuelan pix in Mexico.

Int'l Theatre Set For Paris Trial

Paris, July 17.

Under United Nations aegis, the International Theatre is to have a real theatre here. Idea is to have shows of all participant nations produced by a theatre located in Paris, which would change bills every other month. Offerings would vary in type and be straight legit, musicals or ballets, etc., as long as representative of the nation of origin.

Local theatre managers reacted strongly against the project, claiming it would be opposition to their own houses. Next, they tried to compel the organizers to use a house that no one is operating, like the Pigalle. Finally Marcel Karsenthy, of the Theatre de Paris, suggested that his own house be used, which likely will be done.

To try and offset the opposition of local theatre managers, playwrights Jules Romains, Jean Cocteau, Marcel Pagnol and Jean Paul Sartre wrote Roger Ferdinand, proxy of the Authors Society, a joint manifesto expressing their confidence in the benefit that show biz would derive from the project.

Louis Nagel, Paris publisher, is currently in charge of the project. First goal is to raise $100,000.

BRITISH FILMS SET FOR VENICE FESTIVAL

London, July 10.

Four British pix have been selected to compete at the Venice Film Festival which begins Aug. 20. They are "The Lavender Hill Mob," "White Corridors," "No Resting Place" and "Murder in the Cathedral." During the period of the festival, British producer reps Sir Duff Cooper and E. W. Wingrove will take part in meetings of the International Federation of Film Producers Assn.

Sir Henry L. French, director-general of the British Film producers Assn., will be attending the festival, and a British information centre will be manned by W. Eager.

4 New U. S. Pix for Army Circuit

Frankfurt, July 17.

"Go For Broke" (M-G), "Valentine" (Col), "Cavalry Scout" (Mono) and "Dear Brat" (Par) are July 15 releases on the Army's theatre circuit.

Current London Shows

(Figures show weeks of run)

London, July 17.

"Anthony"-"Caesar," St. Jas. (11).
"Blue for Boy," Majesty's (33).
"Carousel," Drury Lane (58).
"Come Live with Me," Vaude (5).
D'Oyly Carte, Savoy (11).
"Fancy Free," Pr. Wales (10).
"Folies Bergere," Hipp. (19).
"Gay's the Word," Saville (22).
"Happy Family," Duchess (11).
"Hollow," Fortune (7).
"King's Rhapsody," Palace (86).
"Kiss Me, Kate," Coliseum (19).
"Knight's Madness," Vic Pal (70)
"Latin Quarter," Casino (19).
"Little Hut," Lyric (47).
"London Melody," Empress (7).
"Love 4 Colonels," Wyndh'm (9).
"Man & Superman," Prince's (22).
"Merry Wives," Old Vic (8).
"Penny Plain," St. Mart (3).
"Reluctant Heroes," Wh'lh. (44)
"Ring Round Moon," Globe (68).
"Seagulls Sorrente," Apollo (37).
"Take It From Us," Adelphi (37).
"Three Sisters," Aldwych (12).
"To D'ry'by a Son," Garrick (34).
"Waters of Moon," Hym'k't (12).
"Who Is Sylvia," Criterion (33).
"Who Goes There!" York (16).
"W'ter's Tale," Phoenix (3).

OPENING THIS WEEK

"Poor Judas," Arts.

Mex Producers See No Way of Paying Huge Wage Hikes Asked by Players

Mexico City, July 17.

Pix producers here claim they have been Pearl Harbored by the screen players who are demanding pay hikes of 35%-90%, the lower bracket for stars, the 90% boost being for bit performers and extras. Demand carries a strike threat for an unspecified date, probably early in August, unless some sort of a more-pay deal is made.

Players say constantly soaring living costs forces them to make the demand. Producers claim production costs and operating expenses are so near the breaking point now they can't afford any pay hikes. However, trade opinion is that there will probably be a compromise at around 10%-15%.

Actors union, which is fighting for the players, says film performers annual earnings range from $2,770 for minor stars to $37,900 for those of the magnitude of Maria Felix and "Cantinflas" (Mario Moreno), top comic. The union wants players' minimum pay hiked to $1,720 for stars from the present $925 minimum; $925 for first supporting players, who are now contracted on a day-to-day basis; $600 for second support, now contracted daily; $23.10 for third supporting actors who now get $14.15, and $16.10 for bit players whose minimum now is $8.

Barry Fitzgerald Signed For English Italo Pic

Rome, July 10.

Viva Films of Rome, represented by Vittorio Vassarotti, will produce "Il Primo della Classe" ("The Head of the Class") in August, and star Barry Fitzgerald. Story, by Andrea Marcel and V. Vassarotti, concerns a schoolteacher who inherits some money from one of his ex-pupils. What the little country schoolmaster does with his unaccustomed wealth makes up the story.

The entire production setup is Italian, with only Fitzgerald being imported. Dialog, however, will be English. Fitzgerald is expected in from Ireland, where he is currently working in a picture, within the next two weeks.

Lover Slays Mex Exotic Dancer After Quarrel, Then Kills Himself

Mexico City, July 17.

Su Muy Key (Rosa Su Lopez), 23-year-old Mexican-Chinese exotic dancer, a topper in local vaude-revue theatres and niteries, was killed in her apartment after a show by Roberto Serna Garcia, her sweetheart, ex-film producer and director, and publisher of a local weekly mag. He suicided immediately after shooting her, according to the police. She also had worked in pix.

The dancer's mother, a Mexican, told the police they believed the tragedy climaxed their daughter's attempt to break off with Garcia, who was married. Miss Key, she said, had given Garcia money for his publishing venture. The mother was in an adjoining room during the shooting. She had accompanied the couple to the dancer's apartment after the show and supper.

Top picture and stage actors mounted a guard of honor beside dancer's body. About 3,000 thespians and fans attended her funeral.

New Bonn Law Orders Early UFA Liquidation

Berlin, July 17.

Bonn officials are awaiting Allied High Commission reaction to the draft for a new law liquidating and decartelling all former state owned film property which was submitted by the Bundestag last week. The law is designed to complete all decartelization within a year but specifies that two outfits, the Cautio Trust Co. and the UFA Film Co., are to be dissolved immediately. Other companies which come under the UFI law, must put their property up on the selling block.

No governmental agencies, persons or political parties will be allowed to purchase any of the property. Sales are limited to one studio or three houses to a customer. Foreign investment is restricted to a 25% interest. If the Allies approve, this law will supersede Allied UFI Law 32 which went into effect about a year ago.

CEA Unit to Work Out New Admish Tax Setup

London, July 17.

A committee of accountants, plus representatives from the major circuits and the officers, has been set up by the Cinematograph Exhibitors Assn. general council to work out a new basis of admission tax for the industry. This follows assurances from the government that the treasury is prepared to review the present duty.

One of the first jobs of the new panel will be to consider a Birmingham proposal that, as a method of assisting small theatres and to remove existing anomalies, a fixed amount of gross weekly takings should be exempt from tax. The balance of gross receipts should be subject to a fixed percentage. Meantime, exhibs are being advised by the CEA to increase their prices on the basis of the recently agreed tax scale and not to cut them as has been threatened in a number of cases.

Mono's Satori on Board Of New Europe Pix Co. With $1,000,000 Capital

Hamburg, July 10.

The newly-formed Europa Filmverleih here has announced appointment of top officers of this new $1,000,000 production-distribution company, which includes an American. Announcement said Paul Nitzpon and Dr. Karl Heinz Hartmann are joint general managers, while Elie Larmalo was named distrib chief.

Members of the executive committee are Dr. Renato Gualino and Dr. Luigi Jelmini, of Lux Film (Rome), attorney Bruno Pfennig, K. W. Murray, of Associated British Pathe, Ltd. (London), William Satori, of Monogram International (N. Y.), and banker Walter Heiste. Fritz A. Mainz is chairman.

Mainz, head of Fama-Film, who is the chief organizer of the new company, has already secured 1,000,000 marks ($238,000) credits, which will be used for pix produced by Fama-Film. Hamburg State Bank is expected to grant a further 3,000,000 marks ($714,000) backing. First plans of company call for distribution of five foreign and five German pix. It also plans to enter co-production with foreign producers, hence the involvement of the three foreign companies.

Europa Filmverleih was formed by the local Europa Film, Ltd.; the Frankfurt banking house, Kock, Lauterer & Co., and Heiste, also from Frankfurt. Latter has been made a board member. Company also announced appointment of Heinz Bruck to head its publicity branch.

Jap Film Industry Aided By New Govt. Listing

Tokyo, July 10.

Japanese motion picture industry has now overcome one of its biggest hurdles in its battle to return to its prewar financial condition. Trade was informed by the government it will no longer be considered a Class C industry, but will be elevated to a level with the steel, coal, electricity and shipbuilding industries.

Principal benefit from the reclassification will be that studios and indie producers will be eligible for the longterm bank loans, which have been denied the industry since the end of the war because of its Class C (non-essential) rating. Effective date for the lifting of loan restrictions, however, has not been announced.

Mono's Gates in N. Y. for Confabs

Bernard J. Gates, Monogram's Latin-American supervisor, returned from his territory last week for homeoffice confabs with Monogram International prexy Norton V. Ritchey.

Failure of West Germany to Okay GATT Pact May Delay U.S. Distrib

Frankfurt, July 17.

The west German government's failure to ratify the General Agreement on Trade and Tariffs (GATT) before the summer recess of the Bundestag (lower house of Bonn parliament) is expected to completely foul up release plans for the next season of the 10 major U. S. companies, represented here by the Motion Picture Assn. of America. While MPAA, through its local representative, Marc M. Spiegel, is pushing for some sort of solution of the problem, it looks certain that no interim agreement will be effected. This would mean that the 10 majors will lose the month of September, first month of the new season.

The Bundestag passed a law last Wednesday (11) approving the GATT agreement's ratification and the Bundesrat (upper house) is certain to rubberstamp it within a few days. However, a subsequent formal ratification of the pact by the government is also necessary, and that is not expected to materialize by July 18, the start of the summer recess. The Germans, of course, are in no hurry about the subject, since the treaty must be ratified only by Sept. 30 and they have ample time to do that after the fall session starts Sept. 1.

In the 1950-51 season, strict licensing governed American film imports, and they were limited to the import of 165 pix, 140 for MPAA (15 for each company except Monogram which got five licenses), 20 for the Society of Independent Motion Picture Producers (SIMPP) and five for non-SIMPP member indies, represented by George H. Bookbinder.

'Champion' Oscared By Arg. Critics as Best Foreign Film of '50

Buenos Aires, July 17.

The Argentine Assn. of Film Commentators and Critics held its annual award party early this month, distributing the "Condors" (Oscars) voted by its members for the best pictures and performances of 1950. "Champion" (UA), one of the few U. S. films imported last year, got the award for the best foreign picture, while "Pequeneces" (Cifesa) was honored as the best Spanish-language foreign import. "Escuela de Campeones" (Indie), directed by Ralph Pappier, was voted the best Argentine-made picture, an award going also to the authors of the script, the late Homero Manzi and Carlos A. Orlando. The crix felt it deserved the award on story merit.

Tita Merello and Santiago Gomez Cou were selected as best actress and best actor for their work in "Arrabalera" (AAA). Diana Maggi, now raised to stardom, was given the orchid for the best supporting performance in "Nacha Regules," and Carlos Perelli for his in "Surcos de Sangre" (Del Carril). Ricardo Trigo was voted the male find of the year for his work in "Captura Recomendada," while Diana Ingro got the feminine counterpart of that award for hers in "Con El Sudor de Tu Frente." U. S. cameraman Bob Roberts was selected best lensman for his work in "Surcos de Sangre," which also won an award for the best score for Tito Ribero, and for its sets done by Gori Munoz. A special non-curricular award went to "El Crimen de Oribe" for originality.

Yank Cowboy Player's Nip Personals Score

Tokyo, July 10.

Kenne Duncan, western film star who has appeared in many horse operas and is now working for Columbia on Gene Autry pix and TV features, is making a series of appearances in Nipponese theatres. Duncan is first American cowboy to entertain Japanese audiences, and is the initial U. S. entertainer since the war to be booked commercially for personals here.

The western actor will appear next week at the big Kokusai theatre here, and following week on the stage of several theatres in the Osaka-Kobe area. He also made a two-day stand at the American-operated Ernie Pyle Theatre in Tokyo for occupation audiences.

Scot Exhib Can't Show Profit Without U.S. Pix

Glasgow, July 10.

Because British instead of American first-feature films are shown, the Theatre Royal in Coatbridge, Lanarkshire, is operating at a loss. This was brought out in court when the house appealed against a fine of $45, imposed for not showing enough British pix.

It was not profitable to show an American first-feature followed by several British shorts, it was revealed at the hearing. Patrons would accept a first-feature U. S. film "pleasing to their taste," followed by a long British film.

Big Shuffles In London Niteries

London, July 10.

Plenty of big changes are taking place in London niteries. Most important is the split of Rico Dajou with Bert Meadows, with latter now the sole owner of the ritzy 21 Room at the Chesterfield Club.

Dajou, who launched the Bagatelle, Caprice, Society, and the 21 Club, all successful night spots, has now acquired the Garter Club, in Grosvenor St., from Ponti, and is having it redecorated. He will open it as the Casanova, with the opening date in mid-August. Ruben Bros., owners of Ciro's Club, were anxious to grab the 21 Room, with Dajou outbidding them.

Another important Mayfair night spot, Siegi's Club, in Charles St., may also be changing ownership. Negotiations are now practically completed for Fausto Stecco, formerly part owner of the Cafe de Paris, and more recently part proprietor of Ciro's and the Embassy clubs, to take over Siegi's.

Also important is the fact that the swanky Embassy Club starting in September will be exclusively booked by Barron Polan instead of having an open door for all agents. New arrangement will be in conjunction with the Jack Hylton organization, which will look after Polan's interests in England and the Continent.

MEX CINEMA BUILDING SPLURGE TAPERS OFF

Mexico City, July 17.

Cinema building splurge here seems to have tapered off, with the number of film houses cut to 120. Some exhibitors even complain that is too many for this city.

One theatre, the ancient Cine Alcazar, a subsequent-run, is now being razed. Wrecking began spectacularly. Out on strike for two months to get a pay hike, employees at house, with assembled friends, used clubs and stones in an effort to stop the razing. Federal government owns the cinema, and plans to erect a skyscraper on site.

Another oldtime subsequent-run, the Cine Alhambra, has closed and is scheduled for razing.

U. S. Lutherans Prep Pic On Founder in Germany

Munich, July 10.

Melvin F. Schlake and Dr. Henry Endress, officials of Lutheran Church Productions, film company of the Lutheran Church in the U. S., have visited here recently to seek advice from German authorities on production of a film here depicting the life of Martin Luther.

The pair announced that $400,000 has already been secured for the film's production, of which the Missouri Synod contributed $120,000. Script was written by Allen Sloane, while film might be directed by Harald Braun, top German stager, who made another religious picture here last year. Endress and Schlake were given both artistic and technical advice by Braun on possible use of local Geiselgasteig studios.

Film is scheduled for world premiere at Hannover, in northern Germany, during the meeting of the Lutheran World Congress there next year.

Mexico's 1st Film Fair In 1952 Taking Shape

Mexico City, July 17.

Mexico's first 'world' film fair which the industry is readying for Acapulco, Feb. 1-15, has federal government backing in the person of J. Jesus Castillo Lopez, chief of the national cinematographic board (censorship).

Sponsors hope to have 24 countries participating. A cinema will be built to screen product entered. Film stars, including Ingrid Bergman, are being invited.

ABPC's Net $1,856,425 Last Year Despite Dip In Theatre Attendance

London, July 10.

Continued downward trend in admissions was offset by an improvement in the sale of refreshments, says Sir Philip Warter, chairman of the Associated British Picture Corp., in his annual report to stockholders. As reported, the company wound up last year with a gross profit of $7,013,230, and a net of $1,856,425.

Boxoffice receipts for the corporation's circuit in the year ended March 31 last totalled $52,983,119, but entertainment duty totalled $19,626,064, representing more than 37% of the takings. Sir Philip complained that too much is taken in admission tax and not enough left to the industry. He emphasized that the existing tax anomalies had made impossible the raising of admission prices.

In a comment on production, the ABPC topper asserted that it has not been found possible to operate profitably, but the deficit is less than in recent years. It is reasonable to anticipate, he cited, that the Eady plan, which so far as production is concerned, had no effect during the year under review, helped by the recent extensions, "would make a material contribution to our production results." In welcoming the extension of the Eady plan, Warter believed it would go a long way to fostering a stable and successful British production industry.

'STORKS' FAILS TO TALK AT B.O., LASTS 3 SHOWS

London, July 17.

The only doubt about "Storks Don't Talk," a farce by Charles Lincoln, which preemed last Wednesday (11) at the Comedy, was whether the show would run over one performance. Within the first few minutes, the audience became restive. In the second act they indulged in slow handclapping, and by the time the third act was under way, they were yelling for the curtain and their money back. Never has there been such a disaster at a West End opening. (It closed after three performances.)

The play, presented by Stork Entertainments, stars Mischa Auer in his first London legit piece. Neither he nor any member of the cast had a glimmer of a chance with this completely puerile and immature first attempt at playwriting.

U.S. Pix Lead 4 Scandia Countries First Half '51

Stockholm, July 10.

A total of 669 films preemed in the four Scandinavian capitals the first six months of 1951. As usual, American films topped the lists, with 128 films in Helsinki, 106 in Stockholm, 106 in Copenhagen and 81 in Oslo. Only competitor was the British, with 26 pix in Stockholm, 18 in Oslo, 17 in Helsinki and 16 in Copenhagen.

Interest in French films is minor in Scandinavia, except in Sweden. Fourteen French films opened in Stockholm, eight in Copenhagen and seven each in Helsinki and Oslo. Next came Swedish films, with 13 in Stockholm, eight in Copenhagen, seven in Helsinki and six in Oslo.

In Stockholm, 355 films were shown during the 1950-51 season, the highest number during the last five seasons, and 212 of these were of U. S. origin, which is also top figure for the same period.

Other Foreign News
On Page 13

Sponsored Radio, TV Out for Next 15 Years, Sez British White Paper

London, July 10.

Sponsored radio and television are out for the next 15 years. And there is little prospect of bigscreen television coming to picture theatres on the film industry's own terms of exclusivity. These are seen as the highlights of the government recommendations on the Beveridge Report on Broadcasting, published in a White Paper July 10 and due for Parliamentary debate before the House of Commons rises at the end of the month.

In principle, the White Paper falls in line with the main Beveridge recommendations. There is no support for the minority viewpoint in favor of commercial radio, nor is there any proposal to facilitate introduction of theatrical video.

Neither the government nor the British Broadcasting Corp. is opposed in principle to theatrical TV, but demands reasonable safeguards to insure that home viewers would not be deprived of outstanding topical events because the government monopoly was outbid by cinema interests.

A condition of granting theatrical TV licenses would be a guarantee not to use wavelengths that might be required for home video, and avoidance "of the introduction of television controlled by commercial interests in the home, which is the sphere of TV entrusted to the BBC."

In its report published earlier in the year, the Beveridge committee thought that facilities should be provided for the film industry to receive BBC programs, but in exchange, they insisted on the right of the BBC to have free access to any theatrical program. That decision put a stopper to the plans of a number of circuits which envisaged a combined film and video program beamed direct to theatres from their own central studios.

The government proposes that the BBC charter should be renewed for 15 years instead of the five-year charter hitherto granted.

U.S. Lacks 'Living Theatre' Sez Brit. Anne Crawford

Kilmarnock, Scotland, July 10.

Anne Crawford, British film actress, who opened Kilmarnock's new civic theatre, told the opening-night audience of celebs that the U. S. from which she has newly returned, lacked a living theatre.

She said the vitality in the British theatre, despite heavy taxation, came from the small, living, energetic theatres, loyally supported by local people.

Theatre was launched with a song-and-dance revue, featuring legit actress Molly Urquhart and Scot comedian Dave MacMurray.

British Discover Nip Film Market

London, July 17.

Japan appears to be the most fruitful of British film markets, according to a survey published in the annual report of the British Film Producers Assn., which was issued here Wednesday (11). The review covers most territories other than America, and in most cases the British pix industry is faced with the dual problem of getting their pictures in and their money out.

In Germany, for example, the pact signed last October promised full convertibility. But in view of the drastic change in the financial situation of West Germany, the Federal government has been unable to meet any of its commitments for film payments.

The Latin-American market is also a major headache for British producers. Argentine and Brazil are restricting the entry of British pix, and with a few exceptions they are entirely excluded from Mexico.

Although obtaining a share of the Orient trade, the BFPA survey says there is room for considerable expansion. Indonesia is a profitable territory, but "it's regretted that British films appear no longer acceptable to the Chinese authorities." Friendly relations with fellow producers of France and Italy have led to measures to increase the two-day traffic of films between these countries.

Japanese distribution is handled for British companies by the Commonwealth Film Corp. which, with an annual quota of 14 releases for 1951, has made a sterling distribution in the past year of over $228,000. Most successful British pic in this territory was "Red Shoes."

GODFREY, IN GERMANY, GUESTS ON AFN SHOW

Frankfurt, July 10.

Arthur Godfrey, who planed in here for a short visit, appeared on AFN (Armed Forces Network) Frankfurt's 10-minute "Take 10" program. Godfrey did one song, while remainder of program was devoted to an interview with the GI emcee. Godfrey, along with elder statesman Bernard Baruch and top Army, Air Force and Navy brass, attended today (10) the unveiling of the air lift memorial in Berlin.

Other Yank arrivals were Francis King and Ray Noble, doing exclusive appearances at the Noreberg Officers Club, Scala Club and Eagle Club, in Wiesbaden, Air Force headquarters. Also touring the zone is the U. S. Air Force Band and magician Freddy Fah. Latter started 15-week stint July 2.

The British Vic Lewis Band, now performing at the Festival of Britain, was inked by Special Services for a month's tour starting Aug. 15. Featured with the band is saxophone soloist Kathleen Stobart.

Hylton Signs Gigli for '52

London, July 10.

Jack Hylton has just signed new contract for Gigli covering the whole of next year.

Tenor starts a series of 18 concerts under the Hylton aegis on Jan. 18 here and key cities in England.

ACT Rapped by BFPA Report Over High Fees Charged on Film Prods.

London, July 17.

After taking a rap from Reginald P. Baker, British Film Producers Assn. Prexy, the Assn. of Cine Technicians becomes the target in a new broadside made in the BFPA's annual report, published in London last week.

Deterioration in the relationship between the two organizations is attributed to the lack of appreciation shown by the union leaders. Demands, it is alleged, are often put forward when the producing company is in a vulnerable position, such as when a considerable proportion of the total cost of a film has already been incurred and the time has arrived to send a location unit overseas.

In such circumstances, says the BFPA report, the methods adopted by the union in pressing its demands, appear to producers to go outside the normal constitutional trade union procedure. On occasions, their action has resulted in substantial amounts being added to the cost of production without any corresponding benefit to the film or its earning capacity.

The attitude of ACT in recent months, argue the producers, has prejudiced industrial relationship within the industry. In some instances, it has added to the already substantial risks of film production.

Fuller, Waller Combine Again for London Legits

London, July 10.

New legit producing company has just formed here, headed by Sir Benjamin Fuller, of Australia, and Jack Waller. First show, which they will stage in the West End, is "Love Me Sailor," from the book by Robert S. Close. Play will be tried out in the provinces before coming to the West End in the fall.

This is a resumption of a partnership after 30 years, when Waller staged plays in Australia for Fuller.

THAT 20th SUN IS SHINING ALL OVER THE LAND!

OMAHA
"TAKE CARE OF MY LITTLE GIRL"
TECHNICOLOR
FLAMES AHEAD OF "RIVIERA"!

ST. LOUIS
"THE FROGMEN" IS RED HOT!

TORONTO
"ON THE RIVIERA"
TECHNICOLOR
TERRIFIC IN SPITE OF HEAT WAVE!

PORTLAND ORE.
"CONVICT LAKE"
OUT-SIZZLING "RAWHIDE"!

DENVER
"HALF ANGEL"
TECHNICOLOR
SETS ROCKIES ABLAZE!

AND COMING UP TO KEEP THE B.O. SIZZLING.....
"MR. BELVEDERE RINGS THE BELL"
"AS YOUNG AS YOU FEEL"
"MEET ME AFTER THE SHOW" TECHNICOLOR
"A MILLIONAIRE FOR CHRISTY"
"PEOPLE WILL TALK"

Boss, this summer there sure is no business like 20th business!

27% Screen Quota in Germany Seen Sure by Ex-Disney Sales Rep

Bill now before the Bonn Parliament which calls for a 27% screen quota on German films will be passed, an indie distributor predicted in N. Y. this week. Taking this view is George H. Bookbinder, a one-time European sales rep for Walt Disney, who recently returned to the U. S. after five months in Germany, Austria, France, England and Belgium.

Bookbinder avers that passage of the measure will give the native industry a healthy slice of screen time while more than two-thirds of exhibitors' product needs could be filled by foreign pictures. There is no danger that the market will be flooded with imports, he thinks, as practically all films brought in must be dubbed.

In order for a German distrib to show a profit, says Bookbinder, he must gross at least $60,000 within 12 or 15 months. Naturally, even if 300 to 400 pictures crossed the border not more than half of these would likely see the light of day.

Bookbinder also points out that out of about 200 films made in Germany since the war's end, only about 12 have been real boxoffice hits. As a result, he emphasized, banks restricted credit and production dipped sharply.

To improve the situation Bookbinder proposes more co-production in Germany, using stories that blend with the scene there. He would cast one or two American stars as leads and a supporting group of German players. This, he said, will revive the studios and lead to better native product. Hollywood need not worry about competition from a restored German industry, he added, for quality domestic pix will get the public in the habit of filmgoing and consequently all films will benefit.

Pearson Rap

Continued from page 2

that he had sold Pearson the information which led to the columnist's disclosure that Rep. J. Parnell Thomas, then chairman of the House Un-American Activities Committee, took kickbacks from his employees. Thomas went to jail for this.

Pearson Statement

The Pearson statement last week said, in part:

"It is interesting that the committee suddenly switched its hearings from Baltimore to hold this special session today and cross-examined Mrs. Markward (an FBI informant) about one name only on the list of 50—that of Older.

"Could it be that the committee chairman, Congressman Wood of Georgia, is still smarting from the fact that I exposed him for calling off the probe of Hollywood Communists after an obscure lawyer in his district was paid a whopping big fee by Louis B. Mayer? The committee was all set to investigate Hollywood in 1946 when Wood was also chairman. Suddenly, although M-G-M had had a group of influential lawyers in Washington, including Jimmy Byrnes, Mayer reached down in Georgia and retained Wood's close friend, Edgar Dunlop, after which the Hollywood probe was called off.

"It was only after the Republicans took over the committee in 1947 that it was resumed. I suppose if I had hired Mr. Edgar Dunlop, the name of a dead man would not have been dragged into today's hearings."

Preps For Probe Resumption

Hollywood, July 17.

William Wheeler, House Un-American Activities Committee investigator, is in town to lay the groundwork for forthcoming resumption of hearings on the Coast. Washington hasn't set a reopening date yet but it's expected the hearings will kick off sometime next month.

Wheeler has been here three weeks lining up witnesses for the hearing and doing other spade-work for the committee. He remains on until the hearings and expects to have all witnesses collared by that time." He has had some difficulty locating some witnesses and unless they are found shortly warrants will be issued through the U. S. marshal's office.

W. Germany to Enter 3 Pix In Venice Film Festival

Wiesbaden, July 18.

Western Germany will enter three films in the Venice Film Festival later this year, Spitzenorganisation der Filmwirtschaft (SPIO), the top German pic industry association, announced.

SPIO announcement said the three pix would be Josef Baky's "Das Doppelte Lottchen" ("Double Lotti"), which won the first German "Oscar" earlier this year; Real-Film's "Lockende Gefahr" ("Luring Danger"), and "Der Verlorene" ("The Lost One"), Peter Lorre's first postwar German film.

Bonn Inaction Gives German Exhibs Round 1 In Battle on Quotas

Bonn, July 17.

German exhibitors have won the first round of their bitter fight against the planned screen quota law when the Bundestag (lower house of Bonn parliament) failed to pass legislature on this controversial subject that split the film industry here into two hostile camps. Exhibs' victory means that the screen quota issue will not come before the Bundestag until fall. The issue was dropped from the agenda during last week's debates.

Failure to pass the law might affect free U.S. imports in the coming season which starts Sept. 1. Involvement of Yank pix in the issue comes from Germany's having become signatory to the General Agreement on Trade and Tariffs (GATT) at Torquay, England, earlier this year. GATT treaty rules that "should there be a screen quota," the government can not invoke any further imports restrictions.

German distribs and producers staged a last minute fight for passing of the quota law, when through their newly formed joint organization, Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFI), Working Assn. of the Film Industry in Germany, they made a new request to Bundestag's press, radio and films committee for speedy legislative action in their favor.

Central Exhibs Assn. issued a statement again rejecting the quota and proposing the establishment of a central film financing institute. Exhibs suggested that the institute should supervise all future production, pre-screen scripts and decide on allocation of credits for film production.

Non-Picgoers

Continued from page 1

Tivoli, Chicago, was forced to buck the lure of a Chicago White Sox-Boston Red Sox doubleheader at Comiskey Park, only a few blocks away, where the two teams were battling it out for the American League lead. Chi's State-Lake, in the Loop, did capacity biz with the fight.

Pattern of the patrons was summed up by Jay Golden, manager of RKO-Keith's, Washington. Noting that the big-screened fights tap an audience of men who aren't steady ticket-buyers, he said their reaction is much like that of a ringside fight crowd. Beside plunking down their coin to get into the house, they're heavy buyers of the candy, popcorn and soft drinks which are hawked up and down the aisles before and during the fight.

Two houses which had carried the previous fights dropped out of the string on the Layne-Marciano go, but were replaced by others. Lincoln, Negro theatre in Washington, decided to bypass this one, presumably because neither of the contestants is colored, but the Lincoln in Philly was added to the string for the first time. Its Baltimore, the Met, also a Negro house, was replaced by the Regent. Other theatres linked for the pickup, besides those named, included Fabian's Palace, Albany; Warners Stanley, Philadelphia; Loew's Century, Baltimore; Fabian's National, Richmond; Shea's Palace, Pittsburgh, and the RKO Palace, Cleveland.

New Wage Pact to Cost Brit. Cinemas $6,000,000

London, July 17.

New wage agreement signed by exhibitors with the National Assn. of Theatrical & Kine Employees will cost theatres more than $6,000,000 a year. This was reported to the meeting of the Cinematograph Exhibitors Assn. general council, which endorsed the pact negotiated with the union.

New agreement runs for at least one year, after which it can be terminated by six months' notice on either side.

Bavaria Nixes Casino Setup

Munich, July 19.

The Bavarian Senate (upper house) has rejected a law, adopted earlier by the Landtag (state assembly), which called for the establishment of six gambling casinos in Bavaria. The law had been passed by the Landtag over the opposition of the Christian Social Union, the Bavarian counterpart of Chancellor Konrad Adenauer's Christian Democratic party.

The Landtag now has to vote again on the issue. A simple majority is enough to put the law into effect. The casinos were to be established in Bad Reichenhall, Garmisch-Partenkirchen, Bad Wiessee, Bad Kissingen, Oberstdorf and Starnberg. Casinos, as in other places in western Germany, would be state-owned and run by concessionaires. In other casinos the concessionaires get only 10% of the gross, with 70% going to the state and 20% to the local community.

Meanwhile, in Heidelberg, the city council voted 24 to 10 in favor of an establishment of a gambling casino there. In March, 1950, a similar decision was nixed by the president of the state district to which Heidelberg belongs. Heidelberg is headquarters city of the U. S. Army's European Command.

Real-Film Signs Deals For 6 Big Territories

Hamburg, July 19.

Real-Film, western Germany's biggest production company, announced a series of new contracts were signed for the export of company's films. Company, which already has the largest network of foreign countries included on its export contracts, now has signed additional pacts for exporting three films each to Italy, the Saar, Norway and the Netherlands, and two pix each to France and Switzerland.

Additionally, the company announced that its big musicals, "Gabriela" and "Third from the Right," were recently sold for Turkey, Syria, Lebanon, Iraq, Jordan, Ethiopia, Egypt, India, Pakistan, Cyprus and Japan, as well as in eight smaller markets.

London Legit Bits

London, July 19.

Bernard Delfont to revive for the fourth time the late Richard Tauber's "Old Chelsea" in the fall for a provincial tour . . . Stanley French sending out on tour in the fall his recent West End success, Ronald Jean's "Count Your Blessing's with Naunton Wayne in his original role . . . Prince Littler dickering with Bonnie Hale to play lead in a new musical to be directed by Robert Nesbitt, for the Stoll Theatre, Kingsway.

Eric Glass agented the sale of Noel Scott's new comedy, "Not Quite Herself," acquired by Daniel Mayer for West End production . . . "U. S. Honeymoon," written by E. G. Norman, is due for the West End scene time in September, with author seeking Henry Kendall to direct.

New Assoc. British-Pathe Lab

London, July 17.

A new laboratory, with an output of upwards of 1,000,000 feet of film per week, has been opened in Wardour St. by Associated British-Pathe. It will handle process work for all the company's Elstree productions, its shorts and newsreel besides printing for other companies.

C. J. Phillips, lab manager of the new plant, as well as the company's 16m process works at Elstree, toured other labs of America and Western Europe before construction work was begun.

CEA Votes Probe to See If British Quota Can Be Entirely Wiped Out

London, July 17.

Investigation of the British Quota Act, to see whether its abolition could be secured is to be undertaken by the Cinematograph Exhibitors Assn. A resolution instructing the general purpose committee to conduct the inquiry was carried by the general council at its meeting last Wednesday (11).

Discussion was initiated by Claude H. Whincup, Leeds Independent theatre operator, who recalled that quota was first initiated to protect British films against a flood of American product, but that problem had ceased to exist for many years. Now, the Act was mainly serving to have poor British films shown to the detriment of national prestige, financial loss to producers, distributors, exhibitors and the government.

In his view, good British pix didn't need an Act of Parliament for them to be shown, but as the present Quota Act placed an obligation on exhibitors only, it was not equitable.

Support for the proposal came from another provincial exhibitor, R. T. Davis of Birmingham, who said the Act was a restriction on the show trade which had to supply what the public required. With exhibitor support for the Eady fund, producers would have more money, but if it were used to produce poor films, it would react badly on the Quota.

Berlin's Golden Bear To HICOG Film Officer

Berlin, July 19.

For "initiating Berlin's International Film Festival," HICOG (Allied German High Commission) Film Officer, Oscar Martay, was presented with the Golden Bear trophy at a ceremony at the Hotel am Zoo recently. The award was made by Dr. Alfred Bauer, secretary of the Film Festival Committee.

Golden Bears were also awarded to William Karel for his work on the Mexican participation in the festival and to G. V. Barri of Rome for his work on the French and Italian participation.

144 Feature Pix Shown On French TV During The Last Nine Months

Paris, July 11.

In the last nine months, 144 feature films have been televised on French video either for the 441 or 819-line sets. Breakdown shows that 91 were French, 25 American, 10 English, one German, 2 Argentine, one Chinese, one Danish, 3 Italian, 2 Mexican, one Polish, one Russian and one Swiss. All were dubbed in French and by the agreement with the National Confederation of Cinema must have been released more than five years ago.

Among the American films were various episode pictures such as "Adventures of Ken Maynard," "Jungle Girl," "Three Red Devils," "Vigilantes of Far West" and "Ralph the Avenger." Stateside films were mostly of the B category with eaters, musicals and detective films in greatest demand. Other films were "Carnegie Hall" and two war pictures "Story of GI Joe" and "Hangmen Also Die."

'Bride' London Revival Rated Okay for Fete

London, July 17.

Charles B. Cochran's last success, "Bless the Bride," the operetta by A. P. Herbert and Vivian Ellis, was revived by Bernard Delfont at the huge Stoll Theatre (10) for a limited season. Production is the road show version that has been touring for two years following the three years' West End run.

Some of the original Adelphi cast remain including Edmund Goffron in the male lead who scores with the best known song "Ma Belle Marguerite." Valerie Lawson, an attractive newcomer, plays opposite. Show lacks the Cochran sparkle and is obviously five years older, but should make a profitable appeal to Festival and overseas visitors on the strength of its reputation.

London Film Notes

London, July 19.

Leslie Bradley is the latest English film actor to join the Warner Bros.-Burt Lancaster film, "Crimson Pirate," now on location in Italy . . . Film agent Rita Cave off to Italy on a three-week vacation. . . . J. Arthur Rank has acquired two stories from ABPC. First is Arnold Bennett's "The Card," and the other is Oscar Wilde's "The Importance of Being Ernest." Former will be produced by Ronald Neame, with Richard Attenborough starred; while latter will be directed by Anthony Asquith, with probable stars Petula Clark and Nigel Patrick. Both pix will be made in August.

Megarch Films, which is headed by William Gell, to do "The Wedding of Lilli Marlene," due to big success of "Lilli Marlene." As in the case of the former, star will be Lisa Daniely. Gell has agreed to pay royalty to music publishers Peter Maurice Co. for use of the title. He has just returned from Italy where he has sold the Italian rights of his first "Marlene" pic. . . . Edward Dryhurst Pictures is finally to film the Jack Buchanan legit hit, "Castles in the Air," for ABPC, with shooting to start end August, and Henry Cass to direct.

Venice Fete Pix Entries Moving at Snail's Pace As Teeoff Time Nears

Rome, July 17.

Although the Venice Festival is only a few weeks away, the list of entries is still incomplete, according to the Rome office of the Venice Organization. Actually, the only film definitely set is "Earth Is Always Earth" from Brazil.

Final word from the American distribs has not been received as yet, but the tentative list includes "Ace in the Hole," "Alice in Wonderland," "Great Caruso" and "Streetcar Named Desire."

Festival authorities would like to have Irene Dunne as the U. S. film representative, in addition to one or two others to be named later. Mario Lanza has been invited, and Mary Pickford will spend some time there as a guest of the Festival. Argentina is sending 12 films (not as contest entries but for the film mart); Jugoslavia, 2; Egypt, 3.

ANTA Enters Berlin's Festival With 'Medea'

Berlin, July 17.

American National Theatre & Academy (ANTA) will present a series of plays during the Berlin Festival Weeks, Sept. 8-30. ANTA's participation in the event was prompted by State Department's request for their entering this top legit fete. Among productions scheduled is "Medea." Reported that Judith Anderson already has agreed to play the lead, which she also did in N. Y.

Other top foreign legit companies to enter include the London Old Vic Company, and possibly the Comedie Franchaise.

Russia Again May Stay Out of Venice Festival

Genoa, July 18.

Russia is reported to have declined an invitation to participate in the 1951 Venice Film Festival, reason for refusal being Festival regulations which limit number of entries in proportion to national output of pix. This clause lately has since been considerably loosened, and made elastic enough to satisfy all entrants including Soviets, who have used the numerical restriction as an excuse for their non-participation in the last two years. If Russia goes through with its refusal, other iron-curtain countries likely will follow suit as done in past years.

Another reason for Soviet discontent at Venice regulations is a recently adopted rule which excludes all entries having "evident political or ideological propagandistic intentions."

APOLOGIES!

HEADLINE FROM M. P. DAILY, JUNE 27th:

Long "Caruso" Run Jams Up Bookings

M-G-M regrets delays caused by "Great Caruso" extended runs Please be prepared for another M-G-M jam session!

"SHOW BOAT" FIRST 45 CITIES TOPS "CARUSO" BY 17%!

It's a lovely M-G-M Summer.

Inside Stuff—Pictures

Metro's new version of "Show Boat," the 1926 Jerome Kern-Oscar Hammerstein, 2d. Broadway musical play adapted from the Edna Ferber novel, epitomizes the strides the film industry has made since the birth of sound almost a quarter century ago. Latest Hollywood treatment of the original is the first to be lensed in color (Technicolor), and boxoffice indications, predicts Variety reviewer, *Brog*, "are the best" for this Arthur Freed production. Kathryn Grayson is the show boat gal, Ava Gardner plays the mulatto, Howard Keel is the gambler and Joe Brown essays Captain Andy.

Other two film versions of "Show Boat" both were made by Universal, in 1936 and 1929. Caught at the Radio City Music Hall, N. Y., May 14, 1936, by *Abel*, the picture of that vintage was branded as a "smash filmusical. A cinch for big grosses, from the deluxers down. . . . Producer Carl Laemmle, Jr., and the new-departed Universal executive regime have made 'Show Boat' a fitting valedictory in celluloid, departing from the U *fold* in a blaze of glory." Critic noted that "Universal made 'Show Boat' with song and dialog sequences in the early talker days, and the result at that time is as nothing compared with the current version, which is in the best 1936 standard." Cast in 1936 included Irene Dunne, Allan Jones, Charles Winninger and Helen Morgan.

U's 1929 "Show Boat" preemed as a two-a-day $2-top pic at the Globe, N. Y., April 17, 1929. "Despite the execrable cutting for the Broadway display of Universal's special," wrote *Sime*, "the picture is there, as a special for the larger cities. . . . Any exhibitor can take advantage of the vast opportunities for exploitation, the rebound from the widely-read Ferber book, the supremom the Ziegfeld show will never play small towns, and the 'Show Boat' song hits." Starred in this 30% dialog-song entry were Laura La Plante, Joseph Schildkraut, Otis Harlan and Alma Rubens.

Demise of March of Time this month was not the victory for TV that appeared at first glance. While Time, Inc., had decided to give up the one-per-month picture series because of inability to obtain enough rental revenue to come near the break-even point, it might have continued as a series for television if any sponsor had signified interest or ability to carry the load. The three current TV shows with a Time, Inc., tie-in do not cost as much each week as the single issue of MOT would for telecasting.

Time, Inc., has gone along with MOT for over a year simply because of the prestige angle. But with shows on TV it will likely have 90 minutes in one form or another this fall, the management felt that this gave it enough prestige in a growing industry. Richard de Rochemont, managing director of MOT, is going on his first vacation in about two years, in a few weeks, but returns probably in September to take care of liquidation of MOT properties in Europe. He will go to Paris and London to oversee this work, with many employes in the two offices being absorbed in other divisions of the Time setup. De Rochemont has no future plans as yet, and likely will leave MOT activity sometime in October.

Present MOT staff in N. Y., major portion of which has switched to TV production within the last four or five months, will concentrate on commercial film productions, making an occasional documentary pic. Company now has a backing of about 10 institutional or commercial films, with the staff working currently on about six of these.

Film industry toppers were put over the barrel recently for too much weeping, because of biz recession, by Norman Nadel, film critic for the Columbus, O., Citizen, in his column, "On the Aisle." Taking television off the hook as the reason for the slump, Nadel pointed out that other lines of biz have been feeling the pinch, too, but their execs haven't been crying. As a result, they have maintained the public's confidence and trust, while the film business lost it. The customers, he wrote, became wary of a business run by weepers, a business that apparently was dying, to listen to the men in it.

However, Nadel cited optimistic notes, but added "it is hard to convince the public that the film industry is a healthy one with a long secure future." Critic tossed praise at Metro's "Show Boat," calling it "as magnificent entertainment as has reached the screen in years." But, he moaned, people will miss it because they've been convinced by the weepers that "all hope is lost for the movies." Nadel thinks pix like "Show Boat" are picking up the industry. In fact, like the motto says, they are better now than at any period in their history, opines Nadel.

Key Films Encourage Exhibs

Continued from page 1

won't, for a few weeks at least, attract quite a few viewers.

Among big pix coming up are "Quo Vadis," "David and Bathsheba," "Streetcar Named Desire," "Show Boat," "Bright Victory," "Flying Leathernecks" and "Here Comes the Groom."

Biz so far this summer has been running 5-10% below that of a year ago in dollar volume. Attendance is off a little more than that, as far as can be determined in a spot check by Variety this week of various circuits. Difference between drop in dollar receipts and that in attendance does not indicate higher admission prices, theatremen say, but rather that low-priced matinee trade is off more than evening biz. Also, midweek attendance is off more than weekend b.o. when prices are higher. These tendencies make for a higher level of admission per-person.

South Continues Strong

The south continues to be the strong point of the nation so far as receipts go. Army camps have helped there. Partly for that reason and partly via expenditure of defense money, plus generally good economic conditions, Texas has been doing excellently. Midwest was picking up some until floods hit last week. Southern California continues to be a weak spot. New York-New England has been so-so, but better than expected on the basis of the spring outlook.

Drive-in biz has been good this summer, but generalizations are hard to make in that field. In many situations competition has become so keen through fast buildup in a number of owners that individual ones are not doing too well, though the total drive-in attendance in the area is good. It's just a matter of spreading the gravy too thin.

Local weather conditions also have much effect on the outdoor houses. Heat and humidity throughout the nation have helped in that regard. Most of them are getting a better run of product than in past years, and are paying more for it. This has given distribs a greater take, even if it hasn't meant increased profits for the exhib in many cases.

Minn. Area Sturdy

Minneapolis, July 17.

An apparent boxoffice comeback is in evidence in much of this territory and is giving rise to considerable optimism in trade circles. Harry B. French, Minnesota Amus. Co. president, says figures from around the big Paramount circuit since July 4, usually an augury, have been excellent, and even in the Twin Cities "there has been some improvement."

Harry H. Weiss, RKO Theatres district manager, also declared there's a pickup, with the local RKO-Orpheum having had its biggest week in months with "Strangers on a Train," which moved to the RKO-Pan for a second stanza. Twin City nabe houses, too, generally speaking, have had their best business in some months.

LOS ANGELES 1ST-RUNS 22% UNDER LAST YEAR

Los Angeles, July 17.

Boxoffice receipts of Los Angeles first-run theatres for the first six months of 1951 were 22% below those of the first half of 1950, although grosses in recent weeks showed an encouraging upswing.

Take for the first six months this year amounted to $4,250,500, in comparison with $5,451,900 in 1950.

$1,390,000 Record For Music Hall In 'Caruso' 10 Weeks

When "Great Caruso" winds up its record 10-week run at the Music Hall, N. Y., today (Wed.) it will have grossed approximately $1,390,000, all-time high for the Hall, and it will have toppled many other marks. About the only record it will not have broken is the long-run mark established by "Random Harvest," another Metro picture, which played 11 weeks in 1942-43, when the admission scale was lower. The high registered by "Caruso" is rated especially remarkable in view of the new higher Music Hall boldover figure of $77,500 for the first four days of any week.

The huge total, which beats the former high of "Bells of St. Mary's" (RKO) by $190,000, is unusual in that "Caruso" did not have the benefit of year-end holidays like "Harvest" and "Bells." The latter ran nine weeks in last few weeks in 1945, carrying over into the new year of 1946. "Caruso" had the benefit of Memorial Day and July 4 holidays, one of the few pictures with enough stamina to go through these holidays, which are more than a month apart.

"Caruso" had few unusually big weeks outside of the first three but held consistently high and never dipped below $134,000, excepting in the final session and in the seventh week. Latter was $132,500. Pic's first frame was $155,000, the second hit $151,000 and the third went to $153,000. Although it was the eighth stanza of the run, the July 4 holiday week climbed to $148,000.

This is the fifth Metro picture to play the Hall since last Jan. 1, the five (including the $1,390,000 for "Caruso") grossing a total of $3,585,000. These five represent 27 weeks playing time, or over half a year. "Show Boat," also from Metro, opens tomorrow (Thurs.) and looks forward to a long run, while "American in Paris" is another M-G pic due this year for the Hall.

This is the way Metro product at the Hall this year breaks down: "Kim," ran six weeks, grossed $395,000.

"Royal Wedding," five weeks, $700,000.

"Father's Little Dividend," four weeks, $480,000.

"Magnificent Yankee," two weeks, $210,000.

"Great Caruso," 10 weeks, $1,390,000.

Flax Sue ELC for Pay

Hank Fine and Bob Goodfried, former studio publicity directors for Eagle Lion Classics, filed wage claims against that company and its parent corporation, Pathe Industries.

Fine asks $1,172.22 and Goodfried $1,190.47.

Briskin-Lesser

Continued from page 1

full partner, he'll likely bring with him Aubrey Schenck, now an associate with Small on "The Brigand," starring Tony Dexter, and "Cripple Creek," starring George Montgomery, for Columbia release.

In buying outside pix, firm will follow Lesser's policy in purchasing "Kon-Tiki" with blocked money. Swedish film, originally made on 16m, is proving a boxoffice click. Lesser is now vacationing in Honolulu but is scheduled to return soon to start, with Briskin, the job of lining up the new company.

Distribs, Exhibs Continue to Blame Each Other for Bidding Situation

GUARANTEE-% AS OZONER COMPETITION

In a move to help conventional theatres which have felt strong bidding competition from drive-ins this summer, some distribs are setting bid terms on the basis of guarantee and percentage. Distribs feel that the four-wall houses are more willing to give guarantees because of their year-round operation. In a number of instances, the indoor exhib has been able to get prior runs over an owner because of the guarantee.

The guarantee for a specific pic, in most cases, is based on what a similar type of feature grossed the previous year. Drive-ins, through increased bidding this summer, have been hitting heavily into the conventional theatres' runs, and distribs feel that the guarantee-percentage idea is at least an attempt at a solution. However, if an owner wants to bid on the same basis, a distrib cannot turn it down.

Music Hall's Crowded Sked Exits 'Streetcar' Also as Future Booking

The 10-week run of "Great Caruso" (M-G) at the Music Hall, N. Y., brought another booking cancellation last week when the Hall and Warner Bros. amicably agreed to withdraw "Streetcar Named Desire" from the future book. Warners had this set to follow "Capt. Horatio Hornblower," another WB film, but indications are that "Streetcar" might not get into the Hall until after September. Warners asked to be relieved of the obligation to play because of this long delay and the Hall's overcrowded schedule.

Paramount previously had crossed out M. H. bookings on "Place in Sun" and "Here Comes Groom" because they would have to hold back these pix too long for N. Y. metropolitan release. Possibility of 20th-Fox going into the Hall with "No Highway in Sky" was eliminated when it could not get in before next Thanksgiving.

Booked after "Hornblower" is M-G's "American in Paris." "Show Boat," another Metro, opens tomorrow (Thurs.) and seems certain to get a long run. This might delay preem of "Hornblower" until after Labor Day.

Because of the possibility of these two pictures alone taking the Hall into October, Russell V. Downing, managing director, has indicated that there is no particular rush in booking new product. His attitude is that the length of runs on these two films will determine what new fare is signed up for the Hall.

Jap Quota

Continued from page 4

since the agreement will undoubtedly set the pattern for future divvy of the Jap take. It will total about $2,750,000 for the current fiscal year.

Pending agreement of the Yank distribs to the 150-pic quota, Japs had held up all imports for several weeks. Licenses, it is understood, are now about to be issued again.

Japs originally sought to reduce imports from all foreign countries to about 100 at the request of the domestic producers. Supreme Command Allied Powers wouldn't go for that, however, and the Japs raised the quota to one-for-one for each Nip pic produced. There were 215 made last year, so they set the import from all countries at a total of 215. Americans get approximately 70% of that based on ratio of their imports to those from other countries in past years. Actually, the MPEA had no choice but to accept.

Japs have also put a ceiling on amount of dollar convertability to be permitted. This is $3,873,000, with Americans getting about 79% of that. The 5% additional in dollars over the 70% quota in numbers results from exceptional popularity of Hollywood product in Japan.

Distribs and Exhibs are tossing the blame for the avalanche of competitive bidding back and forth at each other, with each side claiming that the other is responsible for a situation that neither segment likes. Distribs say they had nothing to do with the inauguration of the system and that, in accepting bids, they merely are complying with requests of the exhibitors.

Theatremen, on the other hand, charge that the film companies are forcing the issue in an effort to boost film terms. Exhibs' position appears to be summed up in a recent bulletin issued by Allied Theatre Owners of Indiana, which quotes Variety in saying that the distributors are sure there is collusion because exhibs in some areas refuse to respond to the distribs' request that they submit bids.

Continuing, the bulletin states: "It is only natural that exhibitors who see what bidding can do to their rentals refrain from buying under that method, and the fact that all parties reach the same conclusion doesn't mean that they have to conspire. But you can't help being amazed and amused at the distributors' concern over the condition. Top brass of the film companies insist they don't like competitive bidding, and only engage in it when one of the exhibitor parties involved demands it. So if they don't want to use bidding, what are they complaining about when none of the exhibitors asks for it?"

Owners Case Hyped Bids

Sales execs in N. Y. assert that the flood of bidding requests now reaching the homeoffices is due principally to the decision of the court in the Allentown, Pa., drive-in case, in which it was ruled that owners had the right to bid for prior runs along with the conventional theatres. Distribs say they were forced into accepting bids because of a court order, and that exhibs, finding a new form of competition in the drive-ins, had no alternative but to turn to the auction methods for a source of product.

One sales exec said last week that bidding at least had brought about a situation under which some exhibs were now paying "logical" film prices. For years, he said, these exhibitors had been going along paying the same low prices to the same companies. Bidding, he said, had made it possible for the film companies to receive the kind of rentals to which they were entitled.

With both branches of the industry disclaiming responsibility for the bidding surge, a workable solution seems to be remote. Some observers say the practice will continue until the two sides get together on a formal agreement or the courts are forced to step in.

UA Billings Soar

Continued from page 1

revisions in posting to indicate what is an actual weekly cost, what is a nonrecurring cost and what is a capital expenditure.

Their high in charges for one week under the old bookkeeping system is understood to have been $106,000, but that included several heavy nonrecurring expenses, including a convention in Chicago. In addition, there has been considerable trimming of staff and incidental expenditures since then, so that costs are down substantially.

On the basis of 30% in distribution fees on the $370,000 of gross billings last week, UA's take would be about $110,000. According to UA execs, using accountant's figures that are most disadvantageous to it for both costs and distrib fee, it would still have a profit last week.

The statistics are very important to the Krim syndicate for two reasons. One is to keep to a minimum the amount being borrowed each week from Walter E. Heller & Co. of Chicago to keep afloat. Heller is providing the financing for the group.

Second reason is that the syndicate must put UA into the black for one of its first three years of tenure in order to secure a 50% stock interest in the company from owners Mary Pickford and Charles Chaplin. Krim took over last spring.

5 Local B.O. Drives Rolling Strong, Seen Snowballing Into Jubilee Push

Although there's some disappointment at the lukewarm attitude of company prexies last week on the Council of Motion Picture Organization's Film Jubilee plan, the b.o. promotional ball appears to be rolling throughout the country. Exhibs in at least five different exchange areas have gotten together to do local public relations campaigns.

COMPO, frankly disappointed at the procrastination which is showing its plan for an October-November national boxoffice drive, is encouraging the local campaigns in every way. It sees them as easing its own problem by spurring other exhib groups to get together for similar drives.

Thus, as COMPO sees it, with a large number of such campaigns under way concurrently, a national push will be comparatively easy to set up, since in many cases it will merely require coordination of effort already being made locally. Furthermore, there will be ready-made committees operating in each area.

Combination of factors is seen responsible for sending territorial co-ops of exhibs along the p.r. trail. First is the fact that biz in the past few years has taken such a slide that exhibs are really scared into action. Second, paradoxically, is the recent upturn in grosses, which has shaken the discouragement that was turning into lassitude and has instilled new life and hope in many theatremen.

They've come to realize that the picture industry is far from dead and that hard work may restore it to a semblance of its previous prosperity. In addition, they're just getting tired of hearing many columnists, commentators and know-it-alls kick around the biz, and they're about ready to do some kicking back.

Local Campaigns

Local campaigns are now running or being planned in Denver, Washington, Boston, Texas and New York, as far as is known. It is believed other exchange cities either have started making plans for co-op drives or are actively thinking along that line.

Latest to make the move were Boston and Washington. In the Hub, a large number of leading exhibs, advertising and publicity directors and theatre association reps attended a session last Wednesday (11) in the offices of Sam Pinanski, president of American Theatres Corp. The group laid out plans for an all-out showmanship drive to take advantage of every medium of advertising, publicity and exploitation for merchandising of mix for immediate release.

In Washington the same day, local theatreowners tentatively approved a cooperative scheme to boost attendance by intensive radio and TV promotion during a 13-week period starting in the fall. The Motion Picture Theatre Owners of Washington heard two ad agencies outline plans for the campaign, which will cost about $15,000. The plan includes three to five short TV shows weekly and about 30 to 40 radio spots each week.

Most of the capital theatremen present indicated they favored the idea. They appointed a committee to look into it further and report back. It consists of Sidney Lust, Frank LaFalce, Jack Fose, Frank Boucher, Victor Orzinger and Morton Gerger.

In New York the same day, toppers of the co-op exhib group headed by Fred Schwartz and Si Fabian got together at a meeting that started at 4 p.m. and ran until 9 to discuss with Lynn Farnol, director of their campaign, what he had already accomplished and what was being planned. This group is already well in operation and is spending considerable coin.

Day-Date Meetings

The mere fact, incidentally, that in three different cities on the same day exhibs were meeting to discuss local b.o. promotional ideas is indicative of the thinking in the field. It's a definite sign of activity in a virtually virgin area.

In Texas, Theatre Owners of America and Allied States Assn. have buried their perennial hatchet long enough to get together on a large-scale campaign. Bob O'Donnell, repping TOA, and Col. H. A. Cole, repping Allied, were in New York recently and called a meeting of distrib heads to ask cooperation in a scheme they were hatching.

The Texas exhibs are going to put up 5c a seat to run a campaign in the fall. All they wanted from the distribs was a promise that film salesmen would be made available for calling on exhibs to sell the idea of the campaign and carry through with the theatre contacts.

Denver has had a promotional drive on for several months. Among the stunts it is pulling, which has attracted attention and may be copied in other areas, is "neighborhood guest nights." Theatre managers make personal calls on people in their areas and invite them to the theatre for free. It's always on an evening when the house wouldn't be filled anyway, so nothing is lost. On the other hand, good will is built up and people are reacquainted with the theatre who hadn't been in it for some time, if at all.

Industry Bally

Continued from page 7

coordinator, flanked by publicity and talent sub-chairmen; a coordinator of exhib association relations, with chairmen and sub-chairmen, an ad committee chairman, with salaried assistants; a chairman of a joint publicity-exploitation committee consisting of three or more ad-publicity directors plus a paid staff; a press-book chairman, with aides on salary; a chairman of a general exploitation group, which would direct national and local projects, star tours, etc., and a salaried business manager, with a secretary and clerical assistants.

It's proposed that "Movie Time, U.S.A." get under way with a national broadcast from Los Angeles either on the afternoon of Sunday, Sept. 30, or Monday night, Oct. 1. There will be cut-ins on the program from stars on tour at the time, and efforts will be made to have President Truman give the campaign a sendoff by air from Washington. The contingent of newspaper publishers would be junketed to Hollywood for the launching ceremonies.

It's proposed to have one top star and one new face in each of the 32 exchange cities on Oct. 1 as "symbols" of the campaign's planned activities. The stars and newcomers also will penetrate into the surrounding cities.

Large ads are planned for national magazines, newspapers and Sunday supplements, listing groups of outstanding pix from each company. Cost will be on a pro-rata basis to each company represented in the ads.

Publicity Stories

Publicity stories, it's proposed, will be slanted toward the theatre as a community asset. Yarns also will go in heavily for general features, biographies of touring personalities and illustrated pieces about Hollywood. Cartoons in mat form will be supplied. Strong concentration on weekly newspapers and farm papers is recommended, as well as special material directed at such publications as Pathfinder, National Grange, Harper's and Atlantic Monthly.

Other proposals include a "movie queen contest," in which one beauty winner from each state would be sent to Hollywood in a big caravan; a speakers' bureau, educational tieups, comic books stressing "Movie Time, U.S.A.," special trailers and a campaign theme song to be written by a top composer and recorded by outstanding singers and orchs.

The entire campaign and its execution rest with the formal approval of the MPAA board. The directors met Friday (13) in N. Y. and approved in principle only their participation. Formal okay it was announced, will hinge on COMPO's success in enlisting the full cooperation of the exhibitors.

New Texas 900-Seater

Cleburn, Texas.

Video Theatre circuit announced opening of new Esquire Theatre here. The 900-seater is handled by Clyde Young, city manager here for chain.

L. B. Mayer Continues To Unload Loew Stock

Louis B. Mayer, who resigned recently as Metro studio chief, continued to unload his Loew's common stock during the last month, according to the latest report filed with the Securities & Exchange Commission. Exec informed the SEC that he sold 1,000 shares last June 7, his largest block sale to date, which still leaves him with 9,400 shares.

Mayer previously had reported the sale of 1,500 shares in four separate transactions. Largest block involved in these sales was 600.

Metro Rapport

Continued from page 3

tween the studio and h.o. over top policy. Mannix was retained as g.m. and as a member of the exec committee, indicating he's in solid again with Schenck and the company's officers and directorate.

Dropped from the exec committee were J. J. Cohn and Lawrence Weingarten. Cohn will continue as the top financial adviser at the studio, while Weingarten will continue his production activities. As for those remaining on the board, besides Schary, Mannix was associated with Schenck years ago in operation of Palisades Park, N. J.; Thau was one of the original bookers for the old Loew's theatre circuit, and Sidney also came from New York, where he at one time produced stage shows in association with the late Major Edward Bowes at the Broadway Capitol and later was chief of WHN, Loew's radio station in N. Y. (now WMGM). Thus, the trio has a close alliance with Schenck and the homeoffice.

Mayer, incidentally, leaves Hollywood next week for Kentucky to buy some new racehorses. He reportedly is shopping for the stable of his son-in-law, Universal-International's William Goetz, but may also buy a farm and start breeding thoroughbreds again. His future plans for the film business are still up in the air.

Negroes Into AM-TV

Continued from page 1

hair series, "Television Recital Hall," and on Sunday (22) soprano Adele Addison shares billing with pianist Claudette Sorel on the NBC Symphony airer.

For Example

Negro actress Meredith Howard has a regular role on the NBC AM series, "Pete Kelly's Blues." In keeping with the NBC policy of "integrating without identification," she is not identified as a Negro by any reference or by the role she plays. Ellyce Weir, chairman of the theatre chapter of Committee for the Negro in the Arts, appeared in a major role on NBC-TV's "Treasury Men in Action" two weeks ago.

Radio Writers Guild, which recently commended NBC for its policies, at the time issued a statement urging greater use of Negro scripters based on its principle that a writer should be judged on ability rather than on other considerations. It also said that members were willing to help train Negro writers.

Statement issued after TVA's parleys with the shahs follows:

"Negroes take part in every phase of life in our country today, as citizens, as workers, and as the consumers whose buying dollars help pay the costs of television entertainment. It is our purpose to secure representation of Negroes on television programs, matching their role in everyday life and providing opportunities for the employment of the many qualified Negro artists among the membership of TVA.

"We believe that this is both honest and fair, as well as good business practice, and we are sure that the vast majority of the people in this country will welcome and applaud this policy. To this end, we call the attention of our writers, producers, and directors, to the above statement, and request them to help carry out this purpose, by the employment of Negro specialty acts, by the integration of Negro singers and dancers in chorus groups, by the employment of Negro actors in the many dramatic roles reflecting their participation in everyday life, and by the creation of new program ideas designed to realize the purpose set forth above."

Mayer-Schenck: Just for the Record

Following is the text of the agreement, executed June 30 and signed by Louis B. Mayer and Nicholas M. Schenck, which formally terminated the studio chieftain's 27-year association with Metro. It goes into none of the financial details—there's no settlement involved—since these are covered in the contracts to which reference is made and have been previously reported. Agreement, executed in duplicate, reads:

"Whereas Mr. Mayer is presently in the employ of Loew's under a contract entered into between the parties hereto dated Dec. 11, 1937, which contract was thereafter amended and extended by agreements dated July 19, 1943; May 20, 1944, Dec. 19, 1945, and Aug. 18, 1949, respectively.

"Whereas the parties mutually desire to terminate the employment of Mr. Mayer under the existing agreement in the manner hereinafter set forth:

"Now, therefore, it is agreed as follows:

"1. Loew's and Mr. Mayer mutually agree that the term of employment of Mr. Mayer shall terminate on Aug. 31, 1951.

"2. Said termination of employment shall, for all purposes of the existing agreement, have the same effect as if the existing agreement were terminated on said date by the giving of written notice of such termination by either party to the other party on or before June 30, 1951, pursuant to the provisions of page 1-a of the agreement between the parties dated Aug. 18, 1949."

Last reference is to the agreement that Mayer's contract could be terminated Aug. 31, 1951, if either party notified the other in writing prior to June 30, 1951.

Skouras Defines Pay Cut

Continued from page 3

barometer does not justify present salary levels, he said. Skouras bases the future boxoffice threat on the Federal Communications Commission's prediction of there eventually being 2,000 TV stations in this country. While such a figure may be a long time off, Skouras estimates that the present list of stations will be increased by 500 by 1957. He agrees that the TV threat requires salary reductions in order to bring production costs down. Because TV is "free and convenient," pix must come down in costs and go up in quality, he said.

Salary Boom

The period of 1943-48 saw an unprecedented rise in salaries, because of the boxoffice boom, Skouras said that entertainment people took the position that the boom would never end, but salaries now are beyond the point at which the boxoffice can pay off. Talent should not consider itself immune from the existing crisis, but must face economic facts and make contributions so that the industry can carry on, he said. Creative people, he added, have been rewarded substantially for their work, and they have a vital stake in the preservation of the business. Skouras said the 20th-Fox plan assured them of security for the future.

A factor in the demise of vaudeville was the increasing demands for higher salaries by performers. The boxoffices of the vaude houses, Skouras said, could not meet the upped demands and, as a result, vaude went on the skids and almost into oblivion. The same situation is looming today in the film industry and will get out of hand completely unless it is curbed by voluntary salary paring, he said.

After boxoffice revenue started to slide in 1948, Skouras went to the Government and asked for approval of a profit-participation plan for top employees under capital gains. The Government insisted that, under such a setup, 75% of the entire personnel would have to be included. Skouras dropped the idea on the grounds that it would be too unwieldy.

Therefore, Skouras said, the present plan, devised after two years of study, is the only method by which savings can be achieved, substantial salaries continued and production costs brought down to conform with the boxoffice take. He said he did not want to affect those in the lower salary brackets.

Recoup Losses

Skouras pointed out that those taking the reductions could recoup their loss in salaries by participating in 50% of the company's earnings, after taxes, during the two-and-a-half-year period in which the plan will be in effect. Some criticism was directed at the plan by talent guilds on the grounds that the earnings of National Theatres would not be included in the profits to be shared. At the time the announcement was made, Skouras said, divorcement under the consent decree was a year off, and that National Theatres would become a separate company, having its own savings program.

However, Skouras said that the revenue from NT represented only 25% of the picture company's income and that the participants would share in revenue from subsidiaries in which they had never, direct interest or contact. These include DeLuxe Laboratories, Roxy Theatre, N. Y., and Movietone News.

The carefully worked out plan, Skouras said, offers a real service to talent people, as it will help to stabilize the industry and prevent disintegration via far-reaching helter-skelter cuts that are likely to come under a disorganized system. The company is investing between $50,000,000 and $60,000,000 a year in production, he added, and that investment must be protected in order to continue budgets on that scale.

There already is a decline in contract salaries, Skouras said. New pacts are showing a downward trend on renewals of options in the talent field. He warned talent that it was more imperative now than ever before to join in a stabilization plan, with participation in earning, for their own future.

The 20th-Fox plan calls for a 25% cut in salaries of $500 to $1,000 a week, 25% on $1,000 to $2,000 and 50% on $2,000 or more a week.

Theatre TV Loss

Continued from page 7

live televising of college football, according to the exhibs, is based on the same fear that home TV wrecks the gate, and the NCAA has okayed the use of Theatre TV on a controlled basis.

Exhibs also point to the fact that the IBC and the Dapper Dan Club of Pitt, which is sponsoring tonight's fight, had racked up over $300,000 in advance sales before they would even agree to talk business with DuMont. Through theatre video's controlled boxoffice the promoters could escape the fear of TV cutting into their gate. The answer as far as the promoters go, exhibs emphasized, is a sellout at the stadium where the fight is staged and not whether theatres can outbid the networks for rights.

Networks, for their part, maintain that the question of the "live" gate is not so important to promoters as the overall revenue to be derived both from the sale of tickets and sale of broadcast rights. Fact that DuMont could assemble nine manufacturers to pay the freight for tonight's bout, they point out, presages that the home video industry will not give up to theatres without a struggle.

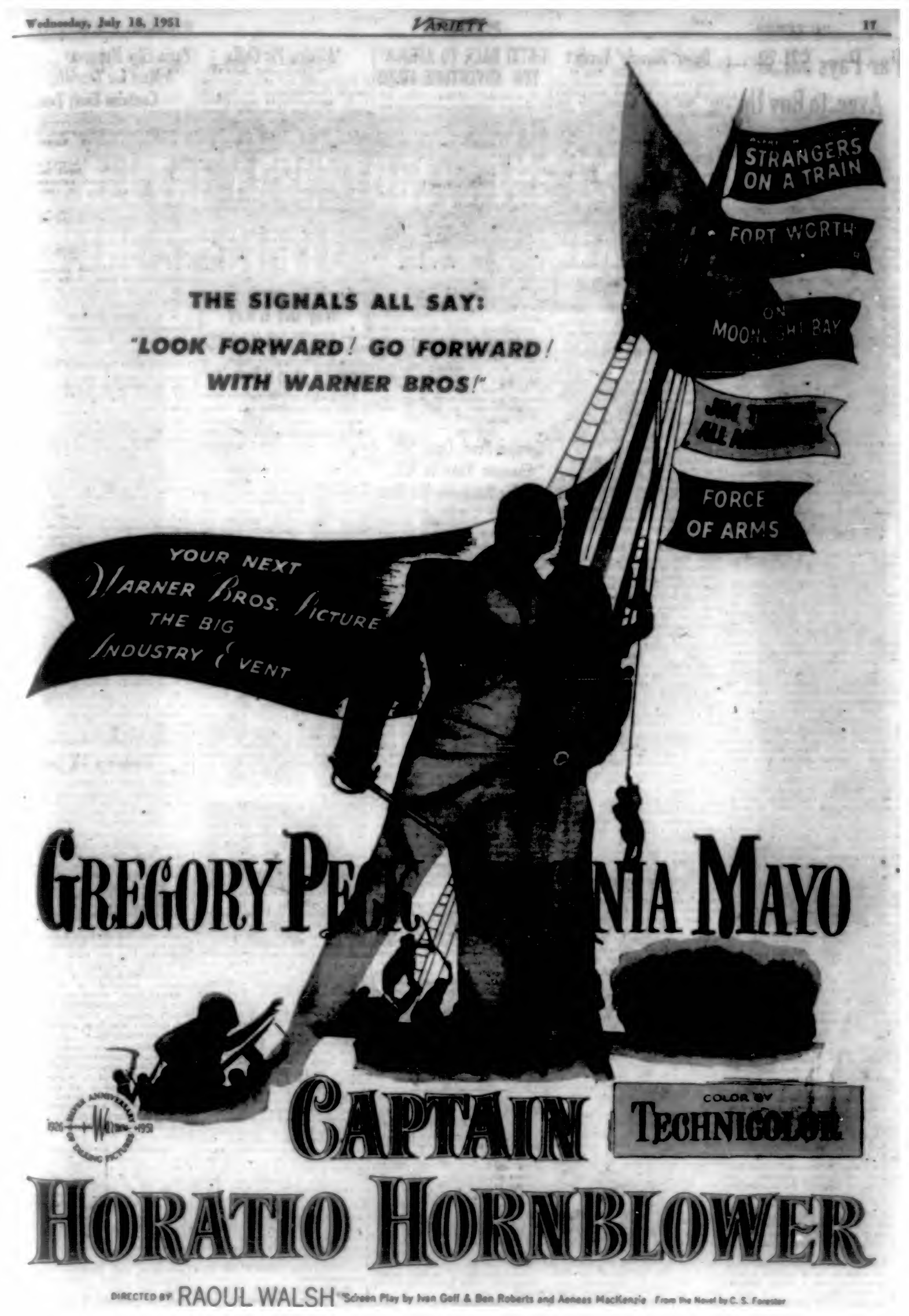
Baseball Dims Layne-Marciano

Chicago, July 17.

One thing was clear last Thursday (12) in relation to the theatre telecast of the Layne-Marciano scrap: baseball is still, irreversibly, the national pastime.

Crowd of more than 43,000 cloyed into Comiskey Park for a White Sox-Red Sox twilight double-header, while the 2,400 seats at Balaban & Katz's Tivoli and the 2,700 pews at its Loop State-Lake virtually went begging.

B&K spokesman said his order over big-screen prospects hadn't dimmed, pointing out that the Loop house finally managed to fill up as the ruckus got under way. Tivoli, however, was only half-occupied.


THE SIGNALS ALL SAY:
"LOOK FORWARD! GO FORWARD!
WITH WARNER BROS!"
STRANGERS ON A TRAIN
FORT WORTH
FORCE OF ARMS
YOUR NEXT WARNER BROS. PICTURE THE BIG INDUSTRY EVENT
GREGORY PECK
NIA MAYO
CAPTAIN
HORATIO HORNBLOWER
COLOR BY TECHNICOLOR
DIRECTED BY RAOUL WALSH
Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie From the Novel by C. S. Forester

Par Pays $21.38 Avge. to Buy Up 342,694 Shares

Paramount paid an average of $21.38 per share for the 342,694 shares of its own stock it bought up between June 6, 1950, and June 4, 1951. Purchases are part of the company's long-range plan to reduce its capitalization, thus strengthening its financial position and requiring lower earnings to maintain its annual dividend rate of $2 a share.

Total amount paid for the 342,694 shares was $7,327,117.73. Company on June 6 reduced its authorization for outstanding shares by a similar amount and reduced its capitalization by $342,694, since the shares have a $1 per value. Present authorization is 3,042,512 shares.

Par bought up an additional 800 shares of its stock between June 4 and June 30, making the total buy 343,294 for $7,340,141.22. That continues the 21⅜ average price per share.

In the period between Jan. 31 and June 30 of this year the company also issued from its treasury 345,734 shares. This was necessitated under terms of the divorcement that became effective Jan. 1, 1950. That left the company with 2,274,083 shares outstanding as of June 30.

UA Getting Tough

Continued from page 1

chances of defending a series of such lawsuits.

On the other hand, the distrib has been plagued for years by sometimes arbitrary rejections of exhibition contracts by producers' reps. The rep just won't see the terms UA has offered for a certain theatre date and sends the deal back to be renegotiated. This runs UA into considerable trouble and expense in contacting its branch and causing the salesman there to attempt to sell the exhib all over again—and at a higher price.

Many Justifiable Rejections

In many instances, of course, rejections of deals are justifiable, as evidenced by the times the salesman is able to better them when forced into such action by a producer's nix on the original terms. In other cases, however, UA claims that producers' reps are incompetent by lack of familiarity with a special situation to make a judgment and do the film's maker more harm than good by delaying sales and dissipating a picture's momentum. UA further maintains that reps sometimes arbitrarily nix contracts merely to show they are on the job.

Producers' squawk is that UA's get-tough policy is short-ranged, inasmuch as it is cutting off its future lifeblood that way—indie product. Film-makers maintain they are being discouraged from further lensing, which will leave UA in the same position that has troubled it throughout its 32-year history—lack of pictures.

According to the producers' reps, the clause UA is offering in allowing them 48 hours to better a deal is entirely impractical. For one thing, they point out, there is no limit on the number of contracts that UA can throw at them at one time. Faced with a batch of 20 or 30 deals at once, the sales reps say it would be obviously physically impossible for them to renegotiate that many contracts in 48 hours.

Even more important, they say, is the expectation that exhibs will soon get to know of the 48-hour angle. All the film buyer has to do then is stall for a couple days and he knows he has the producer over a barrel.

UA's contention—and even producers most bitterly opposed to the new policy admit it has a point—is that attributing ill-intent by it toward producers is entirely unfair and unjustified. Producers' reps acknowledge that the distrib has been fair and reasonable to deal with and has not unjustifiably pushed anything down their throats. All they say is that they don't want to be placed in a position where such a thing conceivably could happen.

UA also points out that no other distrib, with the exception of RKO in some cases, permits contract approval, and the o[illegible] has been proved more efficient without it.

Defer 'Miracle' Verdict

Albany, July 17.

The Court of Appeals wound up affairs for the summer Wednesday (11), but did not announce the scheduled decision on "The Miracle." It is presumed the decision will be made Oct. 2. No reason for the delay was advanced.

Joseph Burstyn, licensee for "The Ways of Love" (of which "The Miracle" is a part), appealed from the unanimous decision of the Appellate Division of the Supreme Court in which the latter held that the Board of Regents was within its rights in revoking the permit granted by the State Education Department's motion picture division.

Eastman Suit

Continued from page 1

Durlan had licensed to it previously. Technicolor was charged with connivance.

Royalties of $66,666 per year guaranteed over the next 15 years will go to Lenticolor, Ltd., a new company set up to hold patents. All patents dealing with the lenticular process have been turned over to this company by K-D, by EK (which had made some developments along this line) and by Kislyn, Inc. K-D is believed to be the biggest shareholder.

Kislyn, headed by Stuart Hedden, was not a party to the suits against Eastman and Technl, although its interests were pretty much the same as K-D's. It owns similar patents, growing out of the fact K-D and Kislyn were developing parallel processes at the same time.

As a result, K-D and Kislyn decided that rather than fight each other, they'd join forces by tossing their patents into a pool. These, plus those owned by EK, are said to cover every angle of the lenticular process.

As part of the settlement agreement, Lenticolor is licensing for 15 years its patents to EK, which agrees to make the rawstock for the new color. Since the processing is similar to that of black-and-white, any lab can handle it.

Stock Now Available

Ted Curtis, EK v.p., told VARIETY Monday (16) that the company has the stock now available. No price has been set for it, however, pending clarification with the Office of Price Stabilization.

Curtis did not agree with Schaefer on the readiness of American exhibs to use films in the new color process. Schaefer said that most theatres merely by purchase of a special filter costing from $50 to $150 could exhibit the prints.

According to Curtis, most houses will not be able to employ the system without remodeling projectors to increase their output of light. The filter cuts the light passing through the lens by about one-third. Schaefer maintains that this will still leave sufficient light for most houses, but Curtis is inclined to doubt that.

Great advantage of the K-D system in production is that it is not much more expensive than black-and-white and considerably cheaper than present color processes. Curtis admitted that the color was good if the light source was sufficient.

20th Working On It

20th-Fox has been working with K-D and Eastman on development of the process and is said to be high on it. It has made some newsreels and is expected to turn out shorts in it soon. Fox has already sponsored a showing for some industryites in New York and is understood cooperating with Schaefer in readying a press preview soon.

Hedden said that as a result of the settlement EK was withdrawing an action against Kislyn asking for a declaratory judgment. This had been instituted for the purpose of determining whether it would be infringing on Kislyn patents if it went ahead with lenticular film production without a license from the company.

The $250,000 that EK will pay will cover only part of the fee of the battery of high-powered lawyers involved in the K-D suit and settlement. Repping K-D was Bertram A. Mayers, of Fitelson & Mayers. For Eastman it was General William A. Donovan's firm, Donovan, Leisure, Newton, Lumbard & Irvine in New York and Nixon & Hargrave in Rochester. For Kislyn, attorney was Stanley Sabel of Chadbourne, Hunt, Jaeckel & Brown.

GATTI BACK TO AFRICA FOR ADVENTURE FILMS

Commander Attilio Gatti, explorer and producer-director of educational films, heads back to Africa in September for the 12th time to film a feature-length pic in color and a series of 30-minute shorts expressly for tint TV. Scripts, penned by Donald Swanson, will be based on Gatti's adventures in the African jungles.

By using two recently devised instruments, the "flying cadora" and the "invisible ear," pix will also attempt to show and explain how wild game communicate. According to Gatti, the instruments, which are clocked in secrecy, will be able to pick up and amplify animal sounds that heretofore have been heard only by experienced hunters.

Expedition, which includes Joseph Brun as director of photography and R. M. Ghendimenn as operative cameraman, will film in Africa for 10 months. The pic and the TV series are expected to be completed on a total $500,000 budget. Gatti has made no preproduction sale; he will try and sell the films upon his return.

German Prod. Costs 50% Cheaper Than in U.S., Sez European Pix Exec

Considerable savings are still to be had by making films in Germany, according to Paul Gordon, production chief of Central-Europe Pictures, Inc., who has been visiting the U. S. from Berlin recently. Now before the cameras at the company's UFA Tempelhof is "Heavenly Music," a comedy for which Gordon wrote the original book. Budget is 700,000 west marks or about $140,000. Cost of producing the same picture in Hollywood assertedly would be twice as much.

Gordon feels that the advantages of shooting in Germany include low labor costs, good technical work plus the availability of natural backgrounds for stories that call for Europeana locales. But despite the substantial monetary savings to be had as compared to Hollywood production, the film exec pointed out that native lensing is at a low ebb because of competition from hundreds of foreign pix which are flooding the market.

As a result, Gordon declared, bank money has dried up and producers have been forced to turn to private financing sources. Main purpose of the filmmaker's current U. S. junket is to work out a possible joint production deal for Central-Europe with one or more American firms. Gordon is particularly interested in closing a TV distribution deal with a U. S. company for two series of films he now has in preparation for video. They are "Europe by Night" and "Passing Parade." Former is built around the night life and cultural atmosphere of some 13 different European cities, while the other will concern the romances and major works of great composers.

Berlin audiences are eager for American plays, Gordon declared. German versions of "Death of a Salesman," "Born Yesterday" and "Three Men on a Horse" have already been produced there. He noted that legit shows can be mounted very reasonably inasmuch as the initial production cost usually averages around $5,000.

Irving Allen, Lesser, RKO on Title Kick

Producer Irving Allen indicates an interest in music, on the heels of film titles he registered last week with the Motion Picture Assn. of America. They are "Boccaccio" by Franz von Suppe, "Casanova's Homecoming" by Arthur Schnitzer, "Don Juan" ("Don Giovanni") by Mozart, "The Salzburg Festival," "The Gypsy Baron" by Strauss, with libretto by Jokai, and "The Magic Flute" by Mozart.

Sol Lesser went one better on Warner Bros., which released "John Loves Mary" in 1949. Lesser registered "John Loves Mary Very Much."

RKO registered the title "Lady Marines" with the Motion Picture Assn. of America last week, for a short. It later added the registration "Women Marines."

'Affairs' Pic Chills

Hollywood, July 17.

Distribution and other problems caused cancellation of the deal for I. G. Goldsmith to buy screen rights to Louis Verneuil's Broadway play, "Affairs of State."

Both parties had agreed on the price, but the starting date of the picture became nebulous when Verneuil could not predict when his legiter would be booked for foreign runs in England, Canada and Australia. He said he had no immediate plans for further negotiations on the sale of his play for filming.

Meanwhile, Verneuil has ordered the cast of his new play, "Love and Let Love," to Hollywood for rehearsals before taking the troupe back east. It will star Ginger Rogers.

Way Off B'way

Continued from page 1

Maitre" which, I'm sure you'll agree, is "his master's voice." In France this seems to mean "completely inaudible."

All around us the natives were booing and catcalling and yelling "micro! micro!" This means "Whatinellsamatta with the microphone." Or maybe something dirty.

By now the sun was down and the ballet dancers and mosquitoes came out. I don't know which was worse. The ballerinas would take quick little hopping jumps and throw themselves around the statues that some crazy king put up a long time ago apparently just for that purpose. Then the premiere ballerina came flying out of the woods, pirouetted a couple of times as though promising to throw herself in the pool, but cheated the people by going over to her own statue. She draped herself around it in a few unalluring positions and then there was a 20-minute break. During the intermission some men came to fuss with the sound system and ruined it completely. This was all right by us because this ballet sounded about the way it looked. Finally, and I mean finally, they cleared these foolish people out and started up with the fountains . . . colored lights and all with music. If you remember how they did it at the N. Y. World's Fair, and took 70 percent off, and then added "A" for effort, you've got the picture. It came to an end in spite of them and I took four mosquitoes back to the hotel to practice my French on.

There's a restaurant called the Perquerolles (probably named for Sam Perquerolles) (or Hal Block, who should be nameless) which, the restaurant, is decorated with ships, rope, tar, sailors . . . all nautical stuff . . . and, right smack down the middle, a row of cactus plants. I know this has nothing to do with the theatre . . . but it sure is odd, ain't it?

Last Sunday was the day the French had decided was really the birthday of Paris. They picked this year as the 2,000th because of something Caesar once wrote about a place called Lutetia which somebody figured out meant Paris. Caesar didn't mention what kind of time he had here but it was long enough ago for the reviewers to get mislaid and nobody seems to be concerned anyway. There was a brass band in every square . . . American, British, Dutch . . . every country that can afford a band (with the exception of one or two bands which have tux but are not allowed to travel) had it here on Sunday. They played all day long, they marched around the Eiffel tower, around the Arc de Triomphe, around each other, and finally a bunch of them got together and went through their repertoires toute ensemble, as the Americains say. Anyway, the "Star Spangled Banner" got the biggest hand, with a number of French people joining in. At night it was fireworks again . . . they shot them off down by the Seine in front of the Palais de Chaillot and you could see and hear them from almost any part of town. It was probably Marshall Plan money and it gave the people a feeling that at last something tangible had been accomplished.

Maybe they aren't eating so good, but there are certainly some fine free shows.

Remember what Marie Antoinette said? "Let 'em eat fireworks." Or was that Hal Block too?

Paris Film Museum A Must for Tourists; Contains Early Equipt.

Paris, July 10.

Professionals visiting la belle France are passing up a rare opportunity if they miss the Cinematheque Francaise's unique motion picture museum at 7 Avenue de Messine, near the heart of the shopping center.

The museum has been open since November, 1949, although Cinematheque itself has operated a collecting and lending film library since 1936. The brainchild of Henri Langlois, who spent his spare hours rounding up antique film while still a high school lad in the 30s, it is now financed by the French Ministry of Information. The museum, whose curator is Mme. Charlotte Escoffier, associated with Langlois since he started his collection, comprises three floors of rare apparatus of the 18th, 19th and early 20th century French optical inventors.

Emile Reynaud, whose revolving mirrors containing bands of animated color strips on celluloid, children skipping rope, horseback riders, tumblers, etc., in late 19th century, was forerunner of our nickelodeon. His praxinoscope and original strips are in working order, as is Georges Melies's early magic lanterns and later film projectors. Entire third floor of the museum is devoted to reproduction of the studio of Louis Lumiere, who gave many of his props, working equipment and drawings to Cinematheque before he died in 1948.

Lumiere, whose fantasies are still popular items on film club programs, was interested largely in fantasy films, and was a magician as well as a film maker. Jean Cocteau, leading contemporary exponent of Lumiere, visits the Cinematheque regularly to study the master's works.

Marey's Photo Gun

E. J. Marey's photo gun invented in 1888 with original strips of film printed on positive stock, is also on exhibit. Multiple-action gun is credited with leading directly to invention of flicks. Large display of posters as well as early efforts at synchronized sound disks of 1903-14 era, with prominent French actors recording dialog, are on hand. The recently opened Eastman Museum in Rochester, N. Y., has kept close liaison with the French group.

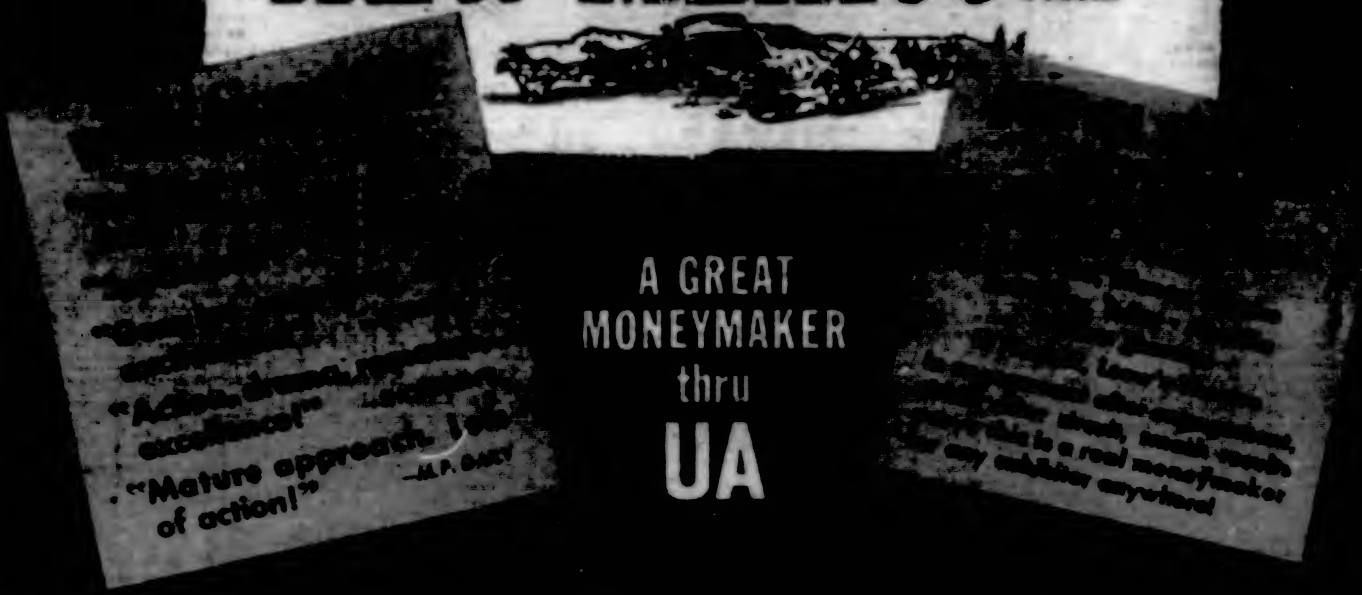
The Museum of Modern Art's lending library has also swapped much film through the library's directress, Mme. Mary Meerson, widow of Rene Clair's late designer, Lazare Meerson. Diminutive projection room shows early film as well as works of more recent vintage three times nightly. Museum is open to visitors to film shows starting at 6:30 p.m., with electric illumination in most of the displays. This year's film program is devoted to the 50th anniversary of European film. Only American product included is Flaherty's "Man of Aran," which is listed under British documentaries on this year's schedule, although library has bought and been given many U. S. masterpieces.

In addition to its home base operations, Cinematheque's small but devoted staff supplies prints at cost to film libraries in other countries, and lends prints to all non-commercial outlets at home and abroad on request. It also maintains an extensive library of stills, an index and library on the world development of film.

Langlois hid all his prints during the occupation of France, and even today is cagey about revealing storage place, which is known to be in an ancient fort in the Paris suburbs. Film historian originally as a kid used to keep his prints in his parent's bathtub, which is the source of the gag that Cinematheque Francaise began in a bathroom.

There is hardly anything like it anywhere, and numerous visiting Americans have expressed the wish that their own government had the foresight to preserve its pioneer films and inventions before they vanish from sight in this supposedly most imperishable of the arts.

ALL THE ADVENTURE . . . THE EXCITEMENT . . . THE SPECTACLE OF A DECADE OF GREAT WESTERNS!



A GREAT MONEYMAKER thru **UA**

Film Reviews

Continued from page 6

Pickup

dates in the general runs, except family trade situations.

Film was independently-made by Forum Productions (Hugo Haas and Edgar E. Walden) on a budget that looks as if it had more ingenuity than coin. This fact gives it some trade interest as the story realization is quite good considering the apparently small money outlay and the lack of usual studio facilities. It has been taken over by Columbia for distribution.

In addition to co-producing with Walden, Haas also directed, scripted with Arnold Phillips, and costarred. Four-way function comes off okay with the exception of a few flaws, such as some scene repetition and a bit more footage than is necessary to tell the plot. A moody air has been created for the unfoldment, and performances follow that slightly arty atmosphere, which projects okay dramatics without honest realism.

Script was based on a novel by Joseph Kopta, which tells of a widowed, middle-aged railroad dispatcher who becomes enamored of a floozy and winds up being tricked into marrying her because he has saved a few thousand dollars. Mental disturbances caused by such a mismating has the dispatcher going deaf but recovering his hearing in time to find his wife plotting with his assistant to grab the money and, if necessary, kill him. Only the weakness of the assistant prevents murder and he is able to rid himself of the wife and go back to his happy, if lonely, existence at a desert whistle stop.

Film gives quite a showcasing to Beverly Michaels as the floozy. She is an eyeful but needs further experience. Her looks and decided charms are shown off obviously. Haas is competent as the middle-aged romantic. Allan Nixon is not too satisfactory as the assistant who nearly goes off the deep end for the girl. Howland Chamberlin's prose-spouting tramp is too flittery. Jo Carroll Dennison adds some femme charms to the scenery. Others have walkons.

Music, composed and conducted by Harold Byrns with the Los Angeles Chamber Symphony Orchestra, is acceptable to mood, and Paul Ivano has handled his cameras expertly. Other technical credits are okay. *Brog.*

Kentucky Jubilee

Jerry Colonna starrer. Okay for the sticks.

Hollywood, July 14.

Lippert release of Ron Ormond production. Stars Jerry Colonna and Jean Porter; features James Ellison, Fritz Feld and Raymond Hatton. Directed by Ron Ormond. Screenplay, Maurice Tombragel and Ron Ormond; camera, Jack Greenhalgh; musical direction, Walter Greene; editor, Hugh Winn. Reviewed at Paramount Theatre, Hollywood, July 12, '51. Running time, 72 MINS.

Jerry Harris .... Jerry Colonna
Sally Shannon .... Jean Porter
Jeff Benson .... James Ellison
Professor Jouvet .... Fritz Feld
Doc White .... Raymond Hatton
Hugger .... Vince Barnett
Mayor Tilbury .... Chester Clute
Funky .... Michael Whalen
Harvey Malone .... Archie Twitchell
T. J. Dearwall .... Russell Hicks
Cashier .... Margia Dean
Constable .... Al Jenks
Steve Fromo .... Ralph Sanford
Pete .... Jack Reitzen
Hotel Clerk .... Clif Taylor
Yes Man .... Charlie Williams
Barbers .... George Chesebro, Bob Carney, George Sanders, Tom Plank
M.C. .... Phil Arnold
Head .... Mickey Simpson
Square Dance Caller .... Glen Story
Woman .... Marvel Andre

Specialty Numbers

McQuaig Twins, Lee "Lasses" White, Tex Anderson, Fred Kirby, Chris Randall, Penny McGuggan, Duncan Kaye, Browne Brothers, Bobby Clark, Y-Knot Twirlers, Claude Casey, Slim Andrews, Frankie Vincent, John Bradshaw, Buck & Chickie Eddy, Edna and Gracie Brown.

In its intended market — the cornbelt circuit — Lippert's "Kentucky Jubilee" should do okay. There's nothing boff about any of the musical interludes, but they mingle pleasantly with a breezy story to stack this up as good supporter fare for those who like hokum comedy, western talk and music.

Footage, overlong at 72 minutes, could be improved with the deletion of two or three of the less entertaining numbers. Otherwise, pic moves right along, with the corn predominating throughout a mixture of story and song.

Maurice Tombragel and Ron Ormond (the latter also produced and directed) did the scripting. Yarn takes a group of big-city folk to the Kentucky region for a jubilee. Majority are sent, go with reluctance, but all wind up having a fine time. Plot thickening comes when it's discovered some racketeers are out to take charge of the jubilee. There's the usual happy ending, though. The baddies get their deserved fate and the boy gets the girl.

Jerry Colonna, as an entertainers' correspondence school graduate on his first job as emcee for the jubilee, comes off okay. Better use could have been made of his offbeat methods of putting over a song, however. Jean Porter, as a song-and-dance entertainer, does what she can with a rather thankless role, and James Ellison, as a writer sent to cover the jubilee, is adequate as her love interest. Supporters, especially Fritz Feld, mug it up to the extreme, but it all goes to help put the film over for the sticks.

Productionwise, pic is up to par. Physical assets needed are limited. Ormond's direction plays up the corn, helping along the yarn, which could never be taken seriously in the first place. *Neal.*

Bonanza Town
(SONGS)

Average Charles Starrett western with Smiley Burnette for usual programmer bookings.

Hollywood, July 13.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Fred F. Sears, Luther Crockett, Myron Healey, Charles Horvath, Slim Duncan. Directed by Fred F. Sears. Written by Barry Shipman, Bert Horswell; camera, Henry Freulich; editor, Paul Borofsky. Previewed July 11, '51. Running time, 56 MINS.

Steve Ramsey / The Durango Kid .... Charles Starrett
Smiley Burnette .... Smiley Burnette
Henry Hardison .... Fred F. Sears
Judge Anthony Dillon .... Luther Crockett
Krag Boseman .... Myron Healey
Smoker .... Charles Horvath
Bob Dillon .... Ted Jordan
Bill Trotter .... Al Wyatt
Marshal Reed .... Paul McGuire
Whiskers .... Vernon Dent
and
Slim Duncan

Standard saddle heroics in the Charles Starrett western series at Columbia make this an average entry for the oater market. Again, production makes use of considerable footage from previous Starrett saddlers to fill out the running time and hold costs down. Results are satisfactory enough for the juve fans.

Pic actually breaks down into two stories. One concerns Starrett's hunt for a crook, at first believed dead but now thought to be holed up in Bonanza Town. Starrett goes to the cowtown, gets himself a job as gunman for the town's crooked bigshot. He tells his story to a judge, who is in the power of the crooks, and recounting of the old crime for which crook is sought is excuse enough to flash back to the earlier cowboy cops-and-robbers yarn.

Starrett continually switches back and forth between his Steve Ramsey character and the role of the masked Durango Kid, latter doing most of the strongarm work in clashes with the heavies. Gunsmoking climax comes off about as expected, with Starrett getting his man and the other incidental villains.

Film also has Smiley Burnette around to amuse the kids with antics and two typical sagebrush comedy songs. Slim Duncan assists him on the latter. Fred F. Sears directed and also plays the hunted man. Luther Crockett is the abused judge, and Myron Healey is the town's crooked bigshot. They and others in the cast furnish acceptable performances.

Colbert Clark's production values are standard, as is Henry Freulich's lensing.

Fugitive Lady
(SONG)

Slow-paced melodrama filmed in Italy. Only minor b.o. chances in general runs.

Hollywood, July 12.

Republic release of M. J. Frankovich production. Stars Janis Paige; features Binnie Barnes, Massimo Serato, Eduardo Ciannelli, Tony Centa. Directed by Sidney Salkow. Screenplay, John O'Dea; based on novel by Doris Miles Disney; camera, Tonino Delli Colli; editor, Nino Baragli; song, Alberto Barberis, Suzanne MacPherson; musical direction, Willy Ferrero. Previewed July 12, '51. Running time, 76 MINS.

Barbara Clementi .... Janis Paige
Esther Clementi .... Binnie Barnes
Gene .... Massimo Serato
Ralph Clementi .... Eduardo Ciannelli
Jeff .... Tony Centa
Francine .... Alba Arnova
Guiseppe .... Dino Galvani
Teresa .... [illegible]
Beppo .... John Foster
[illegible] .... Luciana Danieli
Bob .... [illegible]
Theodore .... Alex Serberoff
[illegible] .... Joop Van Hulzen
Giovanni .... Guido Marchetti

Republic has taken this M. J. Frankovich production, lensed in Italy, for distribution but company's usual market will find it a slowly-paced melodrama that fails to deliver enough entertainment punch. B.o. reaction is likely to be mild.

Names of Janis Paige and Binnie Barnes are familiar, stateside, but there is not enough strength in them to hold out promise for anything but minor returns. Sidney Salkow's direction is very slow, the John O'Dea script is talky to the extreme, and the continued use of flashback to unfold the story defeats most of the suspense possibilities. Final 15 minutes come over with a fairly okay, formula meller flavor but the preceding hour is dragged out too slowly to sustain interest. Actual Italian locales add an excellent physical dressing to the story.

Story opens with Eduardo Ciannelli, wealthy Italian, plunging to his death over a cliff. An insurance investigator becomes suspicious of the principal heirs and starts backtracking to prove his theory that it was murder, not an accident.

Finger of suspicion wavers between Miss Paige, Ciannelli's American wife, who married him for his money and is carrying on with Massimo Serato, and Miss Barnes, the dead man's stepsister, who was bitter over his marriage because she loved him herself. Ensuing action doesn't have much clarity or dramatic wallop as the investigator, Tony Centa, digs back into the past with assorted witnesses.

Denouement comes in another rainstorm that duplicates the weather when the accident occurred, and plot unravelling shows Miss Paige has maneuvered her husband, while drunk, into driving to the village for more liquor while she changed road signs that would cause the cliff plunge. Supposedly ironic is fact that Miss Paige takes the same plunge while seeking to escape police.

Miss Paige sings one tune, "My Guy," by Alberto Barberis and Suzanne MacPherson. Another credited song apparently has been eliminated from the footage. Performances by all in the cast are standard and a trifle self-conscious as directed by Salkow.

Film rates excellent low-key lensing by Tonino Delli Colli. Femmes are neatly costumed in modern styles, and other technical assists are okay. Willy Ferrero did the musical direction, with score played by the Symphonic Orchestra of Rome. *Brog.*

Hotel Sahara
(BRITISH)

Yvonne De Carlo's first British film looms as okay for many U. S. spots.

London, July 10.

GFD release of Tower Films production. Stars Yvonne De Carlo, Peter Ustinov, David Tomlinson. Directed by Ken Annakin. Screenplay, Patrick Kirwan, George H. Brown; camera, David Harcourt; editor, Alfred Roome; music, Benjamin Frankel. At Odeon, London, July 8, '51. Running time, 87 MINS.

Yasmin .... Yvonne De Carlo
Emad .... Peter Ustinov
Capt. "Puffin" Cheynie .... David Tomlinson
Major Randall .... Roland Culver
German Lieutenant .... Albert Lieven
Private Binns .... Bill Owen
Cpl. Pullar .... Sydney Tafler
Private O'Brien .... Tom Gill
Madame Pallas .... Mireille Perrey
Yusuf .... Ferdy Mayne
Italian Captain .... Guido Lorraine
French Spahi Officer .... Eugene Deckers

Although a story of the desert in war-time, "Hotel Sahara" pretends to be nothing but escapist fare. It's an undiluted, frivolous comedy with only the slightest suggestion of a plot. There are all the ingredients for a boxoffice tonic with home audiences, and it should register moderately well in the U. S. The name of Yvonne De Carlo on the marquee should help this British-made pic.

The one setting is the Hotel Sahara, stuck almost in the middle of no-man's-land. As the story opens, the Italians are preparing to evacuate to make way for the British. They, in their turn, give way to the Nazis, and the Germans bow to the armed superiority of the French. Finally, the British and Germans invade simultaneously, garbed in Arab costumes.

Fundamentally, that is all there is to the plot. But the Hotel Sahara has Yvonne De Carlo as the fiancee of its proprietor, Peter Ustinov, and she is always on hand to welcome the warriors with all the exotic charm she can command. And she lays it on thick, particularly for David Tomlinson, as a none too virile specimen of British manhood.

Ken Annakin has handled his directorial chore with a light touch. He seems to have made the most of the lightweight screenplay handed him by Patrick Kirwan and producer George H. Brown, has cashed in on every laugh situation.

The cast has joined in the fun with an obvious warmhearted spirit. Miss De Carlo tackles her first British pic in a gay, provocative style. The role of the hotel owner is a natural for Peter Ustinov, and he romps through it with masterly ease. David Tomlinson and Roland Culver are effectively cast as British officers, and Bill Owen and Sydney Tafler have smaller parts as British Tommies. Albert Lieven comfortably suggests the not too stern Nazi officer, and Guido Lorraine makes a good job of his part of the Italian captain. *Myro.*

Napoli Milionaria
("Naples Millionaire")
(ITALIAN)

Paris, July 10.

ENIC release (Joseph Burstyn in U. S.) of Dino De Laurentiis production. Stars Eduardo De Filippo, who also authored the original, collaborated on the screenplay with Piero Tellini and Arduino Maiuri, and directed it; camera, Aldo Tonti; music, Nino Rota. At Le Paris Cinema, Paris, June 29, '51. Running time, 98 MINS.

Gennaro Jovine .... Eduardo De Filippo
Pasquale Miele .... Toto
Amalia .... Leda Gloria
Maria Rosaria .... Delia Scala
Adelaide .... Titina De Filippo
[illegible] .... Carlo Ninchi
[illegible] .... Dante Maggio
[illegible] .... Aldo Giuffre

More proof that Italian pix are better than ever is available in Eduardo De Filippo's Cannes prizewinner, "Naples Millionaire." This is another slice-of-life film which points up the corrupt mess that war and poverty have left in their wake, but this squalid picture is alleviated by splashes of broad comedy and a humanist philosophy spoken by a narrator. While the sharply-etched portrayal of a Naples slum family is strong medicine (it discomforted some Neapolitans), it should do nearly as well as "Open City" and "Bicycle Thief."

The excellence of this Italian product is attested in four departments: the creation of mood, the acting, the message, and the way it is put together. The Naples that tourists rarely see comes alive with its volatile temperaments, its musical accents, its teeming and foul-smelling back-streets.

Memorable is the only way to describe the performances of De Filippo and Toto, who stand out in a cast that is near-perfect in portraying the peppery Neapolitans. De Filippo is a hapless, uncomplaining motorman who is always getting into trouble of another's making, but who, though buffeted and defeated at every turn, emerges with dignity. And Toto is terrific as the sly and resilient "agent," a sort of combination jester and imp, who is willing to do the dirty work for others and take the rap for misdeeds as long as he gets his "cut."

Since the story line is preoccupied with describing a period in time (1940-1950) and not with the conventional unraveling of a plot, the use of the fable technique is ingenious and telling. There are in effect four acts: Fascism, German occupation, Allied liberation, and peace, all of these bound together by a narrative which both introduces what is to come and draws the moral about what has gone before. For the purposes of the fable, the action is exaggerated, sometimes even burlesqued, but it never gets out of hand.

American mothers may not like to see their GI sons lose their sales but De Filippo's characterization is not with malice—he is cutting the GI down to life size and saying that he, no more than others, was proof against the temptations of corruption. De Filippo's intentions cannot be questioned for he has painted Naples and the people he loves in an ugly, unflattering light.

The point he makes ultimately is one that perhaps doesn't apply to the U. S., that the little people all over are dirty, stupid and brutish and can't be expected to do more than live out the lives that are ordained for them. It is the people who have time to worry about others than themselves who must get together if war and hate are to be avoided. De Filippo is not assigning blame, he is making a plea. People may disagree with the message, may find it unpalatable, but few will disagree that it is a profoundly human and moving one. *Walt.*

Les Miracles N'Ont Lieu Qu'Une Fois
(Miracles Only Happen Once)
(FRENCH)

Paris, June 26.

Gaumont-Jeannic release of Sacha Gordine production. Stars Alida Valli, Jean Marais. Directed by Yves Allegret. Screenplay, Jacques Sigurd; camera, Jean Isnard; editor, M. Seroin. At Balzac, Paris. Running time, 102 MINS.

Jerome .... Jean Marais
Claudia .... Alida Valli
Francesca .... Christiane [illegible]
Bernard .... Marcello Arnold
American .... Charles Rutherford

Director Yves Allegret, who usually deals with themes of despair and black moods as in "Dedee," "Riptide" and "The Cheat," has tried his hand with a lighter love story with less successful results. Pic's unevenness and slowness of unfoldment may hurt this for art house slotting.

Pic deals with the love between a French and Italian student. He goes to visit her in Italy, and an idyllic love develops. Before they can be married, war breaks out. Via sketchy montage, pic shows the degeneration of the boy who gives up his career, drifts into black marketeering, marries and divorces, always dreaming of his lost love. After the war he goes to find his old love. All is changed but the two lovers decide to stay together despite this.

Film's main fault is its sketchy treatment of the love affair done to the accompaniment of platitudinous dialog and contrived situations. Then the war interlude, which is skimmed over, and the man's final return. Here again contrivance robs the pic of its emotion. Jean Marais does not quite overcome the inadequacy of his dialog. Alida Valli does a fine job in etching the young, ardent girl and the disillusioned woman. Allegret lacks his usual fluid continuity here. Lensing is grey and stark. *Mosk.*

Bel Amour
(Beautiful Love)
(FRENCH)

Paris, June 26.

Cocinor release of Prodex production. Stars Anthony Vine, Odile Versois, Gisele Pascal. Written and directed by Francois Campaux. Camera, Rene Colas; editor, Michele David. At Olympia, Paris. Running time, 90 MINS.

Claude .... Anthony Vine
Suzanne .... Odile Versois
Helga .... Gisele Pascal
Pierre .... Marie-France
Uncle .... [illegible]

Film is a soap-opera type melo about a love affair that goes on the rocks and its horrendous consequences. Static handling, shallow characters and general mawkishness of the situations give this no chance for the U. S.

It concerns the marriage of a fashionable young doctor. After 10 years, he tires of his wife and takes a new love. After deciding upon a divorce his attachment to his son keeps getting things snarled up.

Principals do as well as they can in the simple roles. Strange casting of little Marie-France as a boy does not overshadow the fact that she is the most able moppet in French films. Camera work is below par and editing does nothing to get rid of the static quality. *Mosk.*

La Belle Image
(The Beautiful Image)
(FRENCH)

Paris, June 26.

Gaumont release of Gaumont CCC production. Stars Frank Villard, Francoise Christophe. Directed by Claude Heymann. Screenplay, Jean Ferry, from story by Marcel Ayme; camera, Lucien [illegible]; editor, Claude Nicole. At Aubert-Palace, Paris. Running time, 101 MINS.

Raoul .... Frank Villard
Renee .... Francoise Christophe
Lucienne .... Suzanne Flon
Julien .... Robert Dalban
Uncle .... Pierre Larquey

This is an example of a fine film idea not adequately realized by the director and writer. Though acceptable fare here, for U. S. situations its main appeal is the exploitation angle of off-key story of a character who suddenly finds himself with a handsome new face. Ordinarily dialog and uninspired handling never give this the pace it needs. It might be a bet for a Hollywood rewrite. Will do in special situations or as a dualer.

Story is a moralistic fable done on a realistic level. It concerns the sudden change of a common man into a handsome hunk of man.

Frank Villard is not up to bringing out the subtleties necessary in the changed aspects of his dual character. Francoise Christophe is good as the unthawed wife caught in the late emotional whirl. *Mosk.*

La Passante
(The Passerby)
(FRENCH)

Paris, June 19.

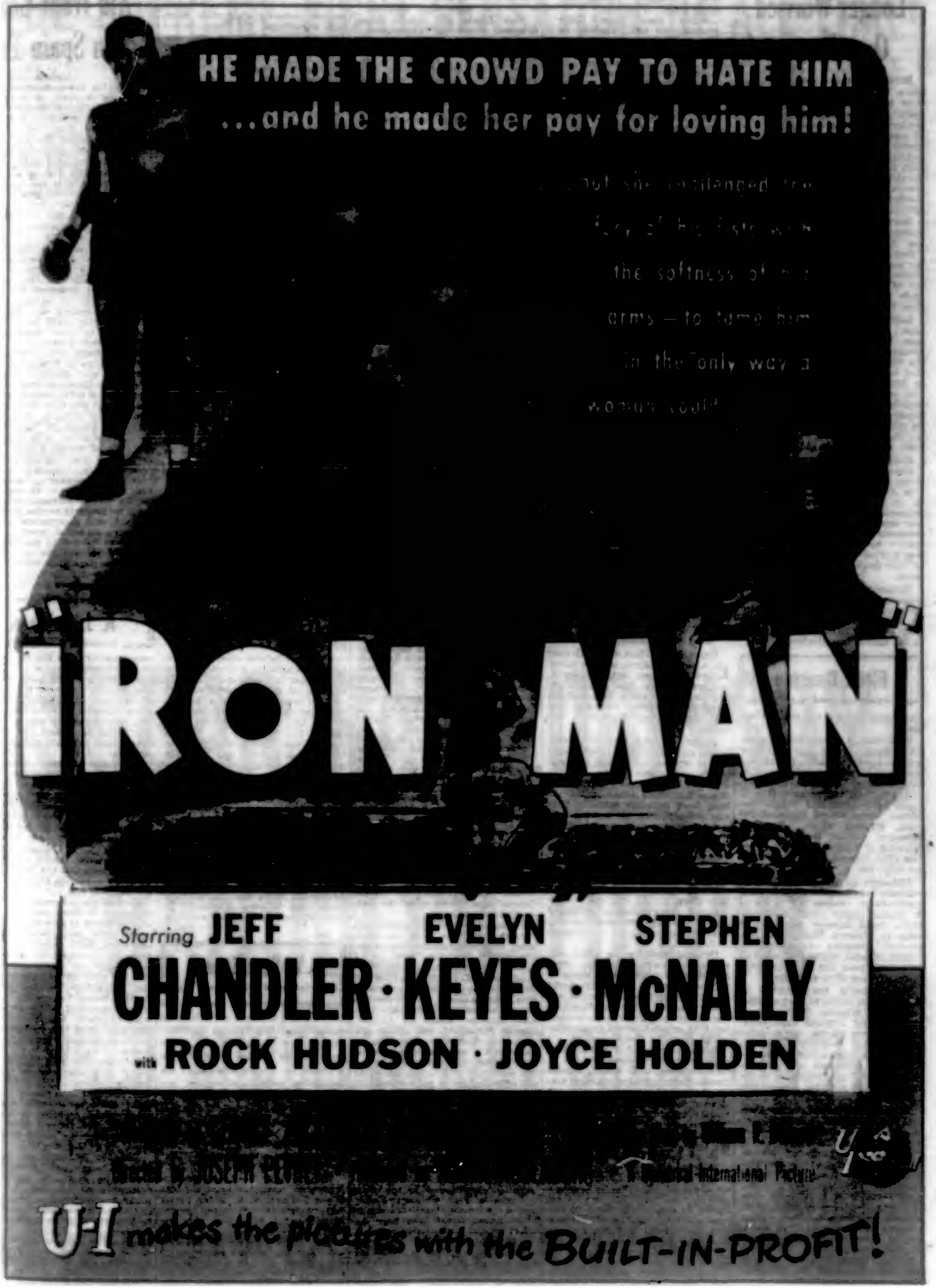
Marceau release of Gloria-Sonodec production. Stars Maria Mauban, Henri Vidal. Directed by Henri Calef. Screenplay, Serge Groussard; camera, Jean Lemaire; editor, Denis Baby. At Avenue, Paris. Running time, 100 MINS.

Francois .... Henri Vidal
Mado .... Maria Mauban
Georges .... Daniel Ivernel
Irma .... Dora Doll
Jeannette .... Annette Poivre

Fine technical aspects and good megging make this meller a pic that might do for special situations in the U. S. Using the picturesque background of a barge on the Seine, it recounts a story of attempted rape and rum-running to the accompaniment of fine imagery and good thesping. Some vague dialog and philosophizing slow down the pic but some pruning could be easily done. Lack of marquee names is its biggest weakness.

A woman, who has just killed her husband in self-defense meets a sailor whom she persuades to take her to Paris on his barge. A love affair between the two sets off fireworks between the captain and his envious helper.

Maria Mauban and Henri Vidal are excellent as the lovers. Secondary roles are well handled. Lensing does justice to the scenic river and boat sequences. *Mosk.*


HE MADE THE CROWD PAY TO HATE HIM
...and he made her pay for loving him!
IRON MAN
Starring JEFF CHANDLER · EVELYN KEYES · STEPHEN McNALLY
with ROCK HUDSON · JOYCE HOLDEN
U-I makes the pictures with the BUILT-IN-PROFIT!

Film Studios No Longer Worried Over Rawstock

Industry concern over the rawstock shortage threat early this year has eased up on the same basis that the buying public no longer is worried over a shortage of consumer goods. Film manufacturers point out that when the public feared a cutback in items such as furniture, refrigerators and durable goods of all kinds, the people went on buying sprees and stocked up on items they didn't actually need.

While such stocking-up was not possible in film rawstock purchasing, film dealers said this week, a feeling of panic existed and regular users of film were forced into believing that the supply would be cut off. The shortage threat existed more in the minds of the buyers than in the manufacturers'.

Rawstock producers will not admit that they have inventories now, but they do say that every customer this year has received all the film to which he was entitled; that is, all the footage he received in 1950 plus whatever was available over last year's allotment. No distrib missed a release date because of short rawstock supply and no picture shooting was postponed for the same reason. Supply, however, was limited to old customers.

Annual rawstock turnout is about 2,000,000,000 feet a year. Film was being manufactured at the same rate during the first half of 1951 as in previous years, and there appears to be no danger of a shortage unless the Government should suddenly hike its demands. While such a move cannot be predicted one way or the other, possibilities at the moment appear to be remote.

Demands for film by television have been hyped in the last 18 months, but the supply has kept up with the demands. The panic over possible film shortages seems to be ended, manufacturers say.

Flood Damage

Continued from page

Dickinson circuits are flooded out there.

High waters roared into Kansas City, Kans., Friday (13) and took out of operation both Onaga and Kansas theatres in the Armourdale district there. Severe damage resulted to these houses as well as to those in Topeka and Manhattan. Others towns closed included Ottawa, Council Grove, Emporia, Florence, Marion, Burlington and drive-ins at Salina, Chanute, Junction City, Kansas, and North Kansas City, Mo.

Although an accurate tally isn't available because of disrupted communications, count of theatres in Kansas easily would reach 25. While flood damage generally is great in Western Missouri, it has touched theatres comparatively lightly. Closed highways and rail lines have been the main problem there, stalling film shipments.

Fox Midwest has resorted to chartered airplanes to keep up film service to Wichita, its key town outstate, and airplane film deliveries and air express are keeping several other theatres open. In order to get service into Lawrence, Kans., the Dickinson and Griffith circuits got together on a truck-and-boat system to get film in this week.

With water everywhere, problem in Kansas City, Mo., was a shortage of water for drinking and sanitary purposes, caused by failure of the Turkey Creek pumping station, which was flooded out by the Kaw River. After long consultation Saturday, city manager's office gave theatres permission to open at 5 p.m., but allowed them to do so with understanding that cooling systems and water systems would not be used. Other public places also were restricted in use of water. Short hours Saturday crimped the usual weekend biz. Electric power was unaffected.

Although Kansas City, Kans., suffered severe damage, its electric and water plants continued to function fully, and theatres on the Kansas side which were not flooded out operated as usual.

Pic for 1 Customer

Salt Lake City, July 17.

Cinema Art Theatre, 90-seat foreign picture outlet, set a new attendance record the other night, in reverse.

When show time came around (pic was "Prelude to Fame") there was one customer in the house, a woman. Ray Higgins, combination ticket-seller, ticket-taker and usher, called Gordon Crowe, manager, and asked if he should refund the ticket price and close shop. Crowe, figuring tab for projectionist, ran away, told Higgins to give the lone watcher a bag of candy on the cuff, and sit with her if she was lonesome.

Higgins kicked through with the candy, but skipped the escort service.

Disney Mdse. Display In 'Alice' Albany Tie

Walt Disney's merchandising division will hold a four-day display of all kinds of its licensed products in Albany starting Aug. 5 and timed to tie in with the Aug. 9 preem of Disney's "Alice In Wonderland" at the Palace Theatre in that city. Exhibition will be held at the Hotel Ten Eyck.

Albany display for retailers, jobbers and distributors is in the nature of a test. If successful, the demonstration will be repeated in other out-of-town keys. Not only "Alice" samples will be shown but the complete line of Disney-inspired goods including "Mickey Mouse" and "Pluto," etc., are to be on tap.

Personal Antipathies

Continued from page

preparation go into the speeches.

If there's ranting and raving and repetition of all the old cliches, the forum can be counted a flop, they say. On the other hand, if the talks are short and pertinent, allowing enough time in the three-day meet for full discussion of the points raised, then some good may result.

Want More Action, Less Talk

Going beyond that, COMPO exec v.p. Arthur L. Mayer and his aides, Robert L. Coyne and Charles E. McCarthy, hope that discussions can be nailed down into definite resolutions or other formulae that will change them from talk into action.

Matter of who was to attend, which started out as a troublesome matter because of feeling between the two big exhib groups—Theatre Owners of America and Allied States Exhibitors Assn.—appears to have been amicably settled. That was accomplished by limiting official attendance to six reps of TOA, six of Allied, four from the Pacific Coast Conference of Independent Theatre Owners and one each from Metropolitan Motion Picture Theatres Assn. of New York and Independent Theatre Owners Assn. of New York.

Coast representation, arranged by the Motion Picture Industry Council, was easily set up, causing no trouble.

Original plot was to allow any exhibs who wanted to pay their own freight to attend. While it originally feared this might make so big a group it would become unwieldly, more important objection was alarm by Allied that its wealthier TOA cousins would outnumber it and steal the show away.

Actually, any exhib who wants to walk in on the sessions will not be turned away. To avoid trouble there's been no formal action taken regarding such visitors, but the general assumption is they'll be quietly welcome. As a matter of fact, no one now expects so many theatremen to be willing to foot the bill for a trip to the Coast that their number will be a problem.

They won't be given an opportunity at one of the formal speeches, of course. It is likely, however, that they may well have an opportunity to state their views in discussion. That all depends on how fast the agenda is being covered and how the mechanics work out on the give-and-take phase of the roundtable.

Sessions begin at the Beverly Hills Hotel Monday (23), morning and continue through Wednesday night. Mayer, Coyne and McCarthy are going out from New York this week to work out mechanics. Lou Greenman, from the Coast, will serve as exec secretary.

Briefs From the Lots

Hollywood, July 17.

Nick Castle will handle dance direction on Metro's "Skirts Ahoy," costarring Esther Williams and Sally Forrest, with Joe Pasternak producing . . . Lee Chaney, Jr., plays Sinbad the Sailor in "The Thief of Damascus" at Columbia . . . Julia Adams (the femme lead in "Band of the Snake" at U-I, her fifth role in recent months . . . Frances Faldini contracted with Hal Wallis, starting with a top femme role in "All Sea With the Navy" . . . Kling Bros. registered "The Black Lash" as the title of a forthcoming film based on conditions on the Angola Prison Farm in Louisiana . . . U-I camera crew will shoot the 33-year-old Cheyenne Frontier Days Rodeo for the first time, for incorporation in "Broncho Busters."

Mel Epstein's producer option hoisted for another year by Paramount . . . Jack Cherlak will produce "Hill of the Hawk," based on a novel by Scott O'Dell, in Mexico this fall . . . LeRoy Prinz will play himself as a dance director in Warners' "Starlift" . . . Iris Mann drew the mopped role in "Room For One More," costarring Cary Grant and Betsy Drake at Warners . . . Dale Butts renewed as a composer at Republic . . . Cleo Moore plays the femme lead in the Hugo Haas indie production, "Thy Neighbor's Wife" . . . 20th-Fox is turning out a special 10-minute short to plug the sale of Darryl Zanuck's personal production, "David and Bathsheba."

Jane Powell signed a new Metro contract, starting with "Baby Needs Shoes," Joe Pasternak production . . . Natasha Lytess drew a key role in the Perlberg-Seaton picture, "Anything Can Happen," at Paramount . . . U-I switched from "The Treasure of Franchard" to "The Treasure of Lost Canyon."

Evelyn Verdon and Tommy Rettig joined the "Elopement" cast at 20th-Fox . . . Lewis Collins will direct the Johnny Mack Brown oater, "Lone Star Lawman," at Monogram . . . Dewey Martin joined RKO's "The Big Sky" . . . Gertrude Michael checked into Warners for her role in "Bugles in the Afternoon." . . . Ray Del Ruth's next production will be "Minnie," for his own indie unit.

James Millican drew a key role in the Randolph Scott starrer, "Carson City," produced by David Weisbart at Warners . . . Peggy Maley and Melody Lowell joined the "I Want You" cast on the Goldwyn lot . . . Herbert Waters became superintendent of the RKO ranch in San Fernando Valley, replacing Dick Crotser, who is in the hospital . . . "Thunder in the East" is new tag on "The Rage of the Vulture" at Paramount . . . Charles Bickford will costar with Clifton Webb in "Elopement." Fred Kohlmar production at 20th-Fox.

M-G Low Budgeters

Continued from page 2

Broke," and currently by "Great Caruso" and "Show Boat" to back up their argument.

Studio execs, led by production veepee Dore Schary, on the other hand, favored a continuation of the low-budget program both as a means of spreading studio overhead over a greater number of films and to furnish a grooming area for new talent. Metro has followed that policy in the past with such films as "Cause for Alarm," "Inside Straight," etc. With the studio contingent winning out in favor of the low-budgeters, it's expected that M-G's production for the next year will match the 40-45 pix expected to be turned out this season.

As for "Vadis," the company will send out the film on a reserved-seat, two-a-day policy. With the picture said to have cost more than any other pic made in recent years, Metro thinks it deserves such treatment and reportedly is willing to take a special plea to the Government for permission to roadshow it, in case the antitrust decree would preclude such handling. What rental terms have been decided on has not been revealed.

Sam Zimbalist, producer of "Vadis," and Ralph Winters, his cutter, arrived in New York from the Coast Monday (16) with a print of the picture. Top home-office execs viewed it yesterday afternoon (Tues.) and they are to decide whether to preem it in N. Y., as has been done on the Coast, or return the print first to the Coast for added scoring and editing.

NPA Asks Industry To Aid Steel Drive

Washington, July 17.

Nathan D. Golden, director of the National Production Authority's motion picture-photographic products department, has called on the film studios, exchanges and theatres to aid the nation's steel scrap drive by unloading obsolete and inoperative equipment. Golden announced that the Institute of Scrap Iron and Steel is cooperating with NPA in the program.

The various trade bodies, unions, etc are asked to advise their individual members about the campaign.

Robinson-Turpin

Continued from page 4

the Brandt circuit, under which the pictures preem today at six N. Y. houses, including the Broadway Mayfair.

In England, a full-length film, running 90 minutes, was televised over the British Broadcasting Corp.'s TV system last Wednesday (11), the day after the fight took place in London. Arthur Dent, head of Adelphi, pledged that any exhibitor objecting to the telecast would be free to cancel his booking, but only one cancellation was received. Film has been rigidly cut for theatre presentation, now running about 20 minutes.

Robinson-Turpin Fite Pic Looks Like Sock B.O.

Republic release of middleweight championship fight in London, July 16, '51. Narration by Jimmy Powers. Trans-Lux, N. Y., July 17, '51. Running time, 53 mins.

Sportswriters' claim that the Ray Robinson-Rendolph Turpin fight for the middleweight championship was "the most thrilling in recent ring history" is affirmed in the film account of the London scrap. Republic has a winner here and it should be a magnet for sports fans. Photography is sharp, and narration by Jimmy Powers, sports editor of the N. Y. Daily News, is fresh and concise. The full 15 rounds, in which Turpin won Robinson's title, are presented without cuts.

The well-lighted ring helps to bring the battlers into clear focus in medium and long shots, but the absence of closeups prevents the viewers from seeing facia expressions and Robinson's battered face in the late rounds. In the latter regard, the audience has to take Powers' word for it that the titleholder was bruised and bleeding. A few slow-motion shots of near-decisive blows might have added some extra interest to the overall footage, but that medium was passed up.

Picture opens with shots of the boxers in their pre-fight training quarters, Robinson in London and Turpin in Wales. There also are views of the stadium in which the scrap was held. Pic is a natural while the fight is still getting newspaper space and probably for some time to come, especially in view of their September rematch. Alst.

N.Y. Vaudfilmers

Continued from page 1

experimentation must be resorted to if they're to come out ahead on operations. RKO Theatre in White Plains, for example has been leased to an outside promoter for a series of weekly concerts. An increasing number of houses are picking up traveling shows of all types for one-nighters. Jamaica Theatre, Jamaica, L. I., once a regular vaude stop, has become an adjunct of the subway circuit with engagement of Mae West in "Diamond Lil."

"Bagels and Yox," a Yiddish-American revue, is eyed for the Globe Theatre, N. Y., which hasn't had stageshows in many years. However, the show may play the nearby Mayfair Theatre, a Loew-owned house leased by the Brandts, who have an interest in "Bagels." Discussions are now going on between Brandt and Loew execs for permission to make changes in the theatre to enable them to go back to stageshows. Mayfair hasn't had a live bill in about a generation. It was formerly the Columbia Theatre, key outlet of Columbia wheel burley shows.

McCarthy to Get Aid from Griffis In Spain Talks

London, July 17.

Following the current talks here on a new Anglo-U. S. agreement, John G. McCarthy, director of the international division of the Motion Picture Assn. of America, heads for Madrid. He will attempt to conclude an agreement with the Spanish government based on proposals explored last month. Joining him in the talks will be Stanton Griffis, U. S. ambassador to Spain, and Tomas Suner, Spanish Minister of Industry and Commerce.

After Spain, McCarthy will hop to Paris to resume with French government officials negotiations initiated on his previous trip, which led to unrestricted remittances of Hollywood film earnings. McCarthy is pressing for an increase of the 127 annual dubbing permits allocated to Hollywood and will also seek an easing of the quota to allow broader playing time for American pix.

From Paris, the MPAA vice prexy will go to Frankfurt, where meetings are shedded with the U. S. High Commissioner, John G. McCloy, and with Western German government chiefs in Bonn, including Ludwig Erhard, Minister of Economic Affairs. In Western Germany, McCarthy will raise the problems of screen quotas, import restrictions and remittances.

McCarthy's itinerary includes trips to Amsterdam, Copenhagen and Stockholm, and in each capital, he will be talking trade problems, particularly remittances, with industry and government officials. Last stop on his eight-week junket will be in Venice for the film festival, and he will be taking part in an American Day celebration in the first week of September which is being sponsored by the MPAA.

A. J. Balaban

Continued from page 1

house topper is in the air, hinging on 20th's disposition of the theatre under terms of its antitrust consent degree. It must divest itself of the Roxy and attempts are now being made to have National Theatres, 20th's theatre subsid, take it over. NT is slated for divorce from the production-distribution company.

A veteran of almost 45 years in show business, Balaban has worked out in considerable detail the format of his "Cavalcade" tele show. He plans to start active work on it about October, when Abe Lastfogel, William Morris agency general manager, arrives in New York from the Coast. Lastfogel is a close personal friend of Balaban and it is assumed the Morris office will play a part in the show's production and sale.

Idea of the program, as Balaban explained it this week, is to take all the forms of live entertainment which have ever played theatres and trace them from their beginnings up through TV. There may be a band one week, a series of acts the next, an ice show the next, etc. Advantage, Balaban said, is a flexible format to provide diversity of entertainment on the show from week to week. His feeling is that the majority of tele shows now suffer from too much similarity every stanza.

Balaban also sees the idea as a public relations builder for the theatre industry. He pointed out that his own experience with TV dates back to 1938-39, when he spent eight months in England studying the latter's tele, which was considerably ahead of that of the U. S. at the time.

Renewal of Balaban's pact by 20th has been a point of contention among its execs for some time. Staunchly on his side has been prexy Spyros Skouras, whose association with the Roxy topper goes back to the days when the Skouras brothers were struggling to make a success of their St. Louis theatre circuit. Balaban helped them at that time by shunting vaude to them from the B&K chain.

Balaban joined the Roxy in 1942. He originally had a two-year contract, then worked for two years without a contract, following which he inked his present five-year agreement. He is understood to be receiving $1,000 a week.

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Clips From Film Row

NEW YORK

Max Weinberg, eastern shorts rep for Metro, has gone to Chicago for production research on Pete Smith and Metro cartoon novelties. He will be away from New York about two weeks.

Adolph Schimel, veepee and general counsel of Universal-International, appointed chairman of the Motion Picture Industry Scholarship Fund of Yeshiva U.

Ida H. Garretson, purchasing agent for United Artists home-office and exchanges, resigned after 16 years with the company.

Republic winds up a series of four regional sales meets today (Wed.) with a two-day homeoffice session presided over by distribution chief James R. Grainger. Prexy Herbert J. Yates is scheduled to address the final conclave. On hand for the huddles were sundry branch managers and homeoffice execs.

Alec Moss set by Charles Einfeld, ad-publicity chief at 20th-Fox, to handle campaign on "The Day the Earth Stood Still." Moss, former exploitation head of Paramount, United Artists and other companies, will be on the chore approximately four months.

CHICAGO

Chicago drive-in operators, who were indicted recently by Federal Grand Jury, were given until Sept. 20 to plead before Federal Judge John P. Barnes. Radio and TV spots sponsored by the cooner ops meantime have been cancelled.

Variety Club golf outing is set for Nippersink Manor, Wis., July 24.

Sunset Drive-In, Skokie, Ill., opened Friday (13), climaxing Illinois Supreme Court's recent ruling that suburban Skokie could not prohibit coopers from infiltrating the village. Theatre currently has $1,000,000 conspiracy suit pending against village officials as answer to Skokie's ban against drive-ins.

Chi exchange theatres shuttered last week are Atom, Chi.; Rio, Joliet; Orpheum, Hammond; Grove, Chi; Schindler, Chi; Loomis, Chi. Total closings here now are 131 theatres.

Warner Bros. has unloaded its six-story exchange building here to the International Order of Foresters. Building is occupied by Warner pix, Warner Theatres, Metro and National Screen, none of which is likely to be evicted.

Great States circuit, Balaban & Katz subsid, last week pulled up stakes in Kankakee, Ill., where the chain operated two theatres, the Kee and Peerless. Both houses were sold to Rud Lohrens, former United Artists division manager here, who operates the town's other house, the Wanee. Sale to Lohrens gives him full control of town.

Lee Siegel, assistant exploiteer in 20th-Fox branch here, upped to exploitation field rep of Cleveland office, handling the Cincinnati, Pittsburgh and Cleveland exchange areas.

PITTSBURGH

Superior Motion Picture Supply Co., established in 1927 by the late Arthur Morrone, taken over by Alexander Theatre Supply, owned by Jim Alexander, Sam Fineberg and Tom McCleary.

J. Morrone died two months ago.

Lou Brager, who was with Warners for 25 years, joined the U. S. Realty Company here as head of a new theatre brokerage department which will deal with the sale, acquisition and conversion of theatre properties.

Jan Notopious resigned from UA to join the Universal sales department here; replaces Carl Reardon, recently elevated to U exchange managership in New Haven.

John R. Wilson closed his Koppel, Pa., Theatre for the summer and left for California.

Marion Willett Cebula, vet RKO booker, resigned.

Alex Manos, son of Mike Manos, circuit operator, commissioned second lieutenant in the USAF after finishing his training period at San Antonio.

The Sam DeFazios celebrated their 35th wedding anni. DeFazio, now manager at Harris' Liberty, has been with that circuit for more than quarter of a century.

Art Rachicle, Sharpsburg exhib recalled to the Army as a first lieutenant at Fort Sill, Okla.

Vince Jonack joined WB exchange in Charlotte, N. C., as a salesman.

Ray Wheeler departed State Theatre downtown after more than 27 years, with Jack Simons replacing him.

New WB manager at the Washington in Washington, Pa., is Andy Simonik, former pilot of the circuit's Virginia at Fairmont, W. Va.

Stanley Sienski joined Associated Drive-In Theatres as a relief manager.

George W. Sullivan, who managed two WB theatres in State College, Pa., for several years before moving to Huntingdon, Pa., in 1933 to run the Clifton for Morris Baum until 1941, returned to exhibition. He and Mrs. Sullivan, who have resided in Corpus Christi, Tex., since that time operating a gift shop and dry cleaning plant, purchased the Rungo Theatre in Rungo, Tex.

ST. LOUIS

Stuart Morgenstern and Woody Schmidt, Pinckneyville, Ill., readying their new 400-car opener near Steeleville, Ill., for early lighting.

The Rio, Edinburg, Ill., dark since last January, will be reopened by Lee Campbell, Rockford, Ill., who will retag it the Palace. The house formerly was operated by A. L. Vetter.

Mrs. R. G. Chamolon, Marion, Ill., purchased the Creal Theatre in Creal Springs, Ill., from Dennis Campbell.

The Fristna Amus. Co., Springfield, Ill., shuttered its Ritz, 650-seater, Taylorville, Ill., for face-lifting.

Operation of the Kingdom, Mohane, Mo., and the M. W. A. in Morrison, Mo., temporarily suspended because of flood waters of Missouri river.

St. Louis Amus. Co., controlled by Fanchon & Marco, shuttered three of its nabes and postponed the lighting of two others that have been dark for several months. The houses darkened last week are the Capitol, 971-seater in the downtown sector, the Maffitt, 995-seater, and the Kingsland, 900-seater. Relighting of the Aubert, 1,400-seater, scheduled for July 4, and West End, a 990-seater, postponed indefinitely.

DALLAS

Evelyn Neely named booker for Weisenburg Theatres, moving over from Rowley United office.

Jerry Brewster made new booker for Texas Theatre Service; formerly was with Columbia here.

J. E. Gribble opened division office here for Jack Schlaifer Organizations, Inc. Gribble was formerly with Eagle Lion Classics.

Harry J. Ellis took over operation of Leland Theatre at Taft. He was formerly with the J. G. Long Theatre circuit.

Associated Producers, new distributing group, opened here by T. E. Laird. Company will handle indie product for Texas and Oklahoma. Laird formerly was with United Artists.

Lamar Theatre at Beaumont instituted special "Vacation Days" for current month. Adult admissions are 25c with youngsters under 12 being admitted free when accompanied.

Paramount moves into a new $250,000 air-conditioned building here on Aug. 1. One feature will be a modern preview theatre on the first floor. First floor also will have offices of the division manager, his assistant, division advertising manager, file rooms and a lounge for visitors.

Mr. and Mrs. Frank Benson purchased three theatres, the Majestic, Texan and Ritz, in Bowie. Benson acquired the interests of J. H. and L. D. Lutzer and Jerry Stout.

Art Leazenby, Paramount's local field and exploitation rep, transferred to the company's Detroit branch and will be replaced by Bobby Bixler, the dancer.

MINNEAPOLIS

Local exhibitors expect to benefit from high employment rate. It hit 260,213 last month, highest total for June on record; and 14,500 in excess of June last year, according to state employment service figures.

RKO-Orpheum continuing to run newspaper ads on radio and TV page as well as in amusement section.

The only time a neighborhood houses get newspaper reviews for their films is when they play foreign pictures.

Northern Minnesota section of North Central Allied, meeting at Perham, Minn., discussed "problem arising from action of Republic in selling its pictures to TV."

Ev. Seibel, Minnesota Amus. Co. ad-publicity head, vacationing with the wife in the east, will visit his daughters in New York city and Troy, N. Y.

Martin & Lewis now definitely set for their first Minneapolis in-person appearance, heading a Radio City Theatre stageshow week of Aug. 3.

Federal court here set the anti-trust suit of Martin Lebedoff, owner of two local nabe houses, against six major distributors and the Minnesota Amus. Co., for Sept. term.

In economy move dictated by homeoffice, Warners reduced sales staff here, dropping salesman Don Halloran and assigning his duties to other staff members.

"Great Caruso" shattered three-year record at St. Paul Paramount; one of few pictures to be held over second week there.

Bob Long, former Warner traveling auditor, appointed local office manager to succeed Don Urquhardt, who goes into armed services.

Official Minneapolis 1950 census, giving city a population of 513,718, a gain of 20,348 over 1940, will be used by prospective theatre builders to induce city council to eliminate rule not to issue licenses for more showhouses on grounds city already is overseated.

Thirty-four Minneapolis independent theatres now have a combined "Bank Night" pot of $2,250.

Frank Shea, "March of Time" film rep, in from New York to discuss with local TV stations ideas for a weekly hour-long program similar to the old MOT radio show.

Exchanges being flooded with pleas from exhibitors for "distress" aid since several distributors announced it would be forthcoming when the occasion demanded it.

"Cyrano de Bergerac," which recently played a World roadshow engagement here, spotted into Twin Cities RKO-Orpheums July 19 for its first local regular admission engagements.

Minnesota Amusement Co. (United Paramount Theatres) shuttered Avon, Sioux Falls, S. D., subsequent run house, because of poor business. It's circuit's third theatre to be darkened during past year.

Back from a conference with Arthur Mayer, COMPO head, in New York, Ted Mann, North Central Allied head, says Mayer gave enthusiastic approval to local body's plans for newspaper editors' clinic to bring sheets and theatres closer together and for plans to aid exhibitors in selling pictures to public, promising full cooperation.

BUFFALO

Ed Fitzgerald, Paramount branch manager here, recalled to active duty by Army as colonel. Jack Brown, former sales manager for Paramount in Boston, succeeds.

Don Messer replaces Leonard Jorwiak as manager of Shea's Teck.

Michael J. Frascella, Fox booker for several years, replaces Minna Zackem as office manager of Lippert Pictures.

Additional theatre closings in this area include Regus and Star, Binghamton (Mecca); Sheldon, Buffalo (Anthony Franzek); Newfane, Newfane (John McSweeney); Park, Hammondsport (M. L. Osborne); Alcazar, Syracuse (A. Corrin); and Star, Middleport (Alex Stornelli).

New area drive-in openings include the Lockport at Gasport (George F. Tatarl, Sunset at Middleport (Alex Stornelli) and Silver Lake at Perry (Harry K. Martin).

Changes in picture house ownership in upper New York (outside of Buffalo) include: State, Dunkirk, formerly operated by H. P. Lally, taken over by Dalton Burgett; Higgins Hall, Chautauqua, reopened for summer season by J. B. Woodward; Cameo, Binghamton, formerly owned by B. N. Pearlman, now operated by Mecca Circuit; Skyway Drive-In, Wallington, formerly owned by George Mason, taken over by F. W. Smith; and Carlin, Sherman, formerly held by Edward H. Stahlman, now owned by Roy S. Davis.

Additional New York upstate summer closings (outside of Buffalo) include Strand in Oswego (Schine) opening Saturdays and Sundays only; Lake, Rochester (Schine); Dixie, Rochester (George Hardy); Capitol, Oswego (Martins); Temple, Cortland (Schine); Strand, Elmira (Warner); Allen, Solvay (Frank Allen); Elmwood, Syracuse (Sidney Grossman); and Temple, Rochester (RKO).

PHILADELPHIA

Bill Greenfield's Ambassador closed July 5 and the Sherwood reopened on July 8.

Warners Columbia is operating on weekends and holidays for the summer.

Barney Cohen moved from the Lane to the Uptown; Ben Blumberg from the Uptown to the 69th; Jim McHugh from the 69th to Ardmore; Jock Allen from the Fern Rock to the Lane. These are all Warner house managers.

Ben Zimmerman, former manager of the Studio, is now managing the Palace in Atlantic City.

Picture Grosses

WASHINGTON

(Continued from page 8)

views helping. Last week, sock $13,000.

Metropolitan (Warner) (1,164; 44-74)—"Strangers on Train" (WB) (m.o.). Okay $5,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $6,000.

Palace (Loew's) (2,370; 44-74)—"Show Boat" (M-G). Smash $26,000, in dead heat with top grossing "Great Caruso." Holds. Last week, "Take Care Little Girl" (20th), pleasing $20,000 in 9 days.

Playhouse (Loper) (685; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (13th wk). Still doing nicely with $4,000 for third consecutive week. Stays on.

Warner (WB) (2,174; 44-74) — "Ft. Worth" (WB). Modest $10,000. Last week, "Strangers on Train" (WB), hefty $13,500.

Trans-Lux (T-L) (654; 44-80) — "Circle of Danger" (UA) (2d wk). So-so $4,000. Last week, nice $6,000.

MONTREAL

(Continued from page 9)

$16,000. Last week, "Rawhide" (20th), $12,000.

Princess (C.T.) (2,131; 34-60)—"White Heat" (20th). Okay $12,000. Last week, "Painted Hills" (M-G), $8,000.

Loew's (C.T.) (2,835; 40-65)—"Great Caruso" (M-G) (4th wk). Big $20,000. Third stanza was $29,000.

Imperial (C.T.) (1,839; 34-60)—"Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Nice $8,000. Last week, "Texas Rangers" (Col) and "China Corsair" (Col), same.

Orpheum (C.T.) (1,048; 34-60)—"First Legion" (UA) and "Calaboose" (UA). Poor $4,000. Last week, "Women Without Names" (Indie) and "Double Crossed Fools" (UA) (3d wk), $5,000.

Barrymores

Continued from page 1

change, there were no takers. Show was well received.

Diana's half-brother, John, Jr., whose mother is Dolores Costello, ran out of an engagement at the Salt Creek Summer Theatre, Hinsdale, Ill., near Chicago, this week. The 19-year-old actor, who has done four films, was to make his legit bow in "The Hasty Heart" Monday night. When he didn't show for rehearsals, producer Marshall Migatz called the actor by phone in Pennsylvania, to be told, "I'm not going through with my engagement, because I'm not ready." Migatz also quoted John's aunt, Ethel Barrymore, as saying in Hollywood: "It has never happened in the 300 years of the family's acting history."

Migatz, who was to pay Barrymore $1,750 for the engagement, plans to prefer charges to Equity. He also says Barrymore admitted "it would hurt his career if he ran out." Migatz put in a hurry call to Ruth Chatterton, vacationing in Maine, and got her as replacement, opening Monday night with "O Mistress Mine" instead of "Hasty Heart."

Interestingly enough, Ethel Barrymore Colt, John's cousin, was also to appear in "Heart." She showed up for rehearsals, and was given a part in "Mistress" instead.

Snader-TV

Continued from page 5

been made because "there is a demand for hew, and I emphasize the word 'new,' films for the TV market."

Oliver A. Unger will head up a special department in Snader's sales organization to supervise distribution to theatres. Reub Kaufman, head of Snader's sales outfit, is expanding and realigning his setup. An Atlanta office is to be opened immediately with Jack McClain (who moves over from assistant sales manager post at WMCT, Memphis) as Atlanta sales service rep. A Dallas office will be opened within a month.

Harold Goldman is sales service rep for ... Y. and the eastern seaboard, and Alan Fischler is his counterpart on the Coast out of the L. A. office. Monroe Mendelsohn takes post of national station service coordinator, with E. Johnny Graff appointed manager of agency sales for stations.

'Boat' Lines Them Up In L'ville, Tall 14G; 'Big Horn' Big $7,500

Louisville, July 17

Patrons are lining up at the wicket for "Show Boat" at the State. Exploitation crew on the job has a miniature show boat on display at a prominent downtown corner. Another break was fact that a real showboat has tied up at the Ohio River levee for a local stand, to present old-time dramas. Result is a big session for "Boat." "Little Big Horn" at Mary Anderson is perky while "Half Angel" at Rialto is fine.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Little Big Horn" (Lip). Upped ad space, and extensive bally is bringing in coin. In spite of humid weather, looks like big $7,500. Last week, "Strangers On Train" (WB) (2d wk), $6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Half Angel" (20th) and "House On Telegraph Hill" (20th). Fine $11,000. Last week, "Apache Drums" (U) and "Fat Man" (U), $9,000.

State (Loew's) (3,000; 45-65) — "Show Boat" (M-G). Big $14,000 looms. Last week, "Excuse My Dust" (M-G) and "Painted Hills" (M-G), $11,000.

Strand (FA) (1,200; 45-65)—"Get It Wholesale" (20th) and "Secrets Monte Carlo" (Rep). Medium $4,500. Last week, "Fighting Coast Guard" (Rep) and "Lost Planet Airmen" (Rep), $4,000.

'Train' Smooth $23,000, Denver; 'Guard' Hep 20G

Denver, July 17

"Strangers on Train" is copping top coin here this session, playing at the Denver and Esquire. "Fighting Coast Guard" also is doing nicely with strong showings in three houses. Racing and baseball are cutting into first-run revenue currently.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), day-date with Tabor, Webber. Good $8,000. Last week, "Apache Drums" (U) and "Blondie in Society" (Col), $5,500.

Broadway (Wolfberg) (1,500; 40-80)—"Teresa" (M-G). Fabrish $6,500. Last week, "Excuse My Dust" (M-G) (2d wk), $6,000.

Denver (Fox) (2,525; 40-80) — "Strangers on Train" (WB) and "Yukon Manhunt" (Mono), day-date with Esquire. Fine $19,000. Last week, "Take Care Little Girl" (20th) and "Long Dark Hall" (UA), $18,500.

Esquire (Fox) (742; 40-80) — "Strangers on Train" (WB) and "Yukon Manhunt" (Mono), also Denver. Nice $4,000. Last week, "Take Care Little Girl" (20th) and "Dark Hall" (UA), $3,500.

Orpheum (RKO) (2,200; 40-80)—"Kind Lady" (M-G) and "No Questions Asked" (M-G). Poor $8,000. Last week, "Silvveo" (Col) and "Hoodlum" (UA), $11,500 in 9 days.

Paramount (Fox) (2,200; 40-80)—"Double Crossbones" (U) and "Deadly Enemies" (Indie). Fair $7,000. Last week, "Outlaw Brother" (UA) and "When I Grow Up" (UA), same.

Rialto (Fox) (878; 40-80)—"She Shoulda Said No" (Indie) and "Cyclone Fury" (Col) (2d wk). Oke $3,500. Last week, big $4,000.

Tabor (Fox) (1,967; 40-80) — "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), also Aladdin, Webber. Nice $4,500. Last week, "Apache Drums" (U) and "Blondie Society" (Col), $4,000.

Webber (Fox) (750; 40-80) — "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), also Aladdin, Tabor. Good $3,500. Last week, "Apache Drums" (U) and "Blondie Society" (Col), fair $3,000.

OMAHA

(Continued from page 8)

—"Prowler" (UA) and "Hoodlum" (UA). Fancy $8,000. Last week, "Double Crossbones" (U) and "Insurance Investigator" (Rep), $7,000.

Orpheum (Tristates) (3,000; 16-70)—"Passage West" (Par) and "Once a Thief" (UA). Shapes nice $9,500. Last week, "Excuse My Dust" (M-G) and "Pride of Maryland" (Rep), below average at $8,000.

Brandeis (RKO) (1,500; 16-70) — "Strangers on Train" (WB) (2d wk). Big $6,000. Last week, $7,500.

State (Goldberg) (900; 25-75) — "Valentino" (Col) (2d wk). Okay $3,500. Last week, $4,000.

TV a Stimulant to Pix, Sez Ed Grainger In Citing Competition

Instead of viewing television with alarm, RKO producer Edmund Grainger regards it as "stimulating." Competition from the new medium, he declared in New York last week, will force Hollywood to return to the precepts which made the industry what it is.

"The gold rush is over," Grainger emphasized, "and everybody has to take off his coat and go back to work." Confident that the industry still has a healthy future, the producer made his observations in the course of outlining his upcoming program of four films for RKO release.

Grainger, who returned to the Coast Friday (13), also rapped "message" pictures. "People don't want to be preached to," he stressed. "they want entertainment."

Film-maker came east to show Army and Marine brass his recently completed "Flying Leathernecks" and also discussed clearance for "Korea Story" with Defense Dept. officials. In a brief N. Y. stopover he huddled with RKO prez Ned Depinet and Robert Mochrie, company sales chief, on release plans for "Leathernecks" and "The Racket." Both are set for distribution in September and October.

U.S. Pix-Soviet

Continued from page 3

fault on its contract with the Yank distribs.

The Czechs are making payments on current bookings of the 71 U. S. films they have on hand, but are not meeting guarantees. The contract, a revision of the agreement of 1946—prior to takeover of the government by the Communists—runs until October, 1951.

MPEA's rep in eastern Europe, Louis Kanturek, was forced as of June 1 to move his headquarters from Prague, the Czech capital, to Vienna. This resulted from an edict by the U. S. government, following arrest and mistreatment of Americans in Czechoslovakia. Kanturek was said to be the last Yank businessman to leave the country.

MPEA has had no contact with Poland for months now—which means another country written off for American pix unless the international situation changes. Poland bought pix after the war and was paying regularly for them.

Completing the Iron Curtain roster, Rumania, Hungary and Bulgaria have long since been death on American pix. On the brighter side, Yugoslavia, as a result of its battle with the Cominform, is now a good Yank customer and making payments regularly.

Deal which Johnston talked with the Soviets called for their purchase of 20 pix for $1,000,000. After looking at dozens of prospective films and studying titles and scripts of others, they stalled and tried to change the price. Even that the Americans might have gone for, but they were never able to pin the Russians down despite correspondence and personal visits to Moscow by Mass and Kanturek over a long period.

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3 Big Par Pix to Get Under Way in 3 Wks.

Hollywood, July 17.

Three top productions get under way at Paramount in the next three weeks, starting July 23 with "Shane," a George Stevens production costarring Alan Ladd, William Holden and Jean Arthur.

Second is the Bob Hope-Jane Russell-Roy Rogers comedy, "Son of Paleface," with Robert Welch producing. Third is the Perlberg-Seaton production, "Somebody Loves Me," based on the story of Blossom Seeley and costarring Betty Hutton and Ralph Meeker.

MPLS. INDIE GRANTED EARLIER BID CLEARANCE

Minneapolis, July 17.

Some distributors here are launching a new selling policy to permit at least one neighborhood theatre, the indie 35-day Edina, to bid competitively for the earliest subsequent-run available, 28 days, against the regular 28-day houses in its area.

On competitive bids, the Edina just has been awarded two of the territory's current biggest grossers "Go for Broke" and "The Great Caruso," both Metro pix. Two other regular 28-day houses in the same area, the Boulevard and Richfield, refused to enter any competitive bids. The Edina will play "Broke" four days and "Caruso" seven.

The Edina similarly got the first neighborhood run of "Father's Little Dividend" (M-G) away from the Boulevard and Richfield which, however, played it in the next available slot, 42 days, although they have 28-day clearance regularly. The Edina has been refused a regular 28-day slot.

Bennie Berger's Gopher and United Paramount's Lyric downtown have quit bidding competitively against each other for product. Berger lately has been able to land some "A" pictures like "Excuse My Dust" and "The Frogmen" by negotiation.

Two More for Lippert With British Backing

Hollywood, July 17.

Robert L. Lippert's deal with James Carreras, British financier, for the production of "Murder in Safety" in England has been increased by two more pictures. "Murder" is currently before the cameras with George Brent and Marguerite Chapman costarred.

Same pair will appear in "The Stolen Face" and "Dead on Course." Two additional films will be made under the same terms as "Murder," with Lippert furnishing scripts and stars in return for distribution rights in the U. S.

Flynn, Wm. Marshall Sued By Writer for Pay

Hollywood, July 17.

Writer Charles Gross, Jr., filed suit in Superior Court asking $8,930 in salary and expenses from Errol Flynn and producer William Marshall.

Gross alleged he was hired in June, 1950, at $250 weekly, to script a film adaptation of "Adventures of Captain Fabian," which was shot in France with Flynn and Marshall as partners. Writer charges he hasn't been paid since Oct. 18.

Francis' Big Kick

Hollywood, July 17.

Universal-International's talking mule goes to town in a big way in his next dramatic effort, "Francis Covers the Big Town," starting late in August.

Donald O'Connor will repeat as the human star, Chill Wills as the voice of the mule, Leonard Goldstein as producer and Arthur Lubin as director.

More Canadian Drive-Ins

Estevan, Sask.

Town's first drive-in, to accommodate 200 cars, is being built this summer. Theatre, The Starlight, will have a concession booth and children's playground.

Work is also nearing completion on a 350-seat theatre being build by William Zaporzanuik, Prince Albert, Sask., at Waskesiu, northern Saskatchewan summer resort.

W-K Preem in K.C.

"Behave Yourself," first feature to be completed on Wald-Krasna's RKO program, world preems Aug. 29 at the Missouri Theatre, Kansas City. Farley Granger and Shelley Winters have top roles.

Pre-preem bally for the film is slated to get underway at Macy's department store, K. C., July 27 when "Honeymoon House," a set used in the pic, will be displayed at the merchandising emporium.

TOA MAPS AGENDA FOR N.Y. PARLEY

Tentative agenda of Theatre Owners of America's annual convention, scheduled for Sept. 23-27 in New York, calls for a broad consideration of vital exhib problems, with the possible effect of government regulations one of the highlight topics. TOA particularly is concerned over what effect government control is going to have on continued production, upkeep and maintenance and the flow of all supplies and equipment needed by theatres.

Other subjects high on the convention program, are TOA's position on the taxation front, 16m competition, latest developments in theatre TV, exhib-distrib relations, theatre maintenance, industry-wide arbitration system and tested showmanship methods.

Convention committee is mapping an equipment trade show for Sept. 24. This day is being set aside so that suppliers can meet and do business with theatre operators.

Registration fees have been set at $40 for men and $20 for wives, including the full program of parties, luncheons, banquet, Hudson River trip and other social events.

Coast Exhibs

Continued from page 7

material, direction, casting, cycles and "A" and "B" productions. Trade practices and relationships with distribs will be covered by the exhibitor-distributor committee. Fourth group will be a theatre service committee, taking up the usual supply and operational problems.

During afternoon sessions, Ben Scherer of Seattle, who represents PCCITO on the COMPO priority committee, reported on its activities. Ronald Reagan, Screen Actors Guild prexy, addressed the delegates.

Convention was called to order by Rotus Harvey, PCCITO president. Enroute to Del Mar Hotel via special train from San Francisco, delegates stopped in Hollywood Monday for a studio tour.

Convention runs through Thursday.

$3,500 TV Unit

Continued from page 7

with a smaller screen, and so is expected to be employed only by houses with 1,500 seats or less. Lincoln Theatre, with 1,276 seats, used a 10x13-foot screen, hung in front of its regular screen, and the audience in the rear of the balcony was said to have had an excellent view. In fact, the uninitiated did not realize the screen was smaller than usual.

Reception quality was slightly hazy, but execs of the firm, as well as Mo Wax, who owns the Lincoln, reported they had received sharper pictures in trial runs of the equipment held earlier. Along with theatre TV execs in other cities, they attributed the haziness to the smoke-screen thrown up by cigaret-smokers in Madison Square Garden, N. Y., where the fight originated. Theatre, which has been dark for some time, opened cold for the fight, advertising only two days in advance. At $1.25 tab, only about 300 tickets were sold, but Wax attributed this to several factors.

Theatre is located in a Negro district and, since both the boxers are white, the pickup didn't draw much Negro trade. In addition to the house opening with little fanfare after its period of being shuttered, the fight was also carried solo, with no film to help draw the customers. In addition to the 300 paying fans, about 100 exhibs and other industry observers were also present.

'Voice' Campaign Praised by Film, Radio Execs in Pub Relations Panel

Washington, July 17.

A rare presentation of Voice of America films and broadcasts used in the "Campaign of Truth" drew high praise here last night (Mon.) at the workshop of the American Public Relations Assn. At a panel discussion to evaluate the Voice selling job abroad, it was generally felt that the programs were effective in putting over the American story.

Joseph C. Harsch, commentator for the Liberty Broadcasting System, rated the Voice samples as "very impressive." He thought a Kodachrome film portraying American aid to Iran in wiping out a locust plague as "magnificent propaganda." Taylor Mills, assistant to the vice-president of the Motion Picture Assn. of America said he'd "buy" some of the films and added that the film industry is distributing two of the newsreel documentaries, one on Gen. Dwight Eisenhower and one on the Korean war, to theatres.

Dr. Paul F. Douglass, prexy of American University, suggested it would be a good idea if the programs could be shown the American people to acquaint them with Voice operations. Charles M. Hulten, general manager of Voice operations, explained that the State Dept. is prevented by Congress from advertising the foreign information program in this country.

Mrs. Elliott Shirk, who performed on the Russian stage as Kyra Petrovskaya and is now an American citizen, said that some 1949 Voice broadcasts she heard were made by "old-fashioned Russians" who sound like foreigners to the modern Soviets. Hulten acknowledged that the State Dept. "has had difficulty in finding people who could pass the loyalty test and still have come recently from Russia." But the Voice has met the problem, he said.

Dr. Douglass got into a minor tiff with Mills when he charged that the Hollywood film product gives foreign countries a bad impression of America. Even Eric Johnston, "in his more rational moments," would admit it, he said. Mills replied that if any foreign audience sees a cross-section of American films, the overall effect is "wholesome." While admitting that half of the 450 pictures made annually are "horse operas," he cited a long list of titles which make "a fine impression."

$30,000,000 Voice Lopoff

Washington, July 17.

An $85,000,000 budget for the Voice of America for the fiscal year 1952, a reduction of $30,000,000 from the amount requested by the President, was recommended last week by the House Appropriations Committee.

While the recommended figure was considerably less than the $100,000,000 plus counterpart funds appropriated for the fiscal year 1951, it represents an increase of $14,530,000 in operating expenses since none of the funds requested for 1952 are for capital outlay. Last year's budget included over $50,000,000 for capital outlay, largely for radio transmission facilities.

The Committee provided funds to permit the Voice to add six new languages to its broadcast operations but denied a request for $2,834,000 for purchase of radio sets for free distribution inside the Iron Curtain. A previous appropriation had been made for this purpose but difficulties were encountered in obtaining the special pocket-size receivers abroad under a requirement to use counterpart funds.

Meanwhile, two Senate subcommittees completed a joint inquiry in closed session into possible Red infiltration in Voice studios in New York. The testimony may influence Senate action on Voice appropriations.

AA's 'Disk Jockey' In 'Jockey Week' Tie-in

Allied Artists will release its musical special, "Disk Jockey," on Aug. 23 to tie in with "National Disk Jockey Week," Aug. 20-26, company veepee-general sales manager Morey Goldstein disclosed in New York last week. Produced by Maurice Duke, the film will be simultaneously world-preemed in 31 key cities.

"Disk Jockey Week" formed by a committee of the country's top platter pilots, together with reps of radio nets, recording firms and music pubs, will also be pushed by AA. Goldstein has named Irving Yates as the company's special promotional rep for the week. He'll contact exhibs, jocks and newspapers.

Industry B.O.

Continued from page 4

Salt Lake City, and another to be named.

Theatre Owners of America's delegates will be Sam Pinanski, Boston, president; Tom Edwards, St. Louis; Sidney Meyer, Miami; Si Fabian and George Skouras, New York, and Pat McGee, Denver. Robert J. O'Donnell will be on hand for Variety Clubs International, while Fred and Saul Schwartz will rep Metropolitan Motion Picture Theatres Assn., N. Y. Independent Theatre Owners Assn., N. Y., has not appointed its delegates as yet.

Present agenda, according to Sullivan, calls for speeches by two or more speakers on each of the following subjects: Quantity and quality of pictures, new screen faces, picture cycles, message pictures, small-budget pictures, television, public relations, trailers and advertising, audience tastes, picture titles, color, story, direction, actors and screen credits.

Ned E. Depinet, COMPO prez, will serve as general chairman of the meetings, but the chairmanship of individual sessions will be rotated among leaders of the participating orgs, with reps of the studios acting as co-chairmen. Arthur L. Mayer, COMPO exec v.p., will report on the campaign plans to date.

First day's huddles Monday (23) will be an all-day closed session for visiting exhibs. Forum will wind up Thursday (26) with an open forum at which Rembusch will preside.

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AFRA Wins 2 Points Vs. Lang-Worth On Picket Line, Transcription Fees

American Federation of Radio Artists last week scored two victories over Lang-Worth Transcriptions, against whom the union has been striking for five months, when the U. S. District Court turned down two motions brought by L-W. Dispute stems from L-W's refusal to sign AFRA's transcription code, which it terms "illegal." Earlier this year AFRA won a New York Supreme Court case when L-W's motion for an injunction against the union's picketing and other strike activities was denied.

In the first Federal court action L-W attempted to get a temporary injunction enjoining AFRA from picketing on the ground that the transcription code violated the antitrust laws (Lea Act) and the Taft-Hartley Act, until the case comes up for trial. Relief sought by L-W included invalidation of the transcription code and payment by AFRA of treble damages for injuries to L-W. AFRA, which was represented by Mortimer Becker of Jaffe & Jaffe, answered that the state court had reviewed the facts and had upheld the transcription code.

Judge Edward A. Conger decided that "substantially all of the matters raised by the present application were raised in the (state) Supreme Court action, and Judge Wasservogel held adversely to the plaintiff (L-W). He added that that the previous decision was "sufficient to convince me, however, that the plaintiff should not have this preliminary relief (the injunction vs. picketing, etc.)."

In the second section, L-W sought to enjoin an arbitration that AFRA had started against L-W and (Fred) Waring Enterprises, Inc., two years ago and involving a substantial sum of money. This dispute stems from the charge L-W was using tunes that had been cut for the L-W library service, adding commentary by Waring, and releasing them as programs which, according to AFRA, were actually open-end transcriptions.

Union brought the arbitration proceedings because it alleges the singers should have been paid according to the higher open-end transcription code instead of at the lower library service rate. Additionally, according to the union, repeat fees have to be paid for open-end wasers, used after 26 weeks, while none is required for the library tunes. Union contends

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Eine Kleine Gabor

Dick Pack, WNEW's (N. Y.) program director, has packaged a 30-minute disk jockey show starring Eva Gabor, called "A Little Night Music." It will be strictly mood music, with Miss Gabor's gabbing setting the pace.

Program was auditioned last week and is being pitched up to prospective clients for a three-nights-a-week showcasing in the 10:30 to 11 period.

CBS Hits Jackpot With 10 Out of 10

CBS hit the jackpot on the June 3 to 9 Nielsen radio ratings, with all Top 10 programs emanating from the Columbia stable. While the network has often hit the nine-out-of-10 mark and even 17 of the top 20 shows, it's one of the few times that the Nielsens blanked out all the competition.

Top 10 lineup follows:

Lux Radio Theatre	12.0
Amos 'n' Andy	12.5
Edgar Bergen	12.2
Jack Benny	10.6
My Friend Irma	10.0
Life With Luigi	9.7
Mr. Chameleon	9.4
Godfrey Talent Scouts	9.4
Mystery Theatre	9.3
Dr. Christian	9.0

Salt Lake Stations In Hassle Over Rights On Layne-Marciano Fight

Salt Lake City, July 17.

Re-creation of the Rex Layne-Rocky Marciano fight by three local radio stations via Western Union wire last Thursday night (12) resulted in a mild tussle here, following claims by KSL that it had obtained exclusive rights to the bout from the International Boxing Club, promoters. How KALL and KUTA also gained rights to the fight is still marked by a series of claims and counter-claims among execs of the three outlets.

According to KSL, when it spotted KALL's newspaper ads to the effect the latter station would also carry the fight, it phoned IBC execs in N. Y., who promised that KALL would be told to lay off. Yet by fight time, not only those two stations but also KUTA were on the air with the event. Fight had considerable local interest, since Layne is a native of Utah.

KSL hit the air with Round 1 a minute-and-a-half behind KALL, but stopped up its coverage so that it was ahead at the K.O. by 30 seconds. KSL also was benefited by the fact that Hack Miller, sports chief of the local Desert News, was at ringside feeding material to the WU operator. Both the newspaper and station are owned by the Mormon Church. KALL, incidentally, sold its show to ZCMI local department store also owned by the church, while KSL had an appliance store as sponsor.

ABC'S $1,000,000 FRISCO EXPANSION

San Francisco, July 17.

ABC has bought the Eagles Building downtown here as site for all its AM and TV operations.

Gayle V. Grubb, KGO and KGO-TV general manager, announced that the four-story building near the Civic Center will be completely altered to house studio and office facilities. Web will spend almost $1,000,000 to fix the building. Present plans call for a 70x100 foot studio 20 feet high with seats for 750. Three other studios will be about 30x40 apiece. There will also be three smaller studios for AM shows.

Also bought was an adjoining 40x80 foot lot on which a large freight elevator will be erected to carry sets and scenery for storage in the basement. A building to be constructed on the lot will provide additional office space.

NBC Going Into Literary Biz

NBC is going into the "literary rights" business. With a storehouse of more than 100,000 AM and TV scripts used on NBC-controlled shows through the years, the network is currently engaged in cataloging them prior to making them available for re-use.

A sales staff is being set up for the script library, with the properties being pitched up for all conceivable uses (legit, films, books, re-runs on AM and TV, etc.). Tom Adams, supervisor of literary rights for NBC, is heading up the operation.

WLOU Seeks Shutdown To Prep for All-Negro Format for Louisville

Louisville, July 17.

Louisville Broadcasting Co., owners and operators of WLOU, 1,000-watt daytime station which was organized in 1948, will concentrate on Negro programs and talent soon.

Mrs. J. E. Mesnervy, pres of the corporation, has applied to the FCC for permission to shut down the station for 60 days during which the new setup will be formulated. Negro announcers and script writers, as well as disk jockeys and other talent, will be employed, and sponsors making a pitch for Negro customers in the Louisville area will be steered.

Lee Smith, general manager of WLOU, will remain in his present position.

GEORGIE PRICE
One of America's Great Entertainers
DOwling Green 9-0420 60 Beaver St. New York City

NBC 'Confederate Special' for Tallu 'Big Show' Teeoff

NBC is considering running a "Confederate Special" show train in connection with the first New York-originating "Big Show" of the 1951-52 season. Hank Slavik, general manager of NBC's Memphis affiliate, WMC, has proposed the idea, which Charles (Bud) Barry, the web's programming veepee, and Dee Englebach, producer-director of the series, have endorsed. It now awaits approval of NBC prexy Joseph H. McConnell.

If the network goes through with its scheduled Paris-London performances of "Big Show" in September, the "Confederate Special" will run in October. Otherwise, the proposed visitation of the southern delegation will take place on the September teeoff date.

The "show train" will be run as a special tribute to Alabama-born Tallulah Bankhead, femcee of "Big Show." It is planned to make pickups from New Orleans, Chattanooga, Memphis and points enroute.

NBC has staged similar excursions, but from surrounding Connecticut-New England points.

WMGM, N.Y., 'Caravan' Hits Top Sunday Pulse, Moves Lotsa Products

One of the most successful items of indie station programming in Gotham of the past couple of seasons is WMGM's "American-Jewish Caravan of Stars," which is currently sold out and, according to its bankrollers, is doing a sock job of moving merchandise. Station has received several requests from outlets in other cities to feed them the airer.

The hour-long English-language series, which features performers of the American-Jewish entertainment world, in a period of several months has moved up to the No. 1 position in its Sunday 12:30-1:30 p.m. slot, with a 4.1 Pulse rating. Show has 55% of all listeners in Jewish homes in the area, with the next station garnering only 16% of such homes. Ratings indicate that it has a large following among dialers of all faiths and at various economic levels.

Backers, each taking one 15-minute segment, are Barricini candy; Streit's matzos, noodles and wine; Rokeach soups, borscht and other foods, and White Rock beverages. Some of the products are of specialized appeal (as the Jewish-style food), but others are of more general sale.

White Rock, via Kenyon & Eckhardt

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Chi AFRA Elects Jones

Chicago, July 17.

Ray Jones was reelected exec secretary of the Chicago American Federation of Radio Artists at the annual membership meeting last week. Harry Elders was renamed veepee of the local.

Cliff Norton, Norm Pierce and John Gannon were elected veepees. Eleanor Eyrle continues as record-ing secretary and Norm Gottschalk as treasurer.

Consultancy Biz on Upbeat

The radio-TV consultancy business, which until three years ago was virtually non-existent, is due for a considerable hypo this fall, when two more vet execs who played important roles in pioneering broadcasting trends join the ranks of consultants.

The newest additions are John Royal, NBC veepee since 1930, who "goes consultant" upon his retirement in August (with NBC as his first major client), and Mark Woods, who has resigned as vice chairman of the board of ABC, and who also envisions a consultancy business in his future sphere of operations.

Already established in the field are among others, Ed Kobak, the former Mutual prexy; Phil Carlin, one of radio's programming pioneers; Frank Mullin, the former exec veepee of NBC, and Morris Novik, who is largely concerned with radio consultancy for the American Federation of Labor and sundry union organizations.

D. C.'s AM-TV Lobbyists

Washington, July 17.

Four men have registered with Congress in recent weeks as lobbyists for various facets of the radio and television industry.

Vincent T. Wasilewski, an attorney with the National Assn. of Radio and Television Broadcasters. He said he received a salary of $6,000 yearly plus expenses normally not exceeding $25 per month. He said neither his nor NARTB's principal activity had to do with passage or defeat of legislation.

Glen McDaniel, president of the Radio-Television Manufacturers Assn., reported that he received monthly compensation of $3,333.33, and had small expenses. While he claimed he was not required to file, he said he was doing so in order that he might be free to discuss legislation with members of Congress without question of propriety.

The Television Broadcasters' Tax Committee and its chairman, George B. Storer, have filed. Storer said he received expenditures of about $5,000 for technical and legal advice and expenses. The organization is interested in all taxes affecting TV.

A little earlier, Lowell H. Parker, a tax consultant, had registered with Congress as a lobbyist for the TV Broadcasters Tax Committee. He said he was paid a $3,000 retainer, plus $500 a month for general services, only part of it for legislative services.

K.C. Stations Alerted to Flood Disaster With All-Night Coverage

Kansas City, July 17.

Radio stations and the city's single television outlet rose to the emergency here last weekend to lend valuable assistance in fighting the record flood. While Kansas and Missouri suffered outstate damage over the past two or three weeks, the all-time high waters did not hit the two Kansas Cities until last Thursday and Friday.

Previous to that the situation was the signal for intense news coverage by the stations. But when the flood hit, roaring through major industrial districts of the metropolitan area, it was the signal for all out public service by all stations—KCKN, WHB, KCMO, KMBC, WDAF and WDAF-TV.

For the radio stations it was a matter of staying on the air all night Thursday, Friday and Saturday with news, public announcements and weather reports. KCKN proved especially helpful with a service whereby friends, relatives and families separated by the flood could get in touch with each other. WDAF-TV proved to be in an advantageous position with its studio building on a hilltop location virtually overlooking the flooded Kaw Valley. Some direct televising was done via telephoto lens, and some films were made for night showing.

Intensive coverage meant good deal of extra work by most staff men, stations operating generally with double shifts on hand.

In face of the emergency KMBC cancelled its usual Saturday night live "Brush Creek Follies" in deference to wishes of city officials that gatherings be held to a minimum.

WFDR'S EXCLUSIVE ON SUGAR RAY-TURPIN BOUT

WFDR, New York FM indie, last week scored a beat against the rest of the field in Gotham with an exclusive description of the Sugar Ray Robinson - Randolph Turpin bout in England. When the indie learned no one else was picking up the fightcast (they thought Robinson would win in a pushover), Lou Frankel got the okay from the British Broadcasting Corp., paying $86 for the wire charges.

Match lasted 80 minutes and developed a lot of post-fight interest, with WFDR repeating it Saturday (14) evening. Novelty of a BBC announcer's description led Bill Leonard to use a segment (with credit to WFDR) on WCBS' "New York Story" Friday (13). Voice of America also repeated the blow-by-blow.

Ted Mack Giftee In Topeka Crisis

Topeka, July 17.

Ted Mack's "Original Amateur Hour" was all set for its salute to Topeka via its ABC broadcast last Thursday (12), the event having been planned months previously. Topeka had planned considerable hoopla, including the bestowal of civic mementos on Mack.

As the show went on the air, not only the mementos but a good part of Topeka were under water as flood waters continued to rise. (ABC's outlet, WREN, was the only station able to go on the air.)

In a last-minute reversal, Mack, not the city, came gift-laden, starting off a campaign for funds, with Old Gold, the sponsor, contributing $1,000. This week funds were still pouring in to ABC and WREN.

PHILCO SHAVES BUDGET ON DON McNEILL TV'ER

Chicago, July 17.

Philco is going along with the Don McNeill Wednesday night ABC-TV show again this fall, but is cutting back sponsorship to alternate weeks. Philco will back the show every other week when it returns Sept. 12 in the Wednesday 8 to 8:30 p. m. (CST) period.

Manufacturer originally sponsored a full hour of "Don McNeill's TV Club" when it hooved last September, but dropped out of the last half-hour last winter, and the show was reduced to a 30-minute offering.

WCCO Mardi Gras Talent Bonanza

Minneapolis, July 17.

As a result of a WCCO-CBS promotion and its own growing importance as an annual summer mardi gras, local Aquatennial, to be held July 20-29 this year, has become increasingly a fertile field for film, radio and TV stars, yielding them lucrative personal appearance engagements as well as valuable public relations and publicity. Festival is becoming increasingly luminary conscious.

WCCO three years ago inaugurated a two-hour radio show in Auditorium as one of the leading Aquatennial events. At 90 top shows have never failed to attract capacity audiences of 11,000 and, going out over air, have netted CBS station public relations gains and new and more listeners. Bob

(Continued on page 38)

SEEK 'POOR MAN'S TV' PATTERN

Jack Benny the Winnah!

Pulse has just completed a multi-city compilation of radio ratings for the first six months of 1950, which shows Jack Benny out in front with an average rating of 13.9.

Here's how Pulse rates the Top 20:

Jack Benny	13.9
Lux Radio Theatre	12.1
Amos 'n' Andy	11.2
Edgar Bergen	11.2
Walter Winchell	10.9
My Friend Irma	10.0
Bob Hope	9.6
Arthur Godfrey (M-F)	9.4
Fibber-Molly	9.3
Godfrey's Talent Scouts	9.3
You Bet Your Life	9.3
Mr. District Attorney	9.2
Suspense	8.6
Big Town	8.4
FBI In Peace & War	8.4
Hallmark Playhouse	8.4
Red Skelton	8.4
Life With Luigi	8.3
Bing Crosby	8.2
Mr. & Mrs. North	8.2
Mystery Theatre	8.2
Big Story	8.1
Dr. Christian	8.0
Mr. Keen	8.0
Life of Riley	7.6
Mr. Chameleon	7.6

Sheldon Replaces Sweeney & March In WJZ's Merchandise Formula

Bob Sweeney and Hal March are being replaced by Herb Sheldon in a major shift of morning program policy on WJZ, ABC's Gotham outlet. Move involves takeover by the Borics Organization of the 6:30-8:15 a.m. time block not only for merchandising and sales but also as talent packager. Switch takes place Aug. 13.

Sweeney and March were pacted by WJZ last year as part of an attempt by the web key to gain dominance in the breakfast time sweepstakes with a pair of night-time network personalities. Change to Sheldon as a Robert A. Borics package underlines WJZ's recognition that today radio advertisers want heavy merchandising and marketing support, evidenced by the growing number of tieups between Gotham outlets and food and drug chains.

Deal will be similar to that which WJZ has with the Borics outfit for the "Dean Cameron Show" with Arthur Van Horn. The ABC flagship a few months ago grabbed off "Cameron" from WOR, N. Y., with that airer's full complement of bankrollers. In addition to Sheldon, "Cameron" and "Kitchen Lapers" (on WJZ-TV), negotiations are under way for Borics to take over as merchandising consultant on some other WJZ shows.

Borics, who has been in the food and drug merchandising field for 30 years, has a staff of seven men calling on stores in the metropolitan area. Reps check on display

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Entry Scratched

Thomas H. Everett, horticulturist of the New York Botanical Gardens, had to have a substitute for his regular guest shot on WJZ-TV's "Market Melodies" last Wednesday (11).

Everett had been on the stanza the previous week, telling viewers how to recognize and avoid poison ivy—and developed a case of the itch from handling the plants.

ABC's Client Plug Hits AFRA Snag

ABC has come up with a plan to mention the names of its bankrollers on its chain breaks, but clearance for the project is still being mulled by the American Federation of Radio Artists.

Web's plan is to dress up its network identification tags with lines such as, "This is ABC, the network that brings you the programs of General Mills," etc. However, union contract would require payment of a commercial fee to the announcer, since the break would mention a client's name.

ABC, however, feels that since there's no pitch for a product, it isn't strictly a commercial. At the same time, web says, the device would help sell radio, which would in turn benefit performers. AFRA is conferring with ABC announcers on the matter and polling members of its national board on the question.

Nielsen Rating's Non-Client Freeze Rouses Agencies

A movement is afoot among agencies and sponsors to persuade and if necessary force A. C. Nielsen to reverse his present policy whereby the shows of clients not subscribing to the Nielsen service are "frozen out" of the Pocketpiece ratings. Huddles have been quietly going on in recent weeks, it's been learned, in a bid to mobilize a united front among agencies as a prelude to making Nielsen "see the light" in restoring all ratings, regardless of whether the bankroller is doing business with Nielsen.

Nielsen inaugurated his new policy a few months back, on the basis that clients who shun the Nielsen service should not enjoy the same benefits of getting ratings as those who are plunking down regular payments. Since the practice went into effect, however, there have been continuous squawks, not only from sponsors whose shows have been getting the rating brush, but from clients occupying competing time slots. The latter claim that under the present Nielsen policy, the Pocketpiece fails to give a truthful and objective picture; that the omission of a single heavy-pulling show can throw the whole rating picture out of gear.

Chesterfield shows (Bing Crosby, Bob Hope) are presently omitted from the Pocketpiece, with no way of determining their audience pull. Firestone show is among the others conspicuous by the omission.

Fisher Body's 1-Shot

Fisher Body (General Motors) has a quarter-hour on ABC radio for a one-time shot from its annual craftsmen's awards dinner. Broadcast will be at 9:45 p.m. on Aug. 14. Agency is Kudner.

'FRINGE' CLIENTS WANT IN AT PRICE

By GEORGE ROSEN

A number of "fringe" clients who feel that an annual $1,000,000 time-and-talent outlay required to sponsor a half-hour weekly show on the major networks is too rich for their blood, are in the middle of a TV dilemma. They know all too well video's tested powers both in terms of sponsor identification and sales impact, but find the TV doors closed to them unless they enter within the established framework of the sales pattern laid down by the webs.

A number of such clients with limited budgets more closely approximating $500,000 have been plaguing their agencies to "find us a formula" in entering the TV programming sweepstakes with their own half-hour shows. In addition to these, some of the manufacturers of so-called seasonal products (soft drinks, bathing suits, cold remedies, anti-freeze products, etc.), have been champing at the TV bit, waiting for the opportunity to make the plunge, but have been frightened off by the necessity of buying a full season's spread, when all they need, at the most, is eight weeks of concentrated selling. To them, participating sponsorship, in which they share a program with other clients on the same evening, is not the answer. The real sales impact, they feel, lies in exclusive access to half-hour shows.

It's estimated that, all told, there are about 30 to 40 national sponsors who have the kind of dough to play around with year-round TV programming on a network basis, while many millions of dollars more can be realized from "in-between" clients who are automatically shut out because of the webs' timid approach toward evolving new sales concepts.

Too, these "fringe" clients are represented frequently by agencies who are not equipped to produce television shows, leaving them in an awkward spot with persistent TV-aspiring (albeit frustrated) clients.

As a means of alleviating the situation, it's been proposed in some quarters that the webs inaugurate a "scheduled sponsorship" formula whereby a selected group of network-produced sustaining shows in desirable time periods be made available for sponsorship, with perhaps six advertisers buying a designated program on an eight-time basis. Thus six advertisers would sponsor the same program over a 48-week period, with each enjoying the exclusive sponsorship on his scheduled dates.

It's pointed out that it would particularly benefit seasonal clients interested into channeling their budgets into saturation campaigns. On an eight-week sponsorship basis, it would also permit seasonal sponsors to latch on to any given number of shows during the saturation period. Further, it's stressed, advertisers who are now important users of time and talent, would have the advantage of being able to buy additional impact for special promotions, such as automotive companies when new lines are brought out.

A somewhat similar idea has already been tossed into the webs' laps by agencyman and ex-American Tobacco account exec Arthur Goldman.

Amer. Chicle Switches To SSC&B Agency

Another in the recent flurry of agency switches is American Chicles moving its Chiclets and Dentyne billings from Badger & Browning & Hersey to Sullivan, Stauffer, Colwell & Bayles. Client spends heavily in spot radio.

Dancer - Fitzgerald - Sample retains the new bad breath stopper, Cloretts.

CBS Reorganization Packs a Lot Of Surprises as Practically Every Dept. Head Gets Split Down Middle

Free Ride

There were more than a few red faces around NBC's video department when the web's TV boys plunked down $40,000 to underwrite the cost of the recent Hofstra College survey of television's impact.

An examination of the results revealed that, while TV came off with flying colors, nonetheless it was radio that emerged as the real hero in the study, the findings on sales impact tossing the major posies at AM. The NBC radio drumbeaters are still chuckling over the "free ride."

The long-awaited CBS administrative reshuffle, which for weeks has cued jitters at 485 Madison Ave., is even more drastic than first anticipated. Practically everybody within the broadcasting operation is split down the middle, including virtually all key divisional execs, with only the station relations department under Herbert Akerberg retaining its "integrated" status quo.

Such key network operators as Lou Hausman, John Karol, J. Kelly Smith and Jim Seward are affected by the split, all pledging allegiance to the AM sphere of operation. Not even the publicity department was left unscathed, with separate AM and TV press divisions henceforth set up, George Crandall taking over AM and Mike Foster the TV end. The press department comes under Hausman's expanded jurisdiction, which takes in sales promotion, research and public relations.

As was anticipated, veepee Howard Meighan, recently returned from the Coast, becomes president of the AM division. Jack Van Volkenburg is the TV pres. Adrian Murphy becomes president of the Laboratories Division. Color TV comes within Van Volkenburg's sphere, while patents, the electronics activities of Dr. Peter Goldmark, etc., fall under Murphy's domain.

All told there are six different operating companies, the overall setup being headed up by Dr. Frank Stanton, with William S. Paley as chairman of the board and Joseph H. Ream as executive veepee.

These separate companies break down as follows: CBS-AM, CBS-TV, Laboratories Division, Columbia Records, Inc. (with Jim Conkling as proxy), CBS Columbia, Inc., and Hytron Radio and Electronics Co.

Broadcasting divisions that have been separated include: Programming (with veepee Hubbell Robinson, Jr., as head of TV and Lester Gottlieb in the AM post); sales (Karol head of AM and Dave Sutton in TV); sales promotion (Hausman as AM head and Bill Golden taking over TV); company-owned stations (J. Kelly Smith as AM head, with the TV selection not yet designated); research (Oscar Katz head of TV, with Harper Carraine into AM); business affairs ("Zack" Becker as TV head and Seward as AM head). The operations, legal and accounting divisions are also split up.

Larry Lowman continues as one of the upper echelon veepees.

Sun-Soaked AM Threshing Solid Autumn Harvest

On the basis of continuing inquiries from well-heeled clients, the major networks' fall radio picture will not be near as gloomy as some of the AM downbeaters have been predicting. While there are plenty of nighttime availabilities, the outlook on daytime is particularly bright, with both NBC and CBS virtually assured of an SRO status.

The AM sales boys around the webs say the interest being manifested in daytime bankrolling is reminiscent of the activity two and three years ago. Although Procter & Gamble tightened its AM nighttime belt (having cancelled Red Skelton and "FBI in Peace and War"), its overtures last week looking toward a possible pickup of the "Lorenzo Jones" serial on NBC is indicative of its continued bullish attitude toward daytime programming.

CBS' graboff of a half-hour Carnation Milk show for Saturday morning in the 11:30 segment being vacated by Bymart's "Somerset Maugham Theatre" also contributed toward the upbeat effect.

General Foods Nixes ABC Bid to Share Life With 'Portia,' Despite 50G

ABC network encountered a rebuff last week when, in trying to negotiate a deal for a takeover of "Portia Faces Life" for afternoon slotting on the web, General Foods chimed in with a nix.

Program, last heard on NBC, is owned by the food company, although it recently cancelled out. ABC offered $50,000 for the property, but GF signified its intention of keeping it under wraps pending its possible conversion into TV.

QUAKER TO SOW ITS TV OATS IN DAYTIME

Chicago, July 17.

With one slight cutback, Quaker Oats is set for another heavy daytime ride on NBC-TV next fall. Cereal company has decided to string along with the weekday Gabby Hayes show on Mondays and Fridays, but is dropping the Wednesday segment of the quarter-hour moppet-targeted series. Quaker also is remaining with the Sunday afternoon half-hour Hayes show.

Likewise, Quaker is backing the Chi-based "Zoo Parade," picking it up again Aug. 26.

Kefauver Series Set for ABC-TV

ABC-TV has grabbed off an option to Sen. Estes Kefauver's just-published tome, "Crime In America." Web is building a dramatic video stanza around the title, and the former chairman of the Senate Interstate Crime Investigating Committee (whose telecasts created a national sensation) will appear as host on the series. When the senator can't appear live, his stint will be done on film.

Deal is being set with Doubleday, publisher of the book. First script has already been completed and approved, but other legal details are still being ironed out. Stories won't be based on actual cases from the probe's records, due to libel laws, etc., but will use similar yarns fictionized.

ABC, UPT Ask for Oct. 1 Okay On Merger; File Application With FCC

Washington, July 17.

Stressing the benefits of competition which will be made possible by the new AB-PT network, ABC and United Paramount Theatres last week filed with the FCC their applications for merger. Both companies requested approval, if possible, by Oct. 1 in order to plan operations for the network broadcast year which begins with the fourth quarter. ABC's application was filed by the law firm of Arnold, Fortas & Porter. Hogan and Hartson filed for UPT.

Included in the applications was a joint statement by ABC and UPT declaring that the "fundamental purpose" of the consolidation is to establish a company "which can function more effectively in the public interest." UPT said "it will bring to the merger substantial resources and personnel with experience and a record of accomplishment in the public entertainment and information field." In addition, said United, its record as a TV licensee in Chicago will go to help build ABC "to a point of competitive vigor."

UPT added that "funds will be available to promote the operation of the resulting company to a position of equality with those who now lead in the network field." Approval of the merger, it asserted, will have the "inevitable result" of stimulating competition in network broadcasting "to a degree heretofore non-existent. This will benefit the network, its affiliates, and the public."

Setup

The merger plan provides for the assignment to the new company, AB-PT, Inc., of the following ABC stations: WJZ, WJZ-TV and WJZ-FM in New York, WENR, WENR-TV and WENR-FM in Chicago; KECA, KECA-TV and KECA-FM in Los Angeles, WXYZ, WXYZ-TV and WXYZ-FM in Detroit; and KGO, KGO-TV and KGO-FM in San Francisco.

Contingent on approval of the merger is a separate deal by which UPT sells its Chicago video station WBKB, to CBS for $6,000,000. UPT requested permission to re-

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'We Love FM, Too' Sez Coy to Horne

Washington, July 17.

Considering problems of supply of FM sets, the fact that nearly 700 FM stations are now in operation is "real testimony to the strength of the service," FCC Chairman Wayne Coy said last week. He gave assurance the Commission has no intention of diverting the FM band "or any part of it."

In a letter to Josh L. Horne, one of FM's stoutest boosters, Coy stated "by direction of the Commission" that the FCC "is not considering allocating the FM band or any part of it to any other service." His letter was prompted by a request from Horne, who operates FM station WFMA in Rocky Mount, N. C., for a public statement regarding a report that the Commission is considering such a step.

Coy added that FM's ability to carry on is particularly evident, "when one considers that many manufacturers do not make sets

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TV'S 3G A WEEK AS COME-ON TO HALLEY

The more Rudolph Halley, prosecutor for the Kefauver crime investigating committee, says nix to TV offers, the more adamant they seem to be, and the harrister now states he is frankly "worried about turning down all that money." It's up to $2,500 and $3,000 weekly. The ad agencies also are pitching the idea that it "will help you on your political campaign," referring to his running for the presidency of the N. Y. City Council. This, frankly, appeals most to Halley.

Nephew of the late playwright Samuel Shipman, he has an inherent sense of showmanship and is presently concerned also with the "proper format." Most ideas are variations of the panel theme.

Campana's NBC-TV Buy

Chicago, July 17.

The upcoming Ruth Lyons NBC-TV morning strip snagged its first bankroller with the Campana Sales Co. buying a Friday quarter-hour segment. Series, originating from WLW-TV, Cincinnati, starts Oct. 1 in the 11 to 11:30 (CST) spot cross-the-board.

Campana (Italian Balm) agency is H. W. Kastor & Sons.

NBC-TV Execs In 10-Day Huddles On 'Operation H'wood'

Hollywood, July 17.

Urgent preparations for influx of top shows expected to emanate from Hollywood when coast-to-coast television becomes possible this fall has top level NBC execs in from N. Y., conducting night sessions in 10-day parley which began over weekend. They're meeting at Ocean House, where Fred Wile, assistant to Pat Weaver, is quartered.

Wile reported it's now definite that the microwave relay will be hooked to the cable before Thanksgiving, with Colgate's Sunday "comedy hour" to emanate from here. NBC-TV also will move its Saturday night "All-Star Revue" to Hollywood if network is allocated sufficient time on two-way relay circuit.

Until more space is acquired, the eight shows and Red Skelton's half-hour stanza for Procter & Gamble will emanate from El Capitan Theatre and studio D at Radio City, now being equipped. While here, execs will also inspect Walt Disney's big sound studio and also a Hollywood film theatre, possibly Pantages.

Participating in meetings with Wile are General Lyman Munson, Sam Fuller, who'll be stationed here as the net's executive producer on Colgate and Four-Star shows; John K. West, Norman Blackburn, Ed Sobel and Pete Barnum.

While here primarily for coordinating talks, Wile also is huddling with those net telestars who happen to be in town. Conferences have been set with Jimmy

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Pitt's WDTV Learns From '50 That 'Mama' Makes Well Coffee

Pittsburgh, July 17.

DuMont station WDTV isn't making the same mistake twice with "Mama." About a year ago, when Channel 3 pulled the Maxwell House family program off for a Du Mont whodunit, "Hands of Mystery," hue and cry from viewers hit such proportions that show was restored to its original spot within a fortnight.

Last week, with DuMont's acquisition of "20 Questions" in same 8 p.m. Friday slot that "Mama" occupies on CBS, WDTV management was quick to find a new time for Peggy Wood and brood to get a kine repeat. Beginning Sunday (22) it'll go on at 4:30 p.m. switching to Sunday nights at 7:30 on Oct. 7, when local Ralph Kiner half-hour winds up a 13-week stretch for Braun Baking Co.

WTCN-TV Grabs St. Paul Golf Pickup as Exclusive

Minneapolis, July 17.

For the first time in its history, the annual St. Paul Open Golf Tournament will be televised, WTCN-TV doing the job.

There'll be a full hour of telecasting July 28 and an hour and a half the following and final day. It'll be an exclusive for WTCN-TV which now estimates the number of TV sets in its reception area as 264,000.

ABC's Morning Soapers Hypo Ratings in 1 Week, Boost Web to 2d Place

ABC's new morning soap opera lineup, which kicked off two weeks ago, has boosted the web's ratings for the 11:30 a.m.-12 noon period and brings it right behind the leading chain, CBS.

Special Trendex report made last week (July 9-13) gives ABC's "When A Girl Marries" a rating of 5.4 with a 23.2% share, just behind CBS' "Grand Slam" with a 5.8 and 24.9%. NBC's Jack Berch follows with 4.0 and 17.2% and MBS's "Queen for a Day" gets 3.2 and 13.7%. Indies got 3.6 and 15.4% while TV took 1.3 and 5.6%.

In the 11:45 a.m. slot, CBS' "Rosemary" led with 5.8 and 25.9%, with ABC's "Love Journey" right behind with 5.7 and 25.4%. NBC's Dave Garroway showed 2.5 and 11.2% and MBS' "Queen", got 3.6 and 15.6%.

Study indicates that ABC's soapers-in-the-morning pitch may give CBS, including the latter's Arthur Godfrey, a run for its money as the airers get established. ABC shows are sustainers while the opposition networks have commercials in the 11:30 a.m. half hour slot. Trendex report was based on coincidental phone calls in 19 cities. Of homes called, 41.1% have TV. However, the video rating was only 1.3 Colgate's "Strike It Rich" is beamed on TV in the period Mondays, Wednesday and Friday.

CBS Falls in With NCAA Moratorium On TV Gridcasts

CBS is the first network to go along with the National Collegiate Athletic Assn.'s proposed moratorium on live television coverage of football this season—even though its endorsement of the plan comes in an extremely indirect manner. Web this week, in finalizing plans for pickups in color TV of nine games during the fall, abandoned any plans it might have had for live coverage in black-and-white. At the same time, CBS began working out arrangement for airing film highlights of the top eastern games each week on the Sunday afternoon following each game.

Both the web's coverage plans are in complete accord with the NCAA moratorium. Because of the limited number of color receivers in the hands of the public, the college athletic group has no fear that color pickups will affect the gates at the games. In addition, because of the publicity attendant to transmitting football for the first time in color it's expected the NCAA will welcome CBS plans in that respect. As for the Sunday afternoon films, the NCAA in its proposal has specifically endorsed so-called "delayed broadcasts" as a means of obtaining further information on how TV in all forms affects the boxoffice.

CBS sports chief Red Barber

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'FOOTBALL ROUNDUP' DROPPED BY CAMELS

Camel cigarets, siphoning more and more of its ad budget into television, has dropped its option on CBS radio's weekly "Football Roundup" for the fall season. CBS, as a result, is pitching the show, which was conceived by sports director Red Barber, at several other potential clients and reportedly has at least one near the inking stage.

CBS originated its "Roundup" two years ago, when it was carried sustaining. Camels picked up the tab last season, which automatically gave it an option on the upcoming season's series. Plan involves coverage on each Saturday afternoon during the season of more than 20 different college games throughout the country, with five or six of them aired via direct pickup. Others are spotlighted by Barber and his cohorts via teletype and telephone links to the various stadiums.

WRUL Schedule Shows Sponsored Programs Via Shortwave on Upbeat

Washington, July 17.

Sponsored programs via shortwave are increasing, the FCC was told last week by the World Wide Broadcasting Corp. of Scituate, Mass., whose licenses have been held up pending an investigation of its program policies, its relationship with World Wide Broadcasting Foundation, and other phases of its operations.

World Wide, which operates five international broadcast stations, disclosed that its efforts to increase its commercial schedule have fruit this year with sale of time to five leading American industrial concerns. They include Remington Rand, Westinghouse, Philco and International Business Machines.

In addition, The New York Times, the New York Herald-Tribune, and Time-Life are using the stations to promote their international editions. Another advertiser is the Christian Science Monitor.

As the only U. S. shortwave broadcaster of private programs for international audiences, World Wide advised the Commission it is out to get new advertisers and that its commercial announcements are principally of an institutional character.

World Wide's commercial programming is carried on mainly through its shortwave outlet in Boston, WRUL, which beams to South and Central America. In its promotional literature, it estimates the number of shortwave sets in Latin America at 2,363,000 and the potential audience at nearly 10,000,000.

Multi-Info

The WRUL schedule includes programs in Dutch, Scandinavian, Spanish and English. Baseball scores are sent out in Spanish and English and Lowell Thomas is rebroadcast daily in English. The programs, totaling two and one-half hours, are broadcast under the rule permitting 25% of the schedule of shortwave stations to be devoted to private operation.

Along with other shortwave stations, WRUL facilities are leased for Voice of America operations. But WRUL alone also programs commercially.

In addition to sponsored pro-

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Tom Davis to WAIT

Chicago, July 17.

Tom Davis, WAAF station manager for past two years, takes over Sept. 1 as general manager at WAIT.

Davis closed deal with Eugene Dyer, WAIT owner, Friday (13) to move into vacancy left by Sil Aston's resignation from post last month.

Western Reserve Full-Credit Degree Courses Via Video

Cleveland, July 17.

Western Reserve University, in cooperation with WEWS, this fall will inaugurate full-credit, degree-courses for home study through television.

Reserve's president, Dr. John S. Millis, said that lectures and regular classroom work will be offered with the student only required to attend the University at the end of 13 video weeks for examinations.

The educator added students will be able to send in questions to be answered on class programs. Although full financial dealings haven't been worked out, students will have to pay the regular fee of $18 a credit hour. Persons who wish to follow the course without credit would receive a syllabus on payment of $5.

Under arrangements being worked out, other students, in the department of dramatic arts, will receive laboratory experience helping to plan and arrange telecasts of the lesson. The first courses being scheduled will be in introductory psychology, three credit hours, and comparative literature, two credit hours.

Recently, the University, through its advisory council, told the FCC that schools of higher learning would benefit more if all channels were turned over to commercial telecasting and that colleges also would benefit working with such stations rather than moving into the field of station operation.

'Full Season—Or Else' Edict Pays Off at NBC As 'Sat. Revue' Hits SRO

Recent NBC edict that sponsors must buy on a firm 39-week deal if they want to enter the web's television fold is apparently paying off. Web this week pacted with Eversharp-Schick for the remaining open segment on its "Saturday Night Revue" for the fall, and each of the six participating bankrollers on the now-SRO show is in for the full season's term.

Eversharp signed for the 10 to 10:30 p.m. slot, where it will alternate with Lehn & Fink. Other sponsors, each of which will appear on a weekly basis, include Camel cigarets, for 9 to 9:30, and Benrus, SOS and Scotch Tape, who'll be spotted in the 9:30 to 10 segment.

TOSCY SAYS HE'LL BE BACK FOR 12 B'CASTS

NBC received a letter yesterday (Tues.) from Walter Toscanini, son and business manager of Arturo Toscanini, asserting the 84-year-old maestro would return to the U. S. this fall to conduct the NBC Symphony Orchestra.

Maestro will be back to conduct th. symph for 12 concerts, starting Nov. 12. He'll batom the 12 programs in three series of four concerts each. Guido Cantelli, a Tuscy protege, will do eight concerts, with two guest conductors, Fritz Reiner and Charles Munch, lined up for one each. This will mark Munch's first appearance with the NBC symph.

AFRA Red Issue Presages Storm

Petition is being circulated among members of the American Federation of Radio Artists requesting the New York local board to call a special membership meeting prior to the national convention so that the Afrans can go on record regarding the proposed anti-Communist amendment. Such a meeting is likely to develop into a hotly debated session.

The proposed amendment would bar from membership, office or employment by the union any member who has maintained membership in or joined the Communist Party since December, 1945, according to a state or federal court. It would also bar those "named or identified" as Communists by the State Dept., Justice Dept. or by the FBI, or who after the adoption of the amendment maintain membership in any organization listed as subversive by the U. S. Attorney General's office or by any duly constituted Government agency.

Opposition has developed par-

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WENR-TV'S LATE-NITE SEX FAILS TO ENTICE

Chicago, July 17.

WENR-TV is pulling down its boudoir blinds next week. The ABC Chi outlet is dropping its "Lucia Feria" show, featuring burley headliner Durdy Orlando in a late-evening male-slanted venture patterned after radio's "Lonesome Gal." Ten-minute show has been closing the station at 11:20 to 11:30 p. m. on Monday, Wednesday and Thursday.

WENR-TV's abortive attempt to bring discreet sex to late-evening viewers was costing the station about $1,000 weekly, plus some $1,200 for sets. Cancellation also reportedly cost WENR-TV a buy-up of the remaining nine weeks on Miss Orlando's 13-week contract.

MADISON AVE. TELE TREMORS

JWT's Multiple-Sponsor Formula

Growing indications of a new sales pattern being evolved for television, in which an agency buys a filmed series in a package deal and then spots it around the country for various regional advertisers, was underlined again this week by J. Walter Thompson. Agency pacted for a new viddlim series being produced in Europe by Per Scheutz, head of Europa Films of Stockholm, and has already sold the show to Ballantine's for 10 markets. JWT will now pitch the series to different bankrollers in the remaining markets.

Deal also emphasizes the manner in which the agencies are regaining control over both programming and sales from the TV networks. By lining up sponsors themselves on a spot basis around the country, the agencies can completely bypass the network operations. Local stations similarly find such deals to their liking. By doing business directly with the agencies on a local level, the stations can obtain their full rate cards on such sales, rather than the percentage they get when the nets handle the sale.

New series, designed as a half-hour, once-weekly show, is titled "Foreign Assignment" and will be based on the exploits of American newspapermen covering the European beat. It's to be lensed in various countries on the Continent. Sheldon Reynolds, free-lance radio-TV scripter, has been signed by Scheutz as producer-director-writer for the series. American actor Jerome Thor and his wife will play the leads, either individually or as a team.

WLS Launches 'Operation Storekeeper' In Bid to Hypo Grocery Billings

Chicago, July 17.

The problem of what to do about the traditional 35-40% slump of summertime radio food advertising, despite only about a 5% decline in actual grocery buying, has set WLS off on an "Operation Storekeeper" designed to keep the food processors aboard AM during the hot weather months.

Project, as dreamed up by WLS sales manager Charles (Chick) Freeman and his sales promotion crew, offers national food advertisers a merchandising "bonus" at the important chain store level. Plan involves the gift of an estimated $3,000 weekly in WLS time and talent to the co-operating chain stores and is the Prairie Farmer station's first venture into the "free time" area. However, the station execs prefer to call it a "merchandising investment."

And the dividends are already apparent with the first month of the operation boosting WLS's national billings during June 13% over the same month a year ago.

As outlined to VARIETY, the idea is premised on the continual jockeying for chain store display and ad space by the various staple manufacturers. For each chain which "pushes" by special newspaper ad display and preferential shelf positions the products regularly advertised on WLS, the station kicks in with cuffo plugs for the chains' sales events. The two-ply tiein is only for a two-week period for each of the participating chains.

WLS promotion staff has lined up eight of the nine major store groups in the Chi-area, with the potent A&P chain deciding to go along with the plan last week. Over 2,350 individual retail grocery outlets will be covered by the

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'Lux' Guest Fees Trimmed to 4G

Hollywood, July 17.

After holding to a $5,000 ceiling for guest shots for 17 years, "Lux Radio Theatre" has notified studio radio liaisons that the top price next season will be $4,000. Understood trimming was necessitated by a reduced weekly budget for the show, estimated at $12,500.

In the past, "Lux" booked two top names for each airing at $5,000 each per broadcast. New policy is to "double up" on guestars only when necessary. Other salary cuts will be made among supporting players on a comparable scale and a few sidemen may be trimmed from the orchestra. "Lux," through the J. Walter Thompson agency, will still pay studios $1,000 for scripts.

"Lux" was the first to establish

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Snuff Co. Into TV

Chicago, July 17.

One of the oldest, if lesser known, industries in the south is going modern. The American Snuff Co. of Memphis has purchased a 13-week vidpix series to plug its eating tobacco in seven southeastern markets, starting Sept. 1.

Reels are being produced by Kling Studios and United Broadcasting and are half-hour shows built around a barn dance theme. Tagged "The American Barn Dance," series features such odder names as Lulu Belle and Scotty, Karl and Harty and Grace Wilson.

ABC Web's Flock Of Skip-a-Week TV Bankrollers

Growing number of sponsors are taking to alternate-week bankrolling of their video shows. At ABC-TV six hockers are already set for fortnightly telecasts, leaving five periods that are available on a skip-week basis next fall.

The 7:30 p.m. period on Fridays will be occupied by Brown Shoe's "Say It With Acting" and Green Giant's Art Linkletter show. In the other cases, however, the web is looking for spenders who prefer a more expensive layout aired on an alternate-week basis to a cheaper weekly series.

Interestingly, bankrollers going every other week divide into two schools of thought. One group wants its own program, favoring exclusivity so that it can merchandise the vehicle itself. Other group is willing to share a program with another advertiser, feeling that with two sponsors plugging away and with a weekly airing the show will get a maximum audience.

ABC hockers who want their shows on an exclusive basis, which leaves the alternate week open for another sponsor's stanza, are Celanese, whose $35,000 "Playwrights' Theatre" will go Wednesdays at 10-11 p.m.; Jacques Kreisler, whose "Tales of Tomorrow"

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RTDG Inks DuMont

Strike threat of the Radio-Television Directors Guild against DuMont has been lifted with the tele web signing a contract with the union last week.

Pact brings RTDG members at DuMont up to the same salary and working conditions in effect at the other TV chains, ABC-TV, CBS-TV and NBC-TV.

BANKROLL SHIFTS CUE AGGY. FEARS

Anxieties mounded among the agency fraternity along Madison Ave. last week in the wake of major account shifts, reports that still more billings were in jeopardy at some of the more important ad houses, and clients' outspoken dissatisfaction over their TV programming schedules.

Young & Rubicam, from all accounts, fell heir to a large chunk of the jitters on the heels of the triple-threat maneuvers which followed in quick succession. First there was the sudden, overnight decision to yank the Phil Baker quiz show from the Monday night CBS-TV General Foods (Sanka coffee) slot after a single telecast, and although another summer show has since gone in, the resolving of General Foods' fall problem in finding a suitable replacement for "The Goldbergs" is still up in the air.

Stalag 285

In the wake of mounting tensions at Young & Rubicam over the General Electric-sponsored Oscar Levant and General Foods-bankrolled Phil Baker debacles, some of the trade hepsters have a new name for Y & R's TV division at 285 Madison Ave., N. Y.

They're calling it Stalag 285.

Next came the switch of the Packard account, with its approximate $3,000,000 billings, from Y & R to Maxon agency after a 20-year Y & R stake in the business. (Auto company reportedly has been fretting over the Don Ameche TV entry on ABC, with the recent premiere of its "Summer Playhouse" series faring badly.)

On top of that came the axing of Oscar Levant (from the General Electric-sponsored Sunday night show on CBS-TV, with reports that the GE-agency relationship isn't what it used to be.

Reflecting the temper of the agency execs in the current jockeying for position to court favor with clients and to stave off new defections. Strengthening of the Blow exec lineup, with the additions last week of John Teiga, Ed Sherry and Lou Berger (all previously flying the Coca-Cola colors) was seen as a bid to reassert itself on the Pepsi-Cola account (there were rumors in the trade that the Pepsi biz was going elsewhere, but these have been denied). Meanwhile, McCann-Erickson, having wrested the Peppsodent (Lever Bros.) billings from Foote, Cone & Belding, and Maxon, having fallen heir to both the Packard and Mohawk business (latter transferring from George R. Nelson, of Schnectady), were reported in the throes of considerable expansion. Conversely, a turnover was anticipated at the agencies stripped of the lucrative billings.

Mogen David Ventures Into 'No Man's TV Land' As Berle's Competition

Chicago, July 17.

Due to NBC-TV's failure to come up with enough stations, Wine Corp. of America (Mogen David) is dropping its option on web's Wednesday night half-hour next fall, shifting its biz to ABC-TV. Winery will put previously purchased "Charlie Wild" into ABC segment, starting Sept. 11.

Detective series goes into ABC's Tuesday 9 to 9:30 (CDT) p.m. period, opposite NBC's Milton Berle. Spot was purposely picked by Weiss & Geller, WCA's agency.

Agency and ABC hope to line up at least 25 stations by venturing into "no-man's-land" opposite comic which heretofore has been bypassed by other nets and bankrollers.

Pabst Home-TV Bouts a 'Must' In 35-Week IBC Deal for 350G

TV's Top 10

(Trendex, July 1-7)

Following are top 10 television network shows, according to Trendex ratings for July 1-7:

Talent Scouts (CBS)	36.9
Toast of Town (CBS)	36.2
Philco Playhouse (NBC)	29.1
What's My Line (CBS)	26.3
Lights Out (NBC)	25.8
Amos 'n' Andy (CBS)	25.1
Martin Kane (NBC)	24.9
Lucky Strike Theo. (NBC)	24.7
This Is Show Biz (CBS)	23.7
Man Against Crime (CBS)	22.8

Time-Life Seen Picking Up Tab On Dems, GOP Meets

Chicago, July 17.

Moves by the high brass of both political parties to harness television to help get them off the nut for next summer's presidential conventions is near finalization this week. Reps of the Democratic and Republican parties sit down with Time, Life and Fortune bargainers Thursday (19) to hear the Henry R. Luce bid for video rights to the national conventions.

Both parties will hold their presidential candidate-selecting confabs in Chicago next summer. Ever since the Windy City was picked as the site of the 1952 political gatherings, the Demos and the GOP have been sounding out prospective bankrollers of the convention telecasts with the hopes that the video sponsors would assume most, if not all, of the $500,000 parley tab.

The Time-Life group reportedly already has a tentative okay from the top echelons of the two parties. Other potential bidders such as Pabst, however, have not yet definitely been excluded but it's expected that the Time-Life deal will

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DuMont Fight Wrapup On Charles-Walcott Cues CBS Rebate to Pabst

Surprise wrapup of video rights to the Ezzard Charles-Jersey Joe Walcott fight tonight (Wed.) by the DuMont web means that CBS-TV will be forced to rebate a hefty chunk of coin to Pabst Brewing. With a chance to get live coverage of an important bout instead of the Pabst regular summer sports series, all but six of the CBS affiliates regularly aligned with the brewery's show will be cut over to DuMont for tonight. CBS, as a result, will be forced to credit Pabst with the time charges on these stations.

Du Mont gained all right to the fight for $100,000, in turn releasing radio rights to CBS and Pabst. Nine video set manufacturers will bankroll the Du Mont coverage. They include Admiral, Crosley, DuMont, General Electric, Motorola, Philco, RCA, Sylvania and Westinghouse. Radio blow-by-blow is to be carried on the CBS web. It's the first time in more than a month that CBS will air a fight on its radio net, since exclusive coverage of the last three previous fights on theatre TV precluded radio broadcasting, as well as home TV.

With a network of only six stations for its regular Wednesday night sports series tonight, Pabst is settling for a modestly-budgeted "All-Star Sports Revue," featuring films of some of the top athletic contests of the past year. Brewery, meanwhile, will get a credit line on the DuMont video pickup.

Pabst Brewing Co. this week finalized a deal with the International Boxing Club for a 33-week pickup on CBS-TV of Wednesday night bouts starting Oct. 3. Under terms of the new deal, Pabst pays $10,000 a week to IBC representing a hike of only $500 a week over the present season. (This is in contrast to the reported $10,500 a week Gillette is paying to IBC for the Friday night fights on NBC-TV.)

New pact throws some interesting sidelights on the home-TV versus theatre-TV situation. The IBC will continue to be in a position to negotiate for large-screen video showings, as during the past few weeks, but under no circumstances can they knock the show off the Pabst home-TV schedule. Thus, for the first time next season, both Pabst and IBC will be able to determine the inroads of theatre-TV on home viewing as a simultaneous attraction, and vice versa.

IBC had been weighing the new Pabst deal for six weeks before signatoring an agreement, debating whether to throw in its lot exclusively with the theatre circuits rather than a TV sponsor. It finally agreed to another season's round with Pabst when it concluded that there were too many uncertainties at this stage about theatre-TV, feeling that while patrons will turn out in large flocks for top boxing attractions, the run-of-the-mill cards will keep them away.

Paley 'Impressed' By New RCA Tint

CBS board chairman William S. Paley and a group of 18 other top CBS execs, including pres Frank Stanton, attended a special demonstration of the RCA colorvision system, hosted by the NBC's Niles Trammell and Joe McConnell and RCA veepee Manie Sacks.

After witnessing the demonstration, Paley reportedly told friends that he was impressed by the "tremendous improvement" in the RCA system since the last time he had seen it in operation. He is said to have been especially impressed by RCA's compatibility feature (ability to pick up color pictures in black-and-white on existing black-and-white receivers). He observed, however, that CBS colors are still more brilliant. Possibility of RCA and CBS getting together on a single color system was then broached and Paley reportedly did not debate the point.

Demonstration was held for the CBS execs last Friday (13). With RCA board chairman David Sarnoff vacationing in Europe and prexy Frank M. Folsom in Washington that day, RCA was repped by the above trio. In the CBS group, in addition to Paley and Stanton, were Adrian Murphy, new pres of the CBS Laboratories division; Judge Samuel I. Rosenman, legal counsel; Dr. Peter Goldmark, research engineering and development veepee, who sparked creation of CBS color, and top brass of Hytron Radio & Electronics, company with which CBS recently merged.

KSTP-TV Hikes Rates

Minneapolis, July 17.

Effective Aug. 1, KSTP-TV, one of the Twin City's two television stations, raises its rates from $600 to an $800 base hour and makes some rate card changes. Station has just issued to advertisers and agencies a new information file on KSTP television, containing factual data about the market, set installations, coverage, etc.

Its current TV news letter states that as of June 1 there were 264,800 TV sets installed in the Twin City area. This represents a gain of only 4,300 over May 1, reflecting the slack business der dealers.

MEET CORLISS ARCHER
With Lugene Sanders, Fred Shields, Bobby Ellis, Frieda Inescort, others
Producer: Helen Mack
Director: Alan Dinehart
15 Mins.; Fri. (13), 10:45 p.m.
Sustaining
CBS-TV, from Hollywood (film)

James L. Saphier's "Meet Corliss Archer," which might be termed a "Henrietta Aldrich," makes a fairly pleasant transition from radio into tele and amusing comedy-drama fare. The Hollywood originator was caught Friday (13) in its sustaining alternate Friday edition (in some markets it's aired every Thursday for Kroger food stores) and it provided a few good yocks and some enjoyable moments.

Television keeps much of the commercialized approach of the AM stanza, but visualizing the characters seems to give them more good yocks and some enjoyable reality than they have in the nightless medium. There's less of the tendency to make the Archer household scatterbrained.

Story on the preem was typical of the Archer format. A casual remark by the parents about another girl's talent got the teenage Corliss off on a creative kick in which she tried to become a femme Paganini. Her boyfriend, Dexter, meanwhile took up the saxophone. The resultant musical mayhem soured both families on prodigious progeny and the Archers realized that their daughter's generosity and kindness are worth more than the skills of genius. Cute (although telegraphed) finale had Corliss giving up the violin for Dexter's sax, and vice versa.

Handling is strictly from the formularized picture of dreamy, irresponsible adolescence, but it's light and palatable. Lugene Sanders makes an appealing Corliss and Bobby Ellis registers neatly as the kid next door. Fred Shields (also on the AM edition) comes across nicely as the father, with Frieda Inescort competently playing the mother.

Felix Mills' musical bridges were up to par and were given visual dressing by means of cartoons. Latter device is unnecessary, although it lends a feeling of gaiety. Camerawork can be tightened up. Airer uses off-scene audience laughs, which is okay for a comedy vehicle.
Bril.

HOW TO
With Roger Price, Anita Martell, Leonard Stern, Stanley Adams; Bob Lemond, announcer
Producers: Richard Linkroum, Larry Berns
Director: Linkroum
30 Mins.; Tues., 9 p.m.
Sustaining
CBS, from Hollywood

"How To," a satire on panel shows, has a rich vein of humor worthy of being a permanent network tenant. This program, originating from the Coast, and kinnied into New York, is fadimanned by Roger Price, who at one time was on Bob Hope's scripting staff and later branched out as a saloon and later a revue comic. The panel comprises Anita Martell (Mrs. Price), and two other Coast writers, Leonard Stern and Stanley Adams. It's a hep quartet, who seem to be fast on the adlibs and who exhibit a zany turn of mind in doling out advice.

Idea is to get a contestant up with a problem, and Price, together with the panelists, attempt to resolve the difficulty. For example on the preem show, there was a girl who wanted to know how to snare a husband. Miss Martell advised her to keep her gowns low and her standards high. Price agreed with her 50%. Another problem called for telling a pfc how to advance to rank of colonel. Panel came up with the suggestion that he marry the general's daughter. Price added that it might be fun, too.

Price punctuates each problem with his zany illustrations, which has been the focal point of his nitery act. It's funny visual and aural stuff.

Last part of the show is devoted to questions from the audience and these are handled perfunctorily with a single line of advice.

There are some kinks in the modus operandi. A zany and unhackneyed format shouldn't be hampered by time limitations within the half-hour. During the early part of the show, the panel was killing themselves and the studio audiences, when suddenly the announcer rings a triangle indicating that time is up on that particular problem. When they're going hot, it seems that these oracles should be allowed to continue, even if one problem is eliminated.

The kine picture wasn't too good on the preem show, but it didn't diminish from the program's entertainment value.
Jose.

ASSIGNMENT: MAN HUNT
("Stranger in the Park")
With John Baragrey, Jean Gillespie, Grant Sullivan, Paul Litson, Howard Ledig, Ed Cullen, Clem Fowler, Martin Brandt
Writers: David Shaw, Thomas Walsh
Producer: Julian Claman
Director: Dan Petrie
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO CO.
NBC-TV, from New York
(BBD&O)

While Lucky Strike's "Your Hit Parade" on NBC-TV takes an eight-week rest, American Tobacco moved "Assignment: Manhunt," a mystery-adventure series, in as a summer replacement. On the basis of Saturday's (14) initialer, this half-hour private eye show is no great shakes as a thrill purveyor but nevertheless it should command a fair-sized audience since there's little competition on rival channels. Fact that there are no other mellers programmed on Saturday night should also whet interest of viewers.

Opening bill was "Stranger in the Park," written by Thomas Walsh and adapted for TV by David Shaw. Yarn revolved around an ex-bookie who throttled a gal because she blackmailed him. Suspecting that a neighbor of his victim knows his identity, he attempts to kill her, too, but the cops intervene in time.

There was a modicum of suspense in the plot. However, stories in which the murderer is known to the audience almost from the outset (as this one was) seldom generate as much interest as when no one knows who did it. John Baragrey was competent as the detective, Jean Gillespie was effective as the near-victim and Howard Ledig was amply sinister as the killer.

Good support was contributed by a long cast which included Grant Sullivan, Paul Litson and Clem Fowler, among others. Overall production by Julian Claman bespoke a liberal budget. Dan Petrie's direction rates a nod as does the show's camerawork.
Gilb.

GOODYEAR SUMMERTIME REVUE
With Earl Wrightson, Maureen Cannon; Judy Lynn, guest; Ray Porter's chorus, others; Glenn Osser and orch
Producer-director: William H. Brown, Jr.
Art director: James McNaughton
30 Mins.; Sun., 7 p.m.
GOODYEAR
ABC-TV, from N. Y.
(Young & Rubicam)

As summer replacement for the "Paul Whiteman Revue," this Goodyear offering is one filler whose entertainment quality and budget apparently match the regular season show. Maestro Whiteman is actually the only vacationer, with the cast otherwise virtually intact. Earl Wrightson, a regular on the Whiteman show, has taken over as emcee and singer Maureen Cannon, also a regular, is his side-de-camp. Whiteman's orch is being conducted by Glenn Osser and, with those lush-looking pots created by James McNaughton and Robert Bright, the show maintains its impressive appearance.

Initialer followed the general format of the "Whiteman Revue," utilizing a thin "story line" on which Wrightson, Miss Cannon and guest Judy Lynn could hang their neat assortment of pop tunes and standards. On the preem, the story related what goes on among the hired hands in a Broadway nitery after the paying customers go home. This made for some clever production numbers built around the waiters, cleaning women and hat check girls.

Three principals projected well. Wrightson, besides displaying a dulcet baritone, made for an affable emcee. Miss Cannon sold her tunes well with a voice like a younger Ethel Merman and also introed the Goodyear plugs cleverly. Miss Lynn likewise impressed. Ray Porter's singing chorus and a dance group choreographed by Bob Herget built impact for the production numbers. Show should easily retain the regular Whiteman audience.
Stal.

GO LUCKY
With Jan Murray; Janis Paige, Russell Nype, guests; others
Producer: Herb Moss
Director: Jerome Schnur
30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO
CBS-TV, from N. Y.
(BBD&O)

Indie packager Louis G. Cowan has come up with a sprightly and low-budgeted summer replacement for American Tobacco's "This Is Show Business" in "Go Lucky." Basically a video version of the old parlor game, "Coffeepot," the show lends a much-needed note of novelty to the long string of panel and audience-participation quizzers currently riding the TV waves. In for an eight-week run, it should preserve intact the regular "Show Business" audience and merits continuance on its own in the fall sweepstakes.

Judging from the opener Sunday night (15), the program will also build Jan Murray into a top video personality. Murray fared none too well when he replaced Don Seymour as emcee of CBS' now-defunct "Sing It Again" in the middle of last season, and as emcee of the same web's "Songs for Sale." He demonstrated on "Go Lucky," however, a pleasant personality and ad lib facility that tied in neatly with the quiz format. New success was undoubtedly due to the fact that he's not punching so hard and is giving out with a much more subdued type comedy.

Format of "Go Lucky" had a group of actors work out common phrases, which are identified for the studio audience and home viewers. Guests must then guess the phrase by asking Murray the "coffeepot" questions, such as "Do you 'Lucky?'" and "Can I 'Lucky?'" If the correct answer is forthcoming in the two-minute limit, the guest wins a $100 bond. Otherwise, he gets a $50 bond. Two guest celebs join the studio participant each week to help with the questioning. (On the preem, they were Janis Paige and Russell Nype.)

In line with the reduced budget, the "Lucky Strike Players" who usually present the ciggie firm's singing plugs during the regular season hype been trimmed to a boy and a girl. They handled the now-standard ditty in okay style.
Stal.

ON THE SPOT
With Don Stein, guests
Producers: Stein, Brad Morison
Director: Stein
Writer: Don MacRae
15 Mins.; Mon., 9-9:15 p.m.
MARQUETTE NATIONAL BANK
WTCN-TV, Mpls.

This show taps a new source of TV material, work of amateur 16m cameramen, one of whom is a guest each week to exhibit his film. Session has just been renewed for a second 13-week period, and plans are to increase its length to a half-hour in the fall.

Director of the Old Log strawhatter here for many years, Don Stein proves to be a very smooth and capable emcee. He introduces the guest, does a short interview anent filming, dims the lights and starts the projector, last-named being merely a prop.

Show then goes into guest's film, guest and Stein commenting in background unless there's a sound track. Despite the fact that much of the film has been shot at 16 frames per second, but is projected at 24, it doesn't seem to suffer at all from the speedup. Commercials are held to a minimum.

Show caught had as its guest a 20-year filmer, head of a saving and loan association, who came across with excellent pictures of fishing in the Canadian Nipigon area. The windup showed a rarely seen shot of a bald eagle grabbing fish out of the water.

Projection is restricted to six to eight minutes to accommodate intro, commercials and interview, cameramen doing their own editing. They receive a couple rolls of film as their fee for appearing on the show.

Previous sessions have had traveleg to Jivaro Indian country of the Amazon, time-lapse studies of flowers, closeup bird stuff and similar subjects. One program had 1906 films of Dan Patch, famed pacer, in action.

FAMILY LIVING
With Arnold Walker, Marguerite Kingsley, L. Hart, Carrie Muehlback, Bill Eden, Gerhart Neuback, Ann Batcheller, Ray Christensen, Bunny Pyle
Director: Irving Fink
Writer: Saul Wernick
30 Mins.; Thurs., 9:30-10 a.m.
WTCN-TV, Mpls.

The only full scale TV dramatic show originating here, this series, portraying family life phases and designed to help solve domestic problems, is the result of a generous

(Continued on page 36)

Tele Follow-Up Comment

Via the mere fact of changing hosts for its third Sunday show (15) General Electric put in a vigorous bid for renewed attention after seeing its hour-long "Guest House" come apart with Oscar Levant. Latter had ringmastered the first pair (1 and 8) on CBS-TV in the important 9 to 10 niche summer-vacated by the "Fred Waring Show," same sponsor. Switch brought genial Durward Kirby, with lots of savvy, good gab, a ready smile, and a load of TV experience, into the panel-directing chair. The transformation was electric.

Kirby lifted the variety quiz from mediocrity to the point where it has sock potentialities as a mover-in on the regular season skeds. As far as the trade is concerned, the vital news is that GE, by scrapping the star with whom it had launched "House," displayed the kind of courage that is seldom seen in either TV or AM, the common practice being either to struggle along or do patching enroute, usually to the detriment of show and sponsor.

Apparently the yanking move had been in the works, since Kirby, who has been climbing to a stellar position by easy stages during the last couple years in bigtime teevee, appeared the previous Sunday (8) as announcer. Through his easygoing deftness, his skillful handling of panelists in stark contrast to the self-conscious "I am a bad boy" attitude of his predecessor, Kirby sparked the program, knit the panel into a cohesive, ready-to-talk unit, and helped to give greater meaning to the entertainment phase.

On the panel side were Constance Bennett, William Gaxton, comedian-writer Hal Block and Michael Ellis, latter co-producer of "Courtin' Time" (which closed previous day—14). In almost every instance, following a turn by the talent, they were zealous in cueing themselves in for gags and anecdotes, giving viewers the inside on show biz matters. Working guests were Valerie Bettis, smart-looking dancer-choreographer; singer Lanny Ross, who can still pipe; Joe E. Brown, star of "Courtin' Time," Eddie Mayehoff, "America's favorite comic in the medium-priced field," and the three zany singing comediennes, the Madmoiselles. To square the show's format, each acted out or voiced stuff relating to show biz, although Brown's turn highlighted a scene from his old vehicle, "Elmer the Great."

The Madmoiselles' theme was via "Feudin'-Fussin'," strictly a warm-up. Miss Bettis did a terp panto, later a Judith Anderson-"Medea" interlude, and third effort an impression of Helen Hayes in "Happy Birthday," all of them incisive. Lanny Ross chirped theme songs of orchers (Orrin Tucker, Ben Bernie), trademark vocals (Russ Columbo's "You Call It Madness" and Jack Norworth's "Take Me Out to the Ball Game"), and threw in "Too Young." Mayehoff did props in films, theatrical superstitions-expressions, and visual upstaging or distraction devices, plus an extra opera libretto takeoff that was a gem. Brown's free one aside from his main "Elmer" sketch (with Ruth Matteson) was a lotus song done in what was credited as "fluent Mandarin."

With a couple minutes remaining, Brown closed in with the panel and Gaxton took over to relate how former introduced him to John L. Sullivan. In the show proper, Gaxton claimed Ukelele Ike became a single after a feud with Lou Clayton (later Jackson & Durante) at the Palace.

Kirby wound it with a stirring statement on Missouri floods, working in (but nicely) GE's participation on electrical equipment for the disaster areas. There were three formal commercials. Salvos to producer Frank Telford, writers Bill Hoffman and Russell Begga, director Preston Wood, archer John Gart, and the cameramen's top lensing.

Phil Silvers, subbing for the vacationing Bert Parks on the video version of ABC's "Stop the Music," turned in an appealing performance Thursday (12). While not as glib or fast-talking as Parks, Silver's more relaxed pace pleased and his comedies registered nicely. He clicked with a warbling of "Mimi" a la Chevalier and "Them There Eyes," with effective rolling of the peepers. Handling of participants was congenial and although he read some of the explanatory remarks, he got off the hook with a couple of gags. However, the lost-and-found auction bit, done mostly in panto, was weak.

Regulars on the show, singers Jimmy Blaine, Marion Morgan and Betty Ann Grove, plus new vocalist Paul Valentine, were up to their usual good standard. Johnny and June Belmont scored nicely in a couple of dance routines, while the Albins, comic terpers, clicked with their ballet-laugh item. Harry Salter's music, per usual, was lapflight. "Stop" continues as a slick stanza with sock production values.

Color TV Review

MONMOUTH PARK RACES
With John Derr, Jim McKay, Horace Wade, announcers
Production supervisors: Jerry Danzig, John Martin
Director: Judson Bailey
105 Mins.; Sat. (16), 4:15 p.m.
Sustaining
CBS-TV, from N. Y.

CBS-TV took two of its color cameras out to Monmouth Park, N. J., Saturday (14) for its first attempt at a remote tint pickup, but the results were unsatisfactory. While the show proved conclusively that color video, when it's operating properly, will be a definite boon to coverage of sports events, it also pointed up that CBS still has plenty of work on its hands to get its equipment working at top quality. Any final judging, consequently, must await results of the three more Saturday races which CBS has scheduled for color.

Program included coverage of the feature Molly Pitcher handicap race, the sprint preceding it and interviews with various personalities in and around the clubhouse. For 45 minutes preceding the first race, while the cameras roamed the spacious Monmouth grounds and centered on Jim McKay and his interviewees, the colors continually broke down into the three primary components of red, blue and green. Even when the equipment was operating properly, the faces of the people looked pinkish and off-color and the track, the buildings and lawns seldom appeared in their acutal hues.

By the time the nags had paraded to the starting gate, however, most of the trouble had been ironed out. It was then the color proved its value. The jockeys' silks came through in all their brilliant tones, providing a much better differentiation for viewers than black-and-white pickups. During the race itself, the color worked well and the tint effects as the nags sprinted around the track were excellent. Cameras also emphasized the bright reds of the track bugler's jacket, the colors of watermelon and other goodies shrewdly bought on by CBS for the benefit of the guest personalities, etc.

CBS claims the trouble originated with the equipment at Monmouth. Cameras were hauled to the track from their N. Y. studio the night preceding the event, which gave the engineers too little time for field testing. In addition, the Zoomar lens used, which has always been noted for its "softness," was too soft for the color cameras. But, as with any TV show, whether it's color or monochrome, home viewers are interested only in what appears on their receiving sets. On that basis the CBS system needs tightening.

John Derr, assistant CBS sports director, did as good a job as could be expected with his color narration, since he was working without a monitor. McKay ditoed with his interviewing, and Horace Wade, chief flack for the Monmouth track, called the races well.
Stal.

YOUR ESSO REPORTER
With Howard K. Smith, David Schoenbrun, Ned Calmer, Bill Downs, Richard C. Hottelet, Joe Wershba, Willard Shadell, Winston Burdett, Margaret Arlen
Producer: Robert L. Bendick
Director: Edmund A. Chester
30 Mins., Thurs., 9 p.m.
ESSO STANDARD OIL CO
CBS-TV, from New York
(Marschalk & Pratt)

After more than 15 years on the webs "Your Esso Reporter" hit video Thursday (12) as the summer sub for the "Alan Young Show." Using CBS' round-the-world staff of correspondents, the viddim series shapes up as entertaining and informative viewing. It is shedded for an eight-week ride.

Initialer presented a global news roundup varying in coverage from an interview with the premier of Iran to shots of the All Star baseball game. Each segment stuck to essentials and moved along at clicko pace. Stanza was held together nicely by Winston Burdett who worked out of CBS' N. Y. newsroom.

Joe Wershba's Washington report was effective with lively informal interviews with Justice Douglas and Charles E. Wilson. The Shriners' N. Y. convention was given interesting coverage by Bill Downs' man-in-the-street interviews. Maragret Arlen, CBS staffer, added necessary femme appeal with her review of The Movie of the Week. Correspondents in other key spots handled their analysis and interviews in top style.

The Esso spiels were unobtrusive

TV JURISDICTIONAL FLAREUP

Await Friday (20) Meet to Determine Policy on TV Allocation Procedure

Washington, July 17.

This week should tell whether the FCC will drop the idea of extensive hearings on its TV allocation plan or shorten the proceedings for cross examination testimony only which cannot be submitted in written form.

The agency will hold a pre-hearing conference Friday (20) with lawyers representing interested parties to discuss a proposed procedure to cancel the hearings. On its outcome will determine whether the Commission will go ahead with proceedings, now postponed to July 30, or work out its final allocations through "paper testimony."

The calling of the pre-hearing conference was decided on last Friday (13) after the Commission disposed of questions regarding the legality of the city-by-city allocations and the set-aside of channels for educational stations. As expected, the agency upheld its authority to adhere to an allocation table in making TV assignments and interpreted the Communications Act under which it functions as giving it such sanction.

In a memorandum opinion on the question, the Commission, by a vote of 6-1, held that it "may classify radio stations, prescribe the nature of the service to be rendered by each class of stations and each station within any class, determine the location of classes of stations or individual stations, and establish areas or zones to be served by any station."

Under the provisions of the Act giving it such authority, the majority found that "a geographical assignment table and reservation of channels for non-commercial educational stations is thus a direct implementation of the substantive and procedural provisions of Section 303 of the Communications Act, which are susceptible of no

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AFM's New 5% Stalls Rep Sale

Hollywood, July 17.

Deal for Republic's TV subsidiary, Hollywood Television Service, to lease a block of pictures to the NBC-owned station, KNBH, for $77,700 has been temporarily sidelined until the studio can get squared away with James C. Petrillo. Rep's lawyers are now conferring with him in Chicago.

Under the original agreement, KNBH was to pay $1,000 per picture for one and two runs, with the 5% for the musicians' union recording fund incorporated in the purchase price. Petrillo later asked another 5% on the overage of a sale by KNBH to a sponsor, which was to be paid to the Rep subsidiary and then channeled off to AFM.

No deals will be consummated until the percentage squabble is settled.

Frigidaire's CBS-TV Program With College Tie-Ins, Scholarships

Chicago, July 17.

Frigidaire, which took the Sunday 8-9 p.m. "Comedy Hour" on NBC-TV every fourth week last season (with Colgate bankrolling the other three telecasts), is moving to CBS-TV. With NBC unable to come up with a suitable time slot, Frigidaire has ordered the 6-6:30 p.m. period on Columbia, held last season by Bigelow.

Bankroller, through Poots, Cone & Belding agency, is eyeing a youth opportunity show for the CBS segment. Although details are still up in the air, Frigidaire is seeking college troops with scholarships to be awarded to winners. Show is slated to tee off in September.

KHIT Sold For 22½G

Lampasas, Tex., July 17.

Application has been made to the FCC for the assignment of the license of KHIT, held by W. R. Pierre, T. A. Newman and M. A. Frenkel, operating as the Lampasas Broadcasting Corp., for an estimated $22,500.

Principals in the new company, all one-fifth owners, include Lee H. Gripon, pres; Ryan M. Howard, veepee; Kyle Smith, secretary-treasurer; Dr. W. M. Brook and Harold Bekke, who is general manager of the outlet.

Johnson Bares 'Syracuse Plan' On Educ'l Video

Washington, July 17.

How commercial TV stations can work with educational institutions to provide "ideal programming" has been suggested in a letter made public by Chairman Edwin C. Johnson (D-Colo.) of the Senate Interstate Commerce Committee.

The plan, submitted to the Senator by a "TV graduate student" at Syracuse U., calls for educational institutions to provide studio facilities and produce their own shows and the local video station to set aside for this purpose part of its local program schedule.

The student, Sidney Dashefsky, who is a candidate for a Masters Degree in Television, wrote Johnson that Syracuse U. is cooperating with WSYR-TV in Syracuse on such an arrangement. The University, he explained, has its own studios, cameras (three), projection facilities and audio equipment. The station uses these facilities on a rental basis to produce its local live shows.

The students operate all the technical equipment for the WSYR-TV local shows as part of their course, thus receiving practical and commercial experience while the station receives technical help free.

At present, said Dashefsky, the station averages nine hours a week of local live shows, of which two hours a week during the school term consists of educational programs.

The Syracuse plan, he added, benefits the local station by having educational programming on its schedule at no extra cost. "And most of all, the community bene-

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TVA WINS ARBITRATION FOR SACKED DU MONTER

Judge Samuel Dickstein of New York Supreme Court last week dismissed a petition by DuMont network for an injunction against institution of arbitration proceedings by Television Authority. Latter had started arbitration moves in the case of a staff announcer, Bob Carrington, who had been dismissed by DuMont for alleged incompetence.

Network argued that TVA had waived its right to arbitrate because it had filed "unfair labor practices" charges with the National Labor Relations Board. Judge Dickstein ruled that TVA's pitch to the NLRB didn't forfeit the union's right to arbitrate, since the allegations in the cases differed. The union, in its NLRB statement, claimed that Carrington was fired for "union activity," while the arbitration is sought to contest DuMont's claim that the announcer was "incompetent." TVA was represented by Mortimer Becker, of Judge & Judge.

RWG WALKS OUT ON NTG CONFAB

Wide open split developed at the National Television Conference of the Authors League of America, meeting in New York on Friday and Saturday (13-14) on the knotty question of jurisdiction for video scripters. Delegates of the Radio Writers Guild left the conference after their demand that the Television Writers Group be disbanded was turned down by the four other members, Authors Guild, Dramatists Guild, Screen Writers Guild and TWG.

The conference is an advisory body which has met three times during the past three years. It is composed along similar lines to, but is distinct from, the ALA's National Television Committee, which has been conducting negotiations with the television nets for over half a year.

Conference was first called into existence in 1949 to prevent guild-vs.-guild conflict. At that time it was agreed to postpone the issue of jurisdiction. This halted the fight between the SWG and RWG and blunted their mutual opposition to the new Television Writers Guild. Latter agreed to a state of suspended animation while the ball was to be carried by a National Television Committee of 36 members, on which SWG and RWG each have seven members, DG has six, AG and TWG have three ceded to change TWG from a guild to the lesser status of a "group."

When the third conference opened Friday morning, ALA veepee John Hersey, presiding, asked each of the guilds for their jurisdictional demands. At this point RWG pressed for a vote on dissolution of TWG. Vote by groups was 4-1 opposing dissolution. RWG delegation then informed the body it had been instructed by its three councils that if its plea were rejected it would have to put the question of disaffiliation from the committee to its membership.

That stand incensed many of the other reps, particularly SWG, whose spokesmen had trekked from the Coast for the confab. (One RWG rep and one of its observers also came east for the meeting.) RWG reps said they were willing to stay on as "observers," without voting, but some of the other guilds' delegates angrily said RWG might as well powder. RWG-ers thereupon exited before conclusion of the first morning's session.

Remaining delegates continued the two-day parley without them. Their recommendations on procedure in the new situation will be given to the next ALA council meeting in a week or 10 days.

Some of the other guilds feel

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Mandel Suit Vs. Liebman Set for Second Trial

Two-year legal battle which theatrical attorney Lou Mandel has been waging against producer-writer Max Liebman will go to trial for the second time following a decision of the N. Y. Court of Appeals last week which reversed an Appellate Division ruling. Mandel has been attempting to recover compensation allegedly due him as Liebman's personal manager.

Mandel's suit originally was dismissed in the N.Y. Supreme Court which held that as a client Liebman had the right to discharge his manager. In sustaining this decision, the Appellate Division went a bit farther and opined that the employment contract between the parties specified that Mandel "wasn't required to render any services to Liebman; yet Liebman was required to pay Mandel what might be called a tribute in perpetuity."

Court of Appeals, however, held that there must be a new trial at which a court and jury can "scrutinize the nature of the transaction from both sides and in respect to both agreements."

NARTB's Fellows Challenges AM'ers To 'Go to Work, Face Facts Squarely'

By HAROLD E. FELLOWS
(Pres., NARTB)

Washington, July 17.

The challenge to radio rests in the realization of radio's force and the increasingly intelligent and efficient use and development of that force.

Generally speaking, if radio has a major "trouble" it's simply that from the moment it really got "under way in a big way" along in the late twenties it has had pretty much a downhill ride. All the things we know about it, its immediacy, its ability to reach all the people, at all times, at the least expense of any medium, added up to such a natural force, such a tremendous influence, that, by and large, it was not necessary for those involved in radio ownership and radio management to plot and plan and develop and think in futures in order to make properties pay out.

Many basically sound business men who became involved in radio did many of the logical things, and mostly we have them to thank for whatever true acceptance radio has today. But in too many cases — and we may almost say from an industry standpoint — the self acceleration of radio by virtue of its comparatively phenomenal impact, as stacked up against anything which had gone before, provided a "free ride" and obviated the necessity of building true public knowledge, true realization of its great power and value.

Just as we in the industry permitted an entire nation to become quite completely casual about the whole thing, so too we permitted ourselves and our medium to coast

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Ricca's RTDG Victory

Ernest Ricca was elected president of the Radio-Television Directors Guild in results announced yesterday (Tues.). He defeated Tom Bennett.

Elected to the expanded council are: Roger Bower, Marx Loeb, Stanley Davis, Bill Schwarz, Ben Magnus, Alex Leftwich, Jack Shea and Lou Florence.

Hutto Tops Coast Directors

Hollywood, July 17.

Max Hutto was picked to succeed Gordon Hughes as president of the Radio and Television Directors Guild for the next year. Other new officers are Ivan Green, veepee; David Valle, secretary, and Daryl McAllister, treasurer.

Elected to represent the Hollywood local on the national board were Hughes, John Guedel, Jack Lyman and Dick Mack.

Senate to Coy: What on Freeze, Richards, WMIE?

Washington, July 17.

FCC Chairman Wayne Coy will appear before the Senate Interstate Commerce Committee tomorrow (18) to answer questions regarding the TV freeze and other matters. Committee members are expected to ask Coy to explain why the freeze has been kept on for three years, when it's definitely going to be lifted, and why the Commission can't go ahead immediately on some phases of licensing procedures while it works out its final allocation plans.

It's understood that pressure on Senators to lift the freeze, especially in the west, has been increasing. Several members of the Committee, including Chairman Edwin C. Johnson (D-Colo.), come from states which have no TV. Not only applicants for stations, but prospective set owners who have seen TV elsewhere have been writing to their Congressmen.

Committee members will also question Coy on the FCC's proposed set-aside of channels for educational TV, the G. A. Richards case, and the status of WMIE in Miami, Fla. Sen. Johnson has been somewhat critical of the "drum-beating" for educational stations and has formally protested the Commission's proposed set-aside of a VHF channel in Denver for the educators, in addition

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WCPO's Paul Dixon Pulls 14,000 Al Fresco Crowd

Cincinnati, July 17.

Paul Dixon, ace personality of WCPO's AM and TV stations, magneted a Coney Island record weekday 14,000 attendance Thursday (12). It was his day at Cincy's leading amusement park.

More than 3,000 persons jammed Moonlite Gardens, dance pavilion, for Dixon's two-hour afternoon TV disk jockey show. An estimated 5,000 who were unable to gain admission were entertained later on the mall by Dixon, his girl Friday, Dottie Mack, and artist Wanda, plus Jack Taylor, producer. For giveaways there were merchandise awards, rides tickets, autographed photos of Dixon and Columbia records of his theme tune, "Let's Dance," by Benny Goodman.

At night Dixon presented his weekly half-hour TV panel quiz show, tagged by Red Top beer, in the picnic grove pavilion before an audience of 2,000. Ed Schott, Coney Island head man, was guest

WNOP's 300G Suit On 'Game of Day'

Cincinnati, July 17.

WNOP, daytime station in Newport, Ky., opposite Cincy, filed a $300,000 damage suit Saturday (14) in U. S. District Court here against 20 defendants, charging a combination and conspiracy in violation of anti-trust was formed in organized baseball to deprive it of the privilege of broadcasting the "Game of the Day."

Petition, for Tri-City Broadcasting Co., station owner, also asked for an injunction to prevent Liberty Broadcasting Co. from "refusing to perform its contract" under which WNOP formerly was able to carry the program.

Named as other defendants were all teams in the National and American leagues, the league presidents, Ford C. Frick and William Harridge, and Happy Chandler, baseball commissioner.

Tri-City said it entered into contract with Liberty on Oct. 2, 1950, for airing of a selected game on afternoons when the Cincy Reds were not playing at home, and alleged that Liberty refuses to furnish this service.

High Court Reversal Orders 'Irma' Defend Charge of 'Eileen' Lift

Los Angeles, July 17.

Arthur Kurlan, radio writer, won a decision in the District Court of Appeals in his piracy suit against CBS involving "My Sister Eileen" and "My Friend Irma." Upper court reversed a decision by Superior Judge Allen W. Ashburn, who had ordered the suit dismissed.

Lower court had tossed the case out on the plea that the "Eileen" radio script was merely an adaptation of a stage play and was not original. Higher tribunal ruled that Kurland had adopted original methods in his air program, and ordered a resumption of the suit.

AMERICAN PORTRAITS
With Dennis King, Martin Blaine, Brook Byron, Gavin Gordon, Vinton Hayworth, Alan Hewitt; Milton Katims' Orch, others
Producer-director: Dee Englebach
Writer: George H. Faulkner
30 Mins.; Tues., 8 p.m.
NBC, from New York

Through the overabundance of summertime fluff that circles the network kilocycles occasionally emerges a program of stature, designed for adult listening and a pleasurable half hour. Such a one is "American Portrait," which NBC has booked into the Tuesday night at 8 segment for eight weeks while "Cavalcade of America" takes a hiatus.

The series is based on lives of outstanding Americans, first installment dealing with Benjamin Franklin. As scripted by George H. Faulkner, produced and directed by Dee Englebach, with Milton Katims setting the mood music (composed by Alan Shulman) aided by a 25-piece orch, and with sterling performances by Dennis King and Alan Hewitt, it came alive as a stanza that would merit prime time in midseason. Radio could use more "American Portraits."

Its most commendable feature, in this instance, was that it translated Franklin into a real, warm person and thus made history understandable. Several instances in Franklin's later life, at the time of our greatest peril in the American Revolution, were dramatized. His axioms and wise philosophies were integrated smoothly. The historical aspects of the presentation were at no time underplayed, in fact they were heightened by the interesting dramatic production.

Dennis King in particular gave a fine performance of the benign, elder statesman who was also a father and a grandfather. His skill always denoted deep understanding and feeling for the character he temporarily embodied. Hewitt, as John Adam's and Gavin Gordon, as Lord Howe, vested their roles with humility and sympathy. Ben Grauer did his usual competent job as announcer.
Rose.

JACK ZAIMAN SHOW
With Jack Zaiman
45 Mins.; Fri., 11:15 p.m.
Sustaining
WDRC, Hartford

It's funny how many people think they have the wherewithall of a great m.c. and how few are able to deliver the goods. So be it with Jack Zaiman, conductor of the "Jack Zaiman Show," a 45-minute slot of what is a poor imitation of the Jack Eigen, Barry Gray school of cross fire interviewing, patter and record playing.

Zaiman is a political reporter for the Hartford Courant. He is also publicity man for WDRC. He interviews subjects overlong. He is short on music played.

Sculer's Restaurant in Hartford is the scene of this stanza. Period caught had a Congressman on the air for a total of 25 minutes. Same airer was interspersed with several phone calls to both Zaiman and the Congressman. In the interlude only one record was played. Remaining time was patter with the Congressman on political matters, etc. Latter carried the ball most of the way. Whatever humor Zaiman interjects into the program is his own property from the way he treats it. He haw haws over his ad libs without letting anyone carry the punch.

Show is doomed to an early strangulation unless it receives a complete body overhaul. Tightening, pacing, humor, brevity, novelty of approach are only a few of the surgical needs.

Zaiman is in a good whip position when he reports on the political field. However, when he delves into an area for which he is not equipped he treads dangerous waters and had notices. *Eck.*

AL GOODMAN'S MUSICAL ALBUM
With Al Goodman Orch, Felix Knight, Elaine Malbin
Producer: George Voutsas
30 Mins.; Sat., 9 p.m.
NBC, from N. Y.

Filling in for the vacationing "Your Hit Parade" show, this is still another musical stanza to hit the network summer schedule. Show has a straightforward format featuring Al Goodman as maestro of the 46-piece NBC orch and guest vocalists. Good taste and excellent performances combined with a minimum of ballyhoo are the chief assets of this stanza.

Goodman handles the introes affably his remarks being limited to a few background notes about each number. On the wrecm (14) Metropera tenor Felix Knight and coloratura soprano Elaine Malbin, both radio regulars, sweated in a repertory of show tunes, standards and light classics with rich background by the orch. *Herm.*

MR. MERCURY
With John Larkin, Raymond E. Johnson, Gil Mack, Terry Keane, others
Producer-director: Sherman Marks
Writers: Ken Pettus, Lou Scofield
Music: John Gart
30 Mins., Tues., 7:30 p.m.
GENERAL MILLS
ABC, from New York
(Knox-Reeves)

General Mills new adventure airer, "Mr. Mercury," should attract kidlaers with its blending of crime busting and circus feats. Although script occasionally lapses into cliche groove of private eye and secret service meller, interjection of big top background and hero's astounding acro stunts can make series attractive to young listeners.

Action on show caught (10) revolved around Mr. Mercury's attempts to nab the head of a counterfeiting ring. Mercury is a circus acrobat who doubles as a secret investigator. His ability to swing from high places came in handy on this stanza as he leaped to safety from a 25th floor terrace apartment just as the culprits were about to do him in. This stunt enabled him to regain the upper hand and he swung back to the apartment to capture the heavies. Story line leading up to this jump was unimaginative and static. However, if scripters Ken Pettus and Lou Scofield can come up with similar closing stunts, the kids should eat it up.

John Larkin handled the role of Mercury adequately and was given okay assists from Raymond Johnson, Gil Mack and Terry Keane.

ON STAGE
With Ben Kamsler, guests
Producer: Helen James
15 Mins.; Sun., 1:15 p.m.
CBC, from Toronto

With an ingratiating conversational style, Beq Kamsler introduces a much-needed series on what's topically what in the American and British theatre, this originating from CJBC, Toronto, and carried on some 40 coast-to-coast stations of the Canadian Broadcasting Corp. network.

Kamsler knows theatrical backgrounds and sparks the program with his news of activities and knowledge of stage personalities on this side of the Atlantic and abroad. He deals with news of the theatrical angles of the Festival of Britain; contrasted the hit-or-miss productions on Broadway in which the hit is a top money-maker is the criterion whereas, in Britain, the theatre is an integral part of the people's culture and commercial success seems to be secondary—though British actors like to make a living.

His guests were Robert and Margot Christie, Canada's top acting man-and-wife team of stage and radio who, after some seasons' successful stints with the Old Vic troupe and other London engagements, decided to return to Canada where they have been consistently employed. Unobtrusive tripie cross-talk was interesting and devoid of braggadocio of theatrical success. Kamsler's easy-going style, plus his gentle professional nudging along of interviewees, makes for a neat Sunday stanza and something needed in the creating of increased interest in the legitimate theatre. That he has sold the program immediately to the CBC Dominion network is evidence of its need and the suave Kamsler delivery.
McStay.

LADIES FAIR
With Tom Moore, Perier Heape, organist; Pierre Andre, announcer
Producer: Dolph Nelson
Director: John Ken
25 Mins.; Mon.-thru-Fri., 3:30 p.m.
CO-OPERATIVE
WOR, from Chicago

Mutual's "Ladies Fair" joined WOR, the net's N. Y. outlet, Monday (16) in a stanza that was full of sound and fury signifying nothing. Skedded for a cross-the-board airing, "Ladies Fair" will have to tone down its ersatz gaiety and pick up some showmanship values before it can expect to nab a portion of Gotham's afternoon dialers.

Program is based on audience participation stunts that seemed to go over with contestants and studio audience but offered no entertainment values for the living room listener. Limited to femmes only, the distaff participants displayed the worst side of their sex by playing the games with giggles, shouts and near hysterics. A reasonable amount of excitement is a necessary part of any contest but emcee Tom Moore is of the "more noise-more fun" school and kept gals at high pitch throughout.

Games were of the county fair variety and included such contests as balloon bursting, ring pitching, song fests and quizzes. Moore kept session moving at a mad pace and projected impression that vying femmes are grand fun. They aren't.

BOB & RAY SHOW
With Bob Elliot, Ray Goulding, Peggy Lee, Paul Taubman Quintet
Producer-director: Ken MacGregor
Writers: Elliot, Goulding, Art Hensley
60 Mins., Sat., 9:30 p.m.
Sustaining
NBC, from New York

NBC has mapped out a hefty programming chore for its new comedy-team, Bob Elliot and Ray Goulding, with a 15-minute cross-the-board series (3:45 p.m.), and an hour long stanza on Saturday nights. The boys sewed solidly on their 15-minute airer but they seem to have taken on too much in this spotting. Madcap hilarity and biting satire are easy to take in small doses but don't hold up in a 60-minute concentration.

Preem (7) was an extension of their daily stanza with a guest star addition, Peggy Lee, and a few platter spins. The boys threw everything into this one, parodies, sketches, impersonations, commentaries, etc. As separate entities each entry displayed sharp wit and ingratiating spontaneity, but the full impact was lost due to overlong session. Since nothing is sacred to Bob & Ray, they overlooked nothing and no one in their humorous attacks. "Dr. I.Q.," Arthur Godfrey's Talent Scout show, Phillip Morris commercials, and western vacationing spots were given a going over. The boys worked smoothly throughout and projected gaiety and warmth even in their satirical sketches.

Miss Lee brought a nice change of pace to the show with happy renditions of "All Of Me" and "It's Too Late Now." Her tongue-in-cheek theeping in one of their dramas drew maximum yocks. An Eddie Fisher disk and a Frankie Carle waxing also brought needed variety to the program.

Paul Taubman's Quintet offered musical backing all the way.

Radio Followup

Arthur Godfrey, returning to CBS Monday (16) after an eight-day plane visit with Bernard M. Baruch to Gen. Dwight D. Eisenhower in France and to U. S. High Commissioner John J. McCloy in Germany, delivered in able, impromptu, persuasive and absorbing fashion a running commentary that ranged from Paris night clubs to the sharp differences between the Russian and Allied sections of Berlin.

Through it all ran the note that Americans are not sufficiently aware of their freedom; that they take it "too much for granted." A visit to the Continent, especially to Berlin, would quickly whet appreciation of the "priceless possession" that freedom is, Godfrey commented. He called for continued aid and unrelenting effort to back up Gen. Eisenhower and "the whole European program," as the best assurance that the Russian block will be kept "on its side of the fence." Godfrey opined that "If we get off the chair and do this," World War III will probably be averted. He raved over Paris restaurants—called Maxim's "the French Stork Club" — but said that city's night life is "nothing . . . it's a cheap imitation of 52d St., with plenty of clip joints—phew!"

"Rate Your Mate" (CBS, Saturday, 8-8:30 p.m.) continues to garner its share of laughs with Joey Adams as the emcee, though actually it's a rather loosely contrived quizzer. The program's standby, of course, is Adams himself, with a sharp wit and neat manner in which he handles the husband-wife contestants. The show, which primarily is based on a husband or wife determining whether their mates can answer certain questions put to them by Adams, gives cash prizes. Wrigley is currently sponsoring four weeks of "Rate Your Mate."

"Invitation To Learning," CBS' outstanding contribution to adult radio since 1940, launched another 13-week cycle of discussions on July 8 under the overall subject of "Women In Literature." For the intellectual calibre of the guest panelists and the quality of the talk, this show remains absolutely unique. In a typical session Sunday, Lionel Trilling, English professor at Columbia University and Elizabeth Janeway, critic and novelist, engaged in a penetrating discussion of the Trollope novel, "Orley Farm." The comments did not exclusively focus on the place of women in literature but also covered such topics as Victorian morality and novel-writing techniques in a many-sided approach to the book. As moderator, Lyman Bryson kept the session lucid and fluid.

DEFENSE ATTORNEY
With Mercedes McCambridge, Howard Culver, Paul Frees, Kay Wiley, Bill Bouchey, Bill Johnston
Producer-director: Dwight Hauser
Writers: Joel Murcott, Cameron Rinke
30 Mins.; Fri., 8 p.m.
ABC, from Hollywood

New dramatic series makes a good addition to summer fare, if the July 6 premiere is any criterion. Produced in Hollywood, with an excellent cast giving expert performances, the lautly-written melodrama is slickly directed for maximum effect. Friday's tense show held one's interest from start to finish, moving glibly and swiftly along to cover up the essential far-fetched or stock situations with which it abounded. Show had the glib, superficial Hollywood "screen treatment—but it was good.

Series revolves around a successful femme attorney and her legal and extra-curricular adventures. In Friday's preem, she set about to prove the innocence of a man sent to prison for murder. It was a mission of necessity — program opened with a guy holding a gun (later proved to be merely a piece of lead pipe) to her back, to force her to take on the case. Airer involved a jealous wife, a court (or board of perdons) hearing, and kindred familiar situations. Script was full of improbable moments, but performance won over story to hold the auditor.

Mercedes McCambridge gave a rich, convincing portrayal as the attorney, while her support was Grade-A, with not a weak spot.
Bros.

LOUIE QUINN SHOW
60 Mins.; Mon.-thru-Sat., 11:30 p.m.
NEMET'S RESTAURANT
WGN, Chicago
(*Wright & Assocs.*)

Another entry in the bistro chatter idiom, this late-evening offering, hosted by Louie Quinn, stacks up as an either/or proposition. From the show caught (10), there seemed little middle ground in its appeal to the insomniacs. Since the whole affair was almost all Quinn, dialers either found the emcee's line of patter interesting and habit-forming or dull and overladen with inconsequential chit-chat.

Format is the usual thing, with Quinn answering his phone, chinning with visiting show biz personalities and guests of the eatery, and a phone quiz. Weakest portion of this segment was the telephone conversations that added up to little more than verbal pats on Quinn's back. Nitery singer Lila Leeds was the guest personality and what emerged from the give-and-take had a low interest level for most listeners. An okay idea was the quiz which had the host asking the home listeners to identify the vaude-radio star featured in a trade paper review.

But it's all pretty much a one-man operation, with Quinn keeping up a running stream of gab. He displayed a comic bent, with a gag for every situation. Since such an attempt spreads thin any jokester's collection, the quips were good, bad and indifferent. Undoubtedly some listeners found Quinn's brashness a bit brassy, especially his reference to the Chicago Transit Authority (currently involved in a fare-hike controversy as Chicago's Terrible Atrocity).

However, the gabber keeps the session moving along and undoubtedly will find his niche with the nightwatch set.
Dave.

SILVER EAGLE
With Jim Ameche, Mike Romano, others
Producer - director - writer: J. J. m Jewell
30 Mins.; Thurs., 6:30 p.m. CDT
GENERAL MILLS
ABC, from Chicago
(*Knox Reeves*)

"Silver Eagle," kiddie-angled adventure series getting a General Mills hiatus ride, is another one of these inexpensive stock entries thrown into the hot weather breech. It varies not a whit from the pre-television moppet thriller formula but, on basis of show caught July 5, it will hit about par for the threadbare course.

Opening show offered a pretty weak yarn for the youngsters. Tale failed to generate much conflict and wound to a puny climax. It involved Mountie Jim West (Silver Eagle) and his sidekick, Joe Bidoux, forestalling an Indian uprising by cleaning out a nest of white badmen who'd been doing their dirty work masquerading as Injuns.

Jim Ameche's theeping as Silver Eagle added little to the tale. He sounded more youthful than muscular. Mike Romano raises all okay as the sidekick and the small supporting cast was up to the assignment.
Dave.

KNOW YOUR FBI
With George McSwain, Jack Taylor
Producer: Will Gardner
Writer: Art Thorsen
15 Mins.; Sun., 3:15 p.m.
Sustaining
WBBM, Chicago

The Windy City CBS station continues with its informational public service offerings with this new series devoted to the Federal Bureau of Investigation. Project is under the overall supervision of Dorothy Miller, director of WBBM's education department, and, as indicated by the first segment (8), it'll afford dialers an interesting peek into the workings of the security agency.

Series is wisely localized with George McSwain, chief of the Chicago FBI office, sitting in on the transcribed shows and answering queries tossed at him by announcer Jack Taylor on the operations of the local branch. Fact that the FBI topper is also a smooth operator with a radio script, handling his lines with near-professional ease, adds considerably.

First frame dealt chiefly with how the agents are selected with a rundown of the job's qualifications. Discussion covered the range of job categories open to qualified applicants. Although the session moved along at a good pace it might have been strengthened by the use of more anecdotes taken from McSwain's long experience within the bureau.

Second show will deal with the FBI's role in the loyalty program.
Dape.

BOB ATCHER PRESENTS
With Beaver Valley Sweethearts, Don White, Lou Klatt and orch
Producer: Ray Ferris
Director: Don Kelley
60 Mins.; Mon.-thru-Fri., 1:30 p.m.
Participating
WLS, Chicago

This 60-minute musical frame should find ready acceptance from the apparently sizable midwest audience with a hankering for yodeling, cow ballading and guitar-strumming. Session showcases some top calibre talent in the oatune category, smoothly hosted by hillbilly warbler Bob Atcher.

Besides delivering a group of cow tunes in pleasing fashion, Atcher took charge of the emceeing duties on show heard (11) with just the right note of twangy informality that's made him a household word with the farm frame. Atcher introed the rest of the crew's contributions, tossed out a few studio guest names, gave the time and weather reports and kept the whole thing moving along at a brisk pace. He also supplied a quartet of ditties, ranging rather widely from "Why Don't You Haul Off and Love Me" to "God Will Take Care of You." All were given standout cowboy embellishments.

Western motif was further projected by the Beaver Valley Sweethearts, femme singing duo, who obviously know their way around the lower case folk tunes. One of the pair took off in single yodeling treatment of "Swiss Moonlight Lullaby" which was all that the "yo-ho-ho-hodle" fans could desire. Bob White also added his bit to the prairie theme with a steel guitar solo of "Cattle Call."

The studio band, batoned by Lou Klatt, apparently fixured the hay was getting too dee, so they tootled "Blaze of Glory March" and a sometimes erratic bouncing version of "Hindustan."
Dave.

ACCENT ON PARIS
With Louis A. Fontaine, Bishop John J. Wright, James O. Rushlow
Producer-writer: Fontaine
15 Mins., Sun., 12:30 p.m.
CO-OP
WTAG, Worcester, Mass.

This local airer deserves kudos for bringing the cerebral side of Paris to the listener with the solid showmanship values that usually apply to shows accenting the lighter side of Gay Paree. Series forgoes the Folies Bergere gaiety and the Left Bank pseudo-intellectualism, which have become synonymous with Paris, to concentrate on such topics as education, literature, politics, etc. If show caught is an indication series shapes up as "must" listening for Francophiles.

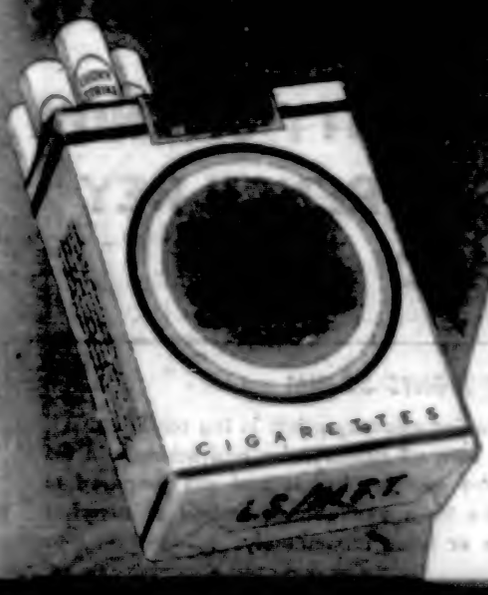
Format has producer - writer Louis A. Fontaine acting as moderator for the various guest roundtablers. To compare the French educational system with that of the U. S., Fontaine brought on Bishop John J. Wright, of Worcester, and attorney James O. Rushlow. The quarter-hour was lively throughout and despite trio's pro-French leanings, discussion was fair and informative. Fontaine kept stream moving at easy clip by priming guests with keeping questions.

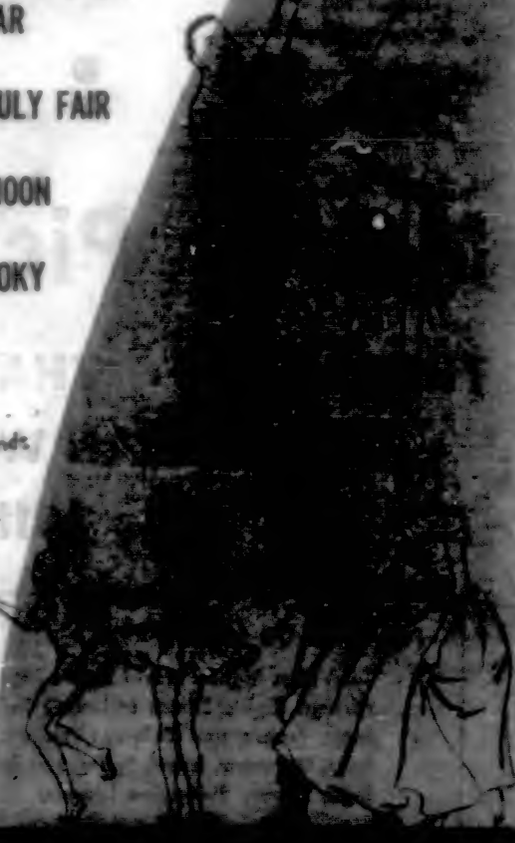
Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. MISTER AND MISSISSIPPI
3. THE LOVELIEST NIGHT OF THE YEAR
4. MY TRULY, TRULY FAIR
5. HOW HIGH THE MOON
6. ON TOP OF OLD SMOKY
7. MOCKIN' BIRD HILL

Enjoy 'Assignment: Man Hunt,' friends.
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!





See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

Copr., The American Tobacco Company

From the Production Centres

IN NEW YORK CITY . . .

Betty Furness resigning as radio-TV editor of Newsweek. . . . Dick Richer, ex-Radio Reports, now with Carl Byoir. . . . CBS' Lester Gottlieb, just back from the Coast, to Totem Lodge for three weeks . . . The Norman Varnays (he coordinates the Yankees ballcasts for Ballantine beer) announce a seven-pound baby boy. . . . Mildred Clinton has taken over the "Blondie" part on CBS' "Rosemary". . . . Society for Prevention of Cruelty to Animals has awarded distinguished service medal to Ed Herlihy. . . . Frank Alfred Daniel has been named business manager of Lennen & Mitchell AM-TV department and William D. Smith, ex-Buchanan agency, has joined the outfit as head time buyer . . . WOR's "Barbara Welles" (Helen Hall), currently abroad, has sent back a series of platters she waxed in Scandinavia, to start today (Wed.) . . . Guy Sorel, Ivor Francis, James Kelly and Scott Tennyson new to "The Strange Romance of Evelyn Winters" . . . Audrey Egan added to "Our Gal Sunday" . . . Elizabeth Morgan and James Stephens new "Just Plain Bill" players . . . George Rosen, Radio-TV editor of VARIETY, off today (Wed.) on European vacation . . . Jack Gould, Radio-TV editor of N. Y. Times, also doing Europe for a month.

Don Ball, WCBS program director, left Friday (13) with family for three-week motour of New England . . . Hank Sylvern is music-directing "Clark Family," a State Department dramatic show beamed in Spanish to Latin America . . . Theatre Guild has bought three quarter-hours weekly on WFDR (FM) to tout "Oklahoma" . . . Hank Warner, CBS flack, lectured Friday (13) at Fordham U. . . . Roy Holmes, WINS sales manager, and Joe Besch, promotion director, off on two-week hiatuses . . . Arthur Van Horn replacing Edwin C. Hill on Scrutan's ABC afternoon news strip . . . Genevieve Schubert, ex-Ted Bates, has joined Compton agency as timebuyer on Standard Brands.

WNEW flack Bud Brandt shoving off for vacation in Mexico . . . Ted Oberfelder, WJZ general manager, leaves today (Wed.) for fishing trip in Nova Scotia . . . Vince Williams, back from the Coast, announcing "Mutual Newsreel" and DuMont's "Plainclothesman" . . . Sen. Estes Kefauver guested on Warren Bower's WNYC book series Friday (13) . . . N. Y. National Guard Rainbow division lining up recruiting plugs for week of July 30 . . . "Pint Parade," entertainment industry's Memorial Eve blood campaign, garnered 2,000 pints for Red Cross and will be made an annual affair . . . Radio-TV actor Franklin Pulaski hit the jackpot this week. Within five days he was signed for a lead role in DuMont's "Flying Tigers" and to narrate a new series of disks for Columbia Records. Then his Hollywood rep phoned to tell him he's up for a part in a 20th-Fox film and the following day the 20th homeoffice called him to discuss a role in a second pic.

IN HOLLYWOOD . . .

Willet Brown, pres of the Don Lee network, moved up Norman Ostby as station relations topper. He came over to the regional from ABC two years ago as sales service manager . . . Dan Russell, who has done time with NBC and CBS, now heading up production at KFWB . . . Guy della Cioppa, right bower to Harry Ackerman at CBS, fathered his first born, a girl, last week, and the gag writers moved in en masse to pelt him with gems of wit . . . Bob Redd, radio-teevee boss at Erwin, Wasey, has long kept an eye on "Stars Over Hollywood" and moved in fast when Carnation asked for recommendations. Show was mapped up for a Saturday ayem ride over CBS and now Redd is trying for a double by formating it for television . . . Lindsay MacHarrie, who was teethed in radio along those latitudes, didn't forget about Laguna Beach down the coast and there he is passing his sabbatical . . . Ed James, scripter of "Father Knows Best," has gone east to see a publisher about a book. It's his own tome about an adopted child called "The Story of Me" . . . Jay Vinion leaving Y & R to take a whirl at N. Y. tele, at the performing end . . . Chet Nittendorf has another audience show coming up to tease radio and TV buyers . . . Lud Gluskin's brother, John, sold his first packaged TV show, an hour Latino musical fronted by Lorraine Cugat . . . The Art Linkletters and Charlie Corrells back from roaming the continent.

IN CHICAGO . . .

Thomas Petersen exits the John E. Pearson Co. to join Chi CBS Radio Sales as manager of the sales development department. . . . Tom Compere, partner of the Mosser & Compere law firm and NBC legal eagle, dons lieutenant colonel insignia to serve as CO of the 337th Infantry during a two-week hitch at Camp McCoy . . . Red Foley daytime NBC airer on a 50-station southern network picked up for another year by Jewel Shortening . . . Robert Hurleigh, WGN and Mutual midwest news chief, takes over on the web for Fulton Lewis, Jr., for four weeks during latter's European junket . . . Former WBBM music arranger Lee Armentrout now producer-arranger for Hormel's All-Girl Orchestra shows on CBS and NBC . . . WGN's "Melody Five," vocal group, in a busy week came up with a renewal from the Chicago Motor Club and cut a couple of tunes for Rondo Records . . . Don McNeill ankles his ABC "Breakfast Club" chores for an eight-week fishing trip in northern Wisconsin and Canada . . . National Barn Dance comic Red Blanchard has penned his autobiography, due off the presses soon . . . WBBM writer-producer Perry (Skee) Wolff hitting the lecture circuit . . . John Drake, WLS promotion chief, off this week to Des Moines to have a looksee at the Iowa Square Dance Festival . . . Lillian Murphy in as guest warbler on WGN-Mutual's "Chicago Theatre of the Air" next week . . . Betty Ross, assistant director of public affairs and education at Chi NBC and state topper of the American Women in Radio and Television hosted a luncheon meeting Thursday (19) called to set up a Windy City AWRT chapter . . . WBBM program director Al Bland vacationing with his family in Ohio . . . Shelly Neary added to the WGN news staff . . . Chi ABC vacationers include "Super-Circus" exec producer Phil Patton and promotion manager Dean Linger.

IN WASHINGTON . . .

Gloria Markoff, ex of KLX, Oakland, Calif., has joined WTOP-CBS as assistant in charge of sales promotion for radio and TV . . . Ralph Flanagan and his orch, current at Loew's Capitol, will do this week's ABC airer from the local stage . . . Gunther Brewing Co., Baltimore, sponsoring special series of weather and road condition newscasts on two stations here, WWBC-Mutual, with Denis Sartain in charge, and WRC-NBC, with Steve Douglas at the helm . . . . WCFM featuring a series of grand opera, with Farm Bureau Insurance Cos. picking up the tab . . . Jim Gibbons emceeing a new talent contest on WMAL-ABC . . . . WWDC-Mutual femme commentator Hazel Markel trailblazing by incorporating Civil Defense lessons on her show . . . Hero of ABC's "Ranger Joe" muppet TV shows in town to meet his fans . . . Morgan Beatty, WNBW-NBC TV newscaster, currently vacationing, being temporarily replaced by White House correspondent Frank Bourgholtzer . . . . Washington Television Circulation Committee announces 270,450 video receivers in area as of July 1, an increase of 3,200 over previous month.

TV Allocation

Continued from page 31

other meaning than that the Commission may determine through rule making, where, and by what class of stations, particular frequencies are to be used and stations located."

The Commission said it could give no weight to contentions made by the Federal Communications Bar Assn. that if the allocation plan is adopted some disappointed TV applicant, outside the areas in which channels are provided, might go to court and hold up all assignments. The majority said it held oral argument on the legality question to permit challengers "to show why they believed the Commission lacked authority to adopt rules and not to argue that the Commission should not exercise such authority, even if it was convinced there was no merit to petitioner's contentions, because petitioners or some other persons might conceivably bring an appeal."

Comr. Robert Jones, who disagreed with the majority, felt that an inflexible geographical assignment plan is illegal because it does not meet the criteria established by the Commission for nationwide competitive television service. He pointed out that although the list of priorities on which the allocations is based provides, first, for at least one TV service for all parts of the U. S., there are "many communities" left of the plan, that 909 cities are assigned one station each, 109 cities given two stations, 74 cities given three, 46 cities given four, 28 cities given five, 11 cities given six, and 11 cities seven or more.

"It is obvious," Jones asserted, "that the Commission violated its table of priorities so materially that by its own proposed criterion it cannot be sustained in court. The simple and fundamental rule of administrative law is to the effect that a reviewing court, in dealing with a determination or judgment which an administrative agency alone is authorized to make, must judge the propriety of such action solely by the grounds invoked by the agency."

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Video Bankrollers in Hypoed Shift From Filmed to Live Commercials

Many video bankrollers are shifting from filmed to live commercials. Trend may have some broader repercussions on the industry, although at present leading producers of film commercials say that they have plenty of work.

Lucky Strike, as an example, has a stock company of performers making the rounds of shows the cigaret bankrolls to do the live plugs. Camels, while using celluloid pitches on its "Camel Newsreel," is inserting more live selling on its "Camel Newsreel," and "Man Against Crime." On almost all the shows handled by Foote, Cone & Belding agency the commercials are being done live.

Many reasons are being offered for the increased use of the live pitches. Agency men point out that live plugs can be worked in more naturally, without making a sharp break between the entertainment and sales segments of a program. It's also stressed that the talent can be integrated into the sales message, with greater impact resulting from the personalized pitch. This is particularly effective in kid stanzas, such as General Foods' "Captain Video" on DuMont or Kellogg's "Tom Corbett, Space Cadet" on ABC-TV, where the heroes segue from their interstellar adventures into a dish of the client's cereals.

Greater Flexibility

Greater flexibility is another advantage of the live commercial. Television, radio and appliance spenders frequently change their lines and pricetags, with live pitches thus making changes easy. It's also underlined that even though film may be more economical for repeated re-screening (and some of the Camel plugs have been used for over two years), in many cases the repetition dulls the effect and the bankrollers therefore favor easily changed live announcements.

As TV has progressed, it has become easier to get spasy effects with live production, and the agencies are thus less dependent on film. With bigger studios, even large items such as autos can be effectively displayed on live airers. On the other hand, it's argued, film permits showing the car in action and allows demonstration of manufacturing technique, for good sales points. This reason, plus the value of filmed pitches for local spot advertising, means that film will always have a place, according to agency execs. Some shows, such as the DuMont "Cavalcade," use a live announcer to hypo the vidpic commercial.

Good Humor is using live pitches in New York, with Bob Quigley shuttling around five Gotham stations to make 15-20 appearances a week. Grey agency lined up participations on regional and [illegible] and Quigley "drops in" [illegible] bicycle cart or shoulder box and hands out the ice-cream products to the talent or kid audiences for a solid, integrated and personalized commercial.

Agency reports phenomenal results, with a card offer having had to be recalled after a few mentions because the supply of 25,000 was exhausted. Technique has flexibility, allowing copy changes to suit the specially-plugged items, the large number of flavors and the variety of packages. To cover such an extensive line with film announcements would have been prohibitively expensive, Grey reports.

Mark Woods' 1936 Settlement Terms

Terms of Mark Woods settlement with ABC, terminating his contract as vice chairman of the board for the web and paying him $100,000 over the period from last June 30 to Oct. 31, 1957, were learned by VARIETY this week. Woods exited ABC shortly after announcement of the upcoming merger with United Paramount Theatres.

For the last six months of 1951 Woods gets $12,500. For the following five years and 10 months Woods will get $15,000 annually, paid at the monthly rate of $1,250.

Agreement stipulates that the payments will continue only if the former ABC exec does not serve in any capacity (employee, officer, director or consultant) for any national network of radio or television stations before Oct. 31, 1957. Should Woods die before that date, ABC will pay his estate a lump sum of $25,000. However, if Woods has already received more than $75,000 under the agreement, the web will pay only the difference between the amount he has received and $100,000.

Terms also provide that Woods may join up with an industry trade organization, ad agency, radio or tele station broker, program rating or merchandising advisory outfit or an individual station, even if they have some links with networks, provided that Woods doesn't devote his principal efforts in these outfits to any national network.

Boston—Robert S. Sinnett, formerly commercial manager of WARE, Ware, Mass., has been appointed to the sales staff of WEEI, Hub's CBS outlet.

WLS

Continued from page 29

operation before it winds up Sept. 24.

To return for the chains pinpointing the WLS-advertised products, the station has packaged a daily 15-minute homemakers show —"Hello, Homemakers" — which specifically features the current participating chain's sales. Also the chain gets three daily minute plugs, plus an "editorial" mention on the cross-the-board "Feature Foods" show.

Then with the concrete evidence in the form of choice ad space, point of sale cards, window banners and store manager bulletins showing that the items commercially plugged on WLS are getting special chain store treatment for two weeks, the station's time salesmen and spot solicitors figure they've got a much stronger pitch to make to the merchandising-minded food advertisers.

Besides the increase in spot business which has found eight national food bankrollers launching new spot campaigns on the station, WLS officials believe there's a couple of additional benefits. First there's the contact with top-level chain execs and the highlighting of the sales job radio can do on specific items. Obviously any sales increase in the particular grocery staple registered during the two-week joint campaign can be attributed to the radio plus. So there's the possibility that the chain store chieftains themselves may look to AM with new interest as an ad medium.

Then there's the audience promotion potential of getting the station's call letters featured prominently in the chain's newspaper ads and in the stores.

WMGM

Continued from page 28

hardt agency, reports that in its span of participating on the show its bottled club soda has made a considerable dent into the traditional Jewish market for seltzer in siphons. Barricini candy, while plugging the usual Fourth of July and other holiday assortments, stresses its Passover product for that religious season. Streit and Rokeach also plug their special Passover lines at that time.

Guests on the series have included Molly Picon, Harry Hershfield, Jennie Goldstein, Leo Fuld, Smith & Dale, Al Kelly, Lou Saxon, Henny Youngman, Joan Carroll, Nancy Evans, Selma Kaye, Dave Apollon, Joey Bishop, Mickey Freeman, Leo Fuchs, Cantor Lebele Waldman and Joey Adams.

Regulars are tenor Jan Bart and the Barry Sisters, swing vocal group. Sholem Rubenstein produces, with Abe Elinstein serving as musical director. Jack McCoy announces.

Inside Stuff—Television

Billy Rose's NBC-TV deal, at a reported $100,000 per annum, for two years, as television consultant, is said to have had important "agenting." It was a Tinker-to-Evers-to-Chance, only in this instance it was Bernard M. Baruch. His longtime friend, mentor and former boss made the pitch to Herbert Bayard Swope, special public relations consultant to RCA board chairman David Sarnoff. Swope passed the idea to General Sarnoff and the deal was thus consummated.

David Crantz, publicity director of the Pittsburgh Playhouse and co-author of the last two original revues at the community theatre, "Fifty Grand" and "On Your Mark," has been signed by Bob Post, Pitt radio-TV producer and GOP publicity biggie, for Post's projected Broadway musical, "Anthracite," about the coal mining industry shortly after the turn of the century. Crantz's libretto will be based on an idea by Post, which was used along with presentation of score, accompanied by slides, at a recent backers' audition in Hazelton, Pa., at which time Post raised around $125,000 towards the probable $250,000 production cost. Score has already been completed, and if Crantz finishes in time and he can get together the remainder of the money, Post hopes to have the show on Broadway by end of October.

"Ralph Collier's TV Caravan" has been booked for a fall appearance in the Eastman Theatre, Rochester, N. Y., which is actually a longhair spot.

"Caravan" brings some of the top names in upstate New York talent to towns and villages in the area for one-night stands. In each of the hamlets visited Collier also conducts a local talent search. Winners get a booking on a local TV show and an expenses-paid trip to Gotham for an audition. Featured in the package are vocalist Shelley Lane, Syl Novelli Orch and singer Lenny Lynn.

Television Reviews

Continued from page 30

cess WTCN-TV donation of a half-hour of time daily to Twin City colleges and cultural institutions, as a public service and educative gesture. Utilizing its portion to try to make family life easier and simpler, the University of Minnesota radio station KUOM, as one of the participants, has written and produced the series of plays with its own staffers doing the jobs and with locally recruited casts. University experts on the particular subjects augment the drama with between-the-acts advice.

In addition to providing a measure of entertainment, the shows demonstrate what a considerable force TV can be in the human interest end of the educational field and how it can aid families to attain more economic and efficient living, the visual dramatic presentations as well as discussions probably being much more effective than anything radio could do along similar lines. In these inflationary days, the shows' subject matter, of course, is particularly vital and timely and calculated to attract a large watching audience.

Previous "Family Life" shows have dramatized budget, buying and food marketing problems, etc. This one concerned itself with the matter of apparel purchasing. Action was interrupted from time to time to give the University experts a chance to analyze and discuss the dramatized material.

Cleverly constructed in a manner to hold interest as well as to instruct and be helpful, the dramatization of family wardrobe matters succeeds in attaining a commendable amount of dramatic action and professional quality and reflects much credit on all concerned, its writer, Saul Wernick, meriting especial approval for his dialog and general technique.

Playlet revolved around the problem of wardrobing a family for an impending wedding in the most efficient and economical manner possible. The home scenes brought out how a particular family tackles the problem.

Between the scenes the analysis and discussion are conducted by Ann Batcheller, economic expert, and Gerhard Beuberk, family life division marriage counsellor, of the University of Minnesota faculty. They furnish additional helpful wardrobing hints. Ray Christensen is a personable narrator.

Rees.

Lang-Worth

Continued from page 28

that if L-W can use the less expensive library numbers on open-end deals it would have an "unfair competitive advantage" over other transcription firms.

The motion to enjoin the arbitration on the Waring hassle was dismissed by Judge Conger as being outside his court's jurisdiction.

An important point in the disputes, according to union sources, is the principle of repeat payments. It's held that if the repeat payment principle is beaten down in transcriptions, it might also be lost in radio and in television (where Television Authority has established it).

5 Kilo is Killo-Dillo In WFIL-adelphia

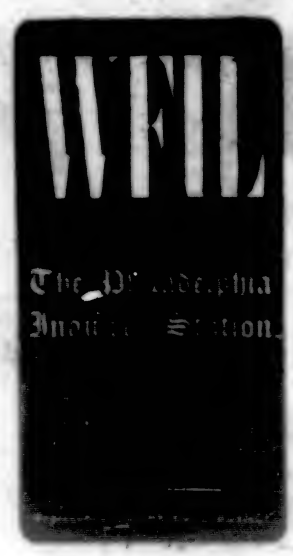
You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.



Time-Life

Continued from page 28

be pretty well wrapped up at the Thursday meeting.

One possible obstacle to the line-up is the objection that has been raised by an anti-Luce faction within the Republican party. This minority, apparently unhappy over the Luce editorial line with its strong internationalist bent, is beefing about the possibility that the contract may go to a "controversial" bankroller. Werner Schroeder, Illinois committeeman handling for the GOP, is on record as personally opposing the Time-Life sponsorship.

"If controlled by an interested party, the telecast over all the networks might give too much attention to public figures expressing one viewpoint," Schroeder claims.

Because of the important role teevee will play in the upcoming rallies, the politicos are giving thought to holding the conventions in the International Amphitheatre rather than in the Chicago Stadium. The Amphitheatre with its more compact seating space and its numerous side rooms will lend itself more effectively to television.

Ned Will's Hawaii Post

Columbus, July 17.

Ned Will, now associated with WOSU, has been appointed coordinator of radio and assistant professor of speech at the University of Hawaii, where he will begin his duties in September.

Profitable TV Audience exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA

NBC

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Larry
STORCH
Starring in
CAVALCADE OF STARS
DUMONT NETWORK—Friday nights at 10
Starting JULY 20th
while Jackie Gleason Vacations
Thanks to—
MILTON DOUGLAS
FRANK BUNETTA
BEN PIERMONT
JOE CATES
Management-Counsel
GOLDFARB, MIRENBURG & VALLON
RKO Building, Radio City, New York
Booking
WILLIAM MORRIS
AGENCY

Television Chatter

New York

In a last-minute switch last week, Young & Rubicam assigned Dick Eckler to take over as director on ABC's "Don Ameche's Musical Playhouse," replacing Joe Seibetta. Thus, it was Eckler who handled the show's preem. . . . Richard Purdy, featured in several recent "Studio One" productions on CBS, stars in the title role of "Henry IV" at the Monomoy strawhatter, Chatham, Cape Cod, starting next Wednesday (25). . . . With Young & Rubicam staffer Frank Telford vacationing in Bermuda, Felix Jackson takes over as producer of CBS' "General Electric Guest House" for the remainder of the summer. On his return, Telford will begin work on the new "Schlitz Playhouse of Stars," which replaces last season's "Pulitzer Prize Playhouse" for the brewery.

Fannie Engle, TV home economist, to head V. S. Becker Productions' femme and kid shows. . . . Jackie Kelk off on a South American cruise before starting in "Young Mr Bobbin" on Aug. 28. . . . Kenny Sharpe, eight-year-old of WNBT's "Star Time," will emcee a unit of kids from the show at a Catskill hotel Aug. 9. . . . Lillian Schaaf and Doris Sanders of "One Man's Family" head for France when show hiatuses. . . . Danny Thomas and Mrs. to Coast where NBC comic will do a stint for Warners . . . Lee Mitchel returns to London Aug. 1 to direct Orson Welles in a TV film series, "Lives of Harry Lime." . . . Michael M. Sillerman upped to eastern sales manager of Ziv TV programs. . . . George Foley and Dick Gordon have acquired rights to U. S. Secret Service files and are blueprinting a vid series based on the cases. . . . Thomas Institute, hair specialists, to back "Inside N. Y." human interest series preeming on WOR-TV Sunday (22).

Comic Larry Storch takes over Friday night (20) as four-week replacement for the vacationing Jackie Gleason on DuMont's "Cavalcade of Stars" . . . Jane Bergmeier, in the chorus of the recent Broadway musical, "Peep Show," signed for the chorus line of CBS' "Ken Murray Show" when it returns in the fall . . . NBC pacted with Campana's Italian Balm as first sponsor of "Ruth Lyons' 50 Club," Cincinnati-originated show which hits the full net as a morning, cross-the-board entry in the fall . . . DuMont's "Down You Go," panel quiz show from Chicago seen previously on Wednesday nights, moves into the Thursday at 9 p.m. period starting this week (19) as summer replacement for the "Ellery Queen Show."

Hollywood

Ziv Transcriptions have skedded eight half-hour "Boston Blackie" vidpix for an Aug. 1 start. Kent Taylor and Lois Collier are featured in the series . . . Margaret O'Brien inked a pact with producer Morris M. Wein to topline telepix series, "The Affairs of Maggie" comedy format. Bobby Driscoll also signatured for the 26 half-hour [illegible] KTLA scored beat over KNBH and KTTV in coverage of oil explosion and fire at L. A. Harbor last week, being first on the air with on-the-spot coverage showing fire raging . . . National Comics Publications has allocated $400,000 for 26 half-hour "Superman" vidpix now shooting at RKO Pathe. Flamingo Films of N. Y. will distribute the series, which it gets after first of the year . . . Dennis Harrison, N. Y. thesp, has been inked by Frank Wisbar Productions, and gets leads in two upcoming Fireside Theatre telepix, which roll in August . . . Ken Productions has been formed for production of theatrical and vidpix, with offices in N. Y., and at General Service studios in Hollywood. The firm plans to start shooting Sept. 1. Vernon Keays is in charge of the Hollywood office, Wallace Worsley of the Gotham quarters . . . Victor Moore vocalizes in five briefies for newly-organized Teleclix. Also skedded by the company are Buddy Ebsen and the Gwen Bari Trio . . . Bing Crosby Enterprises this week gunned six "Cry of the City" telepix, launching its sked with "The Buzzer," toplining Lorna Thayer, Dorothy Neumann and John Alvin . . . Commodore Productions announces 13 half-hour telepix with Andy Clyde and Renie Riano 13 "Expose" videofilm, and Clyde Beatty series, with production skedded to start in 30 days . . . ZaSu Pitts toplines "Heavens to Betsy," William F. Broidy comedy-vidpic rolling July 23.

Chicago

Wander Co. (Ovaltine), through the Grant agency, is renewing the 4:45 to 5 p.m. (CDT) Wednesday portion of NBC-TV's "Howdy Doody." Kellogg, through Leo Burnett, also is continuing with the Tuesday and Thursday 4:30 to 4:45 p.m. segments of the kiddie strip . . . Comic Cliff Norton into Gotham for a series of guest shots, winding up with a visit to Ed Sullivan's CBS-TV show July 22 . . . NBC-TV newsreel cameraman Bill Burch and WGN-TV lenser Felix Kubik injured slightly while covering the Cicero race flareups last week . . . Ed Allen subbing for George Menard while latter vacations from WBKB's morning "Fun and Features" . . . Peter Cavallo, J. Walter Thompson TV man, in New York prepping Norge's pickup of Kate Smith's Wednesday night tele stint . . . DuMont's word game, "Down You Go," Louis G. Cowan package beamed from WGN-TV, moves into a permanent Thursday night spot this week . . . Todd Purse, ex-WXYZ-TV, Detroit, added to the WENR-TV gabbing staff . . . Walt Durbahn, conductor of WNBQ's "Walt's Workshop" selected as one of the judges of the Ford Motor Co.'s industrial arts contest . . . Ransom Sherman, back from the Coast, guested on WENR-TV's "Oh Kay" show Saturday (14) . . . WNBQ's home gardening series featuring time lapse photog John Ott gets an NBC-TV spread starting Sunday (22) . . . National Credit Clothiers has bought WENR-TV's Sunday night feature film . . . WENR-TV has set a deal to telecast the Saturday night harness races at Maywood Park from Sept. 8 to Oct. 13 . . . Al Sweetow moves from Schwimmer & Scott to the Sander Rodkin agency as radio-TVeepee.

WRUL

Continued from page 30

grams, WRUL carries special events designed to promote international good will. These include Gen. Douglas MacArthur's report to Congress on April 19, the World Trade Luncheon Speech of Nelson Rockefeller on May 28 and an address by President Galo Plaza of Ecuador during his trip to New York on June 25.

World Wide told the Commission that the World Wide Broadcasting Foundation is considering a change in name, such as "World Radio University" in order to eliminate confusion with the Corporation.

One of the issues on which the licenses were cited for hearing in November 1949 concerns the fact that the Foundation is a non-profit organization and that it receives contributions for its educational operations. WRUL, which is licensed to the corporation, makes time available to the Foundation "as well as other non-profit organizations for programs building international good will." Walter S. Lemmon, who heads the Corporation, also heads the Foundation.

Hearings were ordered on the case 20 months ago but have not yet been held. A petition for reconsideration has been pending for a year without action.

Sheldon

Continued from page 27

and stock of sponsors participating on Bories' shows, put up point of sale advertising and in cases where a store doesn't carry a line make a pitch for the dealer to bring it in. Additionally, Bories has his own sales staff which links backers for his programs direct, which gives an outlet a sales backstop.

Sheldon, who will also continue his 12:30-1 p.m. strip on WJZ, will beam cross-the-board from 6:30-8:15 a.m., with intermissions for newscasts at 7 and 7:45 a.m. He was on WNBC as an early morning disk jockey some years back.

Ted Oberfelder, WJZ general manager, feels that merchandising is the key to signing biz, with advertisers demanding a plus for their radio dollars. Since stepping up merchandising activities and going after local accounts with a retail discount, WJZ reports a 15% increase in local and spot billings for the first six months of 1951 compared with the first half of 1950.

WCCO

Continued from page 26

Hope and Arthur Godfrey have topped previous shows and one year both appeared, the latter coming from New York at his own expense and without any compensation for his participation.

This year's two-hour show will include Dennis Morgan, Coleen Gray, Ken Murray, Laurie Anderson, the Chordettes, Cedric Adams and Bob DeHaven. Unlike previous shows, however, none of it will go out over a national hookup, time problems preventing.

WTCN and WTCN-TV is bringing in Faye Emerson for the festival and she'll be seen in both of the big parades that are modeled after the Pasadena pageants. WTCN also will have the "Lone Ranger" here to be seen on one of the parade's elaborate floats. It's dickering, too, with Billy Rose, hoping to get him as one of the judges for the contest to determine the Queen of the Lakes.

One of Aquatennial's most popular attractions each year is an elaborate water show, the "Aqua Follies," with a cast that includes the foremost aqua stars. A most unusual attraction for the summer mardi gras this year will be Ringling Bros., Barnum & Bailey circus, here for two days. Aqua committee succeeded in getting city council to waive the usual $2,000 a day license fee under an arrangement whereby the Aquatennial will share in its gross. Previously, a city ordinance barred the appearance here of any circus for 30 days before the festival.

Inside Stuff—Radio

Latest in a series of public service ventures under the joint auspices of the radio industry and Broadcast Music Inc., invades the literary field. This time the plan, as outlined by BMI prexy Carl Haverlin, is a joint BMI-radio campaign to hypo interest among the comic book-reading younger generation for the classic moppet literature which has been relegated to the "dull" category by contemporary standards.

Haverlin is currently contacting daily newspaper book reviewers asking them to script "up-to-date" reviews on the old standby kiddie tomes. BMI will then distribute the reviews to the AM stations through its regular channels with the suggestion they be worked into the stations' schedules.

Idea is that the reviews shall stress the basic interest and entertainment values rather than the "literary" standards of the books with the air that the youngsters will seek them out as "good yarns" rather than merely "ought-to-be-read" tales.

George L. Young, former manager of WPGH, Pittsburgh, has been appointed deputy director of radio-television-film division of Office of Price Stabilization in Washington. For last three years Young has been ad and sales promotion manager in Pittsburgh for James H. Matthews Co. bronze division, and has been granted a leave of absence by that outfit to take over the defense post.

Young entered radio field in 1934 at WSPD in Toledo and after World War II, in which he came out a lieutenant-commander in the navy, went to WKBN in Youngstown, O. From there he went to Pittsburgh to help build WPGH, and served as its first general manager for a year.

The Senate Crime Investigating Committee has requested platters of a WMAQ (Chicago) "inquiring reporter" series on the Chi narcotic situation for its files on the dope menace. The Chi NBC flag registered a scoop when the first of a three-segment series of half-hour shows preemed on July 7, giving a semi-documentary treatment to the recorded interviews with actual drug users as well as city officials dealing with the problem.

Series, with Len O'Connor handling the interviews, has been in preparation since last February.

Don Lee web on the Coast has inaugurated a plan for national and regional manufacturers, distributors and suppliers who market their products through franchised dealers. Tagged "Lanca," for local and network cooperative advertising, plan offers top programs for the advertiser while permitting his retailers in the individual station cities to cooperate through local participation and commercials within the body of the show.

The national sponsor pays the talent fee and a percentage of the established network rate to Don Lee. Retailers located in the 45 Don Lee markets underwrite the remainder of the time charges by paying the local outlets a percentage of the local station rate.

Lanca plan has aroused some agency interest, inasmuch as coin placed through it is commissionable. Usually, the dough spent for dealer co-op programs is placed at the dealer level at retail rates not commissionable to the agencies.

WFDR, N. Y. FM indie, has dropped the "Star Spangled Banner" as its signon and signoff theme. Station, feeling that available transcriptions of the National Anthem don't do it full justice, now opens its broadcast day with the International Ladies Garment Workers chorus' version of Walt Whitman's "I Hear America Singing" and closes with "Home On the Range."

Latter was chosen because it was the favorite of President Roosevelt, whose initials the outlet uses in its call letters.

The increasing number of disk jockeys making multiple program deals for a single sponsor reportedly is getting the o.o. by the national headquarters of the American Federation of Radio Artists. A number of cities are being scrutinized in the study, because AFRA feels that by applying basic arithmetic of dividing the jock's income by the number of shows performed, it would show that some of the platter spinners are working for less than scale.

ABC Skip-a-week

Continued from page 30

goes Fridays at 9:30-10 p.m.; and Philco, whose "Don McNeill TV Club" goes Wednesdays at 9-9:30 p.m. In the case of "Playwrights' Theatre," ABC is trying to line up a sponsor for another big league dramatic entry, such as "Pulitzer Prize Playhouse."

Seiberling, which has bought "Amazing Mr. Malone" Mondays at 8-8:30 p.m., is willing to share that whodunit with another outfit.

The skip-week spenders see an advantage in this kind of schedule in being able to bracket their entry with another property or sponsor.

'Syracuse Plan'

Continued from page 31

fits by having a diversified program."

Dashefsky told Johnson he "cannot conceive of all the universities and other educational institutions who have asked for educational channels to be able to operate them on a fulltime noncommercial manner. It is unsound both programwise and economy-wise." He noted that Western Reserve University, which has been producing programs on WEWS-TV in Cleveland, has decided it does not want its own TV station.

Sen. Johnson recently told the FCC he is not opposed to educational TV stations but doubts that more than a few institutions will be financially able to build and operate them. He favors a requirement that commercial stations set aside a portion of their time for educational programs.

WJBK delivers the Goods
YOUR GOODS... WITH SALES

It should happen to YOU! WJBK's Jack the bellboy, America's No. 1 disc jockey, promoted five different recorded singing commercials, asking listeners to [illegible] in their first choice, and offered prizes for the first 100 telephoning. Then pandemonium broke loose. 100,000 telephones and eleven phone exchanges were knocked out of order. That's the kind of wallop a WJBK commercial packs.

WJBK-AM/TV-DETROIT
WJBK-TV—CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

BOBBY NICK

11 Year Old Radio-TV Star

Appeared with Top Stars on All Major Radio and Video Networks: STUDIO ONE, LIGHTS OUT, CAMEO, NASH AIRFLYTE, PULITZER PRIZE, ARMSTRONG CIRCLE, MARTIN KANE, JACK CARTER SHOW, MAMA, SURE AS FATE, KEN MURRAY, BIG STORY, Etc.

Last Week: Crime Photographer in the "CASE OF THE SCOWLING BOY"

Next Week: (July 21) WESTINGHOUSE TREMELO Via CBS

Phone: ACademy 2-4465

ALA-RTDG's Joint NBC Pact

In precedent-making joint negotiations, the Authors League of America and the Radio-Television Directors Guild have concluded first negotiations for directors and writers of NBC-TV's news and special events department.

Because of the special problems involved in the department's setup, where writers' and directors' chores overlap, ALA and RTDG negotiated jointly in response to the specific request of all the employees concerned. Separate contracts will be drawn up. However, they are similar in all major respects.

Newman H. Burnett, RTDG executive secretary, and Evelyn Burkey, assistant executive secretary of the ALA, handled the complex bargaining with NBC's reps.

SWEZEY HEADS NARTB TELE CODE COMMITTEE

Washington, July 17.

First step in the formation of the Television Program Standards Committee to develop a TV code was taken last week by National Assn. of Radio-Television Broadcasters prexy Harold E. Fellows with the naming of Robert D. Swezey, veepee of WDSU-TV in New Orleans, as chairman of the group.

Fellows announced that the committee will be completed this week and have its initial session soon. Its membership, he added, will include members of the NARTB board, other NARTB members and network reps. Geographical representation will be covered in the selection of members.

The committee is the outgrowth of the "shirt-sleeve" conference of TV broadcasters held here last month to clean up TV programs. The conferences recommended that Fellows appoint a committee to investigated promulgation of a set of standards and drew up an initial draft for consideration by TV members of NARTB.

People's B'casting Corp. IN WRFD, WOL Reshuffle

Worthington, O., July 17.

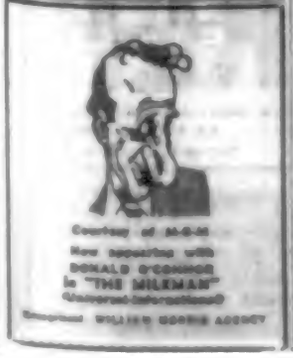
Realignment of top level personnel of the People's Broadcasting Corp., affects WRFD here and WOL, Washington.

Herbert E. Evans, v.p. in charge of personnel for Farm Bureau Insurance Co., of which People's is a subsidiary, became veepee and general manager in charge of broadcast operations succeeding James Moore, who has held the post nine years. Moore will continue duties with the Farm Bureau.

Fred A. Palmer, who has been consultant to People's and acting manager of both WRFD and WOL, will return to fulltime consulting work with his Fred A. Palmer Co., which he has operated for seven years. Its offices are in Columbus. J. D. Bradshaw, commercial manager of WRFD, became station manager, and Ben E. Wilbur, assistant manager at WOL, has been boosted to manager.

In another appointment at WRFD, Clyde E. Keathley was named associate farm service director replacing Lloyd Stiles who resigned last week to enter another business.

Dallas—Alex Keese has been appointed assistant manager of station operations for radio of WFAA here in a series of realignments of personnel that has taken place at WFAA and WFAA-TV.



Courtesy of M-G-M

Now appearing with DONALD O'CONNOR in "THE MILKMAN" (Universal-International)

Personal Management WILLIAM MORRIS AGENCY

'Sho-Biz-Quiz' Picks Up Camel Cigs as Sponsor

Pittsburgh, July 17.

Camel Cigarets, through the William Esty agency, has picked up "Sho-Biz-Quiz" here on TV, marking the first time around here that a national account has bought a local program. Panel show, which just wound up 26-week stretch for DuMont Dealers of Allegheny County, will switch to a night spot on WDTV for Camels, going to 10:30-11 every Thursday night beginning this week. Previously it had been on Sunday afternoons, first at 4, then at 3.

"Sho-Biz-Quiz" features Carole Mansfield as quizmistress with the panel consisting of Karl Krug, drama editor of Sun-Telegraph; Harold V. Cohen, ditto Post-Gazette and VARIETY mugg here, and Dave Crantz, publicity director of Pittsburgh Playhouse.

TV Guild Flareup

Continued from page 31

RWG's withdrawal from the committee necessarily entails disaffiliation from ALA. According to this view, the ALA can go ahead in TV without RWG. Latter, however, feels that it could leave an ALA body without walking out of the ALA itself. RWG reps are expected to attend tomorrow's (Thurs.) negotiation sessions with the tele webs.

RWG has called a membership meeting on "disaffiliation from the NTC" for July 26 at Holland House, N. Y., and midwest and Coast regions will similarly meet around that time. RWG took the position that TWG should be dissolved because it has been "inactive, has had few membership meetings and hasn't informed members of the network negotiations' progress." It reportedly called TWG a "hangover from the time when a separate guild was supposed to get all TV jurisdiction."

Defenders of TWG answered that it has been hamstrung by being in limbo and that if it was inactive it was due to RWG's opposition. It was also argued that RWG's move "undoes a compromise painfully worked out to forestall a blowoff" and that RWG is trying "to absorb the 250 members of TWG." TWG reportedly would be willing to be absorbed into the NTC but not into the radio guild.

RWG had been burned at SWG's getting jurisdiction for vidpic scripting at film studios after threatening to secede from ALA some time back. It took the stand that if SWG was permitted TV control over studios with which it has film pacts, RWG should be permitted control over networks with which the radio writers has AM contracts. It claims that it has already been working on grievances of video scribblers and has been more active than other guilds in the web-NTC talks.

The opposing guilds feel that the RWG move was deliberately made to force the issue and was "made in bad faith." They said RWG was given an opportunity to discuss the jurisdictional picture, after its demand was nixed, but that RWG said it had nothing to add.

Participants in the conference included: Hersey, Luis Sillcox and Evelyn Burkey, ALA; Lee Berg, Max Wilk, and Margaret Weiss of the TWG; Rex Stout, Robert J. Landry, Lionel Day, AG; Hal Kanter, Shelly Stark, Ira Marion, Jack Bentkover, RWG; Philip Dunning, Milton Pascal, DG; and Karl Tunberg, John Larkin, Morgan Cox, and Gordon Stulberg, SWG.

AFRA Red Issue

Continued from page 38

ticularly against the clause concerning those named by Government departments. It's argued by these opponents of the projected amendment that while an accused person has an opportunity to defend himself in a court case, in other loyalty board setups the accused cannot confront those making charges.

Petitioners reportedly want a meeting before the referendum to examine implications of the proposed amendment. They also say that while the AFRA national board considered two different proposals, the first (which would bar from membership only those proven to be Communists in a court action) was not submitted to the membership.

OFFICIAL FILMS NOT SPREADING IN H'WOOD

Hollywood, July 17.

Telepix production of Official Films, syndicate that recently acquired Jerry Fairbanks, Inc., as a subsidiary, will be housed on the Fairbanks lot, and will rent outside studio space when the occasion demands. Aaron Katz, OF prexy, declared the company has no intention to buy a studio in Hollywood.

Before leaving for N. Y., Katz had a conference with Robert Quillman about making two series of TV films for OF. He is expected to return in a month for further discussion.

NBC-TV Execs

Continued from page 38

Durante who, it is hoped, will be the first on theatre screens under Weaver's plan to make feature length films of highlights of last season's comedy shows. Durante has not yet agreed.

Wile will also talk with Dinah Shore about her own show and Jerry Lewis. Wile also has deal cooking with another top-flight name which he expects to finalize before returning east. Skelton will do his show live here, kine them for cable until relay is working. He'll beam on Coast at 7 on Sunday which gives him choice 10 o'clock spot along the cable route. Initial kine will be done here Sept. 9 for Sept. 30 eastern takeoff.

West Huddles Folsom In SF

San Francisco, July 17.

RCA prez Frank M. Folsom, visiting here for the Bohemians Grove annual conclave, met with NBC's Coast veepee John West on general operations.

Folsom hasn't enough time to s. a. Hollywood on this trip.

Heinz's TV Pitt Test

Pittsburgh, July 18.

H. J. Heinz Co. here has decided to test TV as an advertising medium for the first time and will try it for 26 weeks on a strictly local basis. Heinz people have bought the Friday afternoon segment of daily Kay's (Neumann) Kitchen, packaged by Ketchum, McLeod & Grove Agency of Pittsburgh, for their first flier in video, not counting a brief spot campaign on the West Coast earlier in the year.

Heinz sponsorship of one day of Kay's Kitchen begins Aug. 3 and will continue through end of January.

Greater Cleve. Area Annual AM-TV Awards Set Up by AFRA Local

Cleveland, July 17.

Establishment of annual awards for radio and television in the Greater Cleveland area has been announced by Don Gabriel, American Federation of Radio Artists local prez.

The six awards, selected in conjunction with an advisory committee from management and the advertising agencies, will be given to the organization or station whose promotional activities do the most to enhance the prestige and/or value of radio during the previous year; the prestige and/or value of television; to the year's outstanding performer in radio; outstanding performer in television; to the year's outstanding public service in radio; and public service in television. The awards will be presented at a January luncheon.

In the promotional and public service fields, all stations, sponsors and agencies are eligible, while any radio or television artist is eligible for the performer's award.

Named as judges for the selection of awards were the three radio-television editors of the daily papers, Elmore Bacon, of the News; Stan Anderson, press, and George Condon, Plain Dealer; three representatives from AFRA, and three public representatives. AFRA and public representatives will be named at a later date.

Members of the advisory committee that helped set up the award classifications were John McCormick, general manager, NBC; Bill Lemmon, general manager, WJW; Robert Dailey, radio-television director, McCann-Erickson; Richard Reynolds, head of radio-television, Fuller-Smith & Ross; and Sam Abrams, president of Ohio Advertising. AFRA members included Betty Morrill, Maggie Wulff, Brooke Taylor, Sanford Markey, Gabriel, and Ted Smoot, executive secretary.

WPEN PICKS ALLISON AFTER SCOUTING FIELD

Philadelphia, July 17.

Steve Allison, former Boston disk jockey, replaced Kal Ross on WPEN's 11:15 to 2 a. m. slot which has set the pace here for broadcasting before a live audience in a cafe and for answering the gamut of phone calls that pour in nightly.

Allison was brought in for several audition shows after every available disk jockey and several newsmen were tried out by the station. Ross left suddenly to do a show from Bill Miller's Riviera via WOR, but that deal fell through and he is now set to broadcast from the 500 Club, Atlantic City, N. J., on WMID, in that city.

Allison started three and a half years ago on WLAW, Boston, from the Latin Quarter, and then switched to WVOM, Boston, and did shows from the Show Bar, Freda's, Backstage Room, Hi-Hat and his own room, Steve Allison's.

Before becoming a disk jockey in Boston, Allison was production manager of "Call Me Mister" on Broadway.

Leonard Reeg's Coast Checkup on ABC Shows

Leonard Reeg, ABC program veepee, is visiting the Coast to look over new radio properties for the web's fall schedule. He's also checking on "Hollywood Star Theatre," which ABC took over from CBS and which preems July 26 with Barbara Stanwyck starred.

Reeg is confabbing with the chain's Coast programs department, which has had several personnel changes in recent months. During his absence Ray Dias is handling details in the east.

With Philip Morris having cancelled Johnny Olsen's "Luncheon Club" strip at 12 noon, ABC is moving "Thy Neighbor's Voice" into the spot from its present afternoon position. Show, with gospel singer Robert Mills, has had an unexpectedly large mail pull from femmes and it's figured slot following ABC's new soaper lineup will help the latter.

Markham a Restaurateur

Schenectady, July 17.

George Emerson Markham, former director of the television division for NAB and prior to that radio-video stations manager for General Electric Co. in Schenectady, is now conducting a restaurant connected with a hotel at Orlando, Fla.

Markham started as a farm broadcaster at WGY 25 years ago.

Dear Westinghouse and McCann-Erickson—

Thanks a lot.

Love,

Betty

Personal Management

LESTER LEWIS ASSOCIATES

11 East 48th Street

New York 17, N. Y.

CIRCLING THE KILOCYCLES

Cleveland—Television sets in the Greater Cleveland tri-station viewing area now total 482,041, with the June increase showing a 3% hike over the previous month.

Greensboro, N. C.—John William Quinn has been named production manager of WBTV, television station of the Jefferson Standard Broadcasting Co. at Charlotte, according to an announcement by Charles E. Bell, director of television of WBTV.

Louisville—Donald T. Davis has been appointed WHAS Farm Director stepping up from his present post as Assistant Farm Director, and will take over his new duties on July 21 when Frank Cooley, present WHAS Farm Director leaves the station to become Information Director and Advertising Manager of the California Farm Bureau Federation.

Pittsburgh—Herb Morrison, of KQV, has been elected president of the local chapter of AFRA... Reida Garrett, secretary to more than a dozen KDKA managers in the last 18 years, is leaving for Washington, D. C., where she will rejoin her old boss, Joe Baudino, who was recently promoted from head of station here to general managership of Westinghouse Radio group. Ed Bartell, KQV disk jockey and singer, is recording four sides with the Frank Natale orch... Norm Bernhauer, of WDTV publicity department, will spend the first two weeks of next month at Fort Meade, Md., brushing up on war games. He's a second lieutenant in the reserves.

Charleston, S. C.—Spencer Bentley, general manager of WHAN, Charleston, S. C., is on his way back to South Carolina, after a week in New York and Washington during which he set Adam Young, Jr., Inc., as new station rep. He stopped off in Washington Monday and Tuesday to prepare for filing for TV for WHAN.

Columbus—Chet Long, news director of WBNS-TV and WBNS, and Paul Frank, senior newsman at WHKC here, leave today (Wed.) on three-week trip accompanying 433rd Troop Carrier Wing to its base in Europe, where it will become part of Gen. Eisenhower's North Atlantic Defense Command.

Schenectady—Bill Givens, former director of agricultural broadcasts on WGY and WRGB-TV, Schenectady, and later director of promotion for both stations, is now airing over KYW, Philadelphia.

Piqua, O.—FCC has authorized change in WPTW interests here for transfer of control from Byron F. Landon to Richard E. Hunt for $7,000.

Greensboro, N. C.—WGBG, located here, will go on the air around the clock beginning Aug. 1, Ralph M. Lambeth, president and general manager of the station, reported. WGBG will be the second station in North Carolina to offer its listeners this service. WNAO in Raleigh instituted 24-hour service two weeks ago.

Houston—"Theatre Guild of the Air" [illegible] to do a Sunday night broadcast [illegible] 7 from Cullen Auditorium, new theatre on the University of Houston campus. Neither play nor performers for the Houston stanza have been announced, said Jack Harris, manager of KPRC, who will handle technical arrangements.

Greensboro, N. C.—Appointment of Gerry F. Albright of Richmond, Ind., as manager of WNAO, Raleigh's 10,000-watt ABC outlet, was announced by Frank A. Daniels, general manager of the News and Observer and WNAO. Albright has a background of 16 years' experience in the radio field, the last seven of which were spent as part owner of WRBV in Richmond.

Philadelphia — Les Allen, top baseball authority and former publicity director of the Cincinnati Reds for five years, has joined KYW as a sports expert and will team with Alan Gans on "The Inside Angle on Sports." Author of "100 Years of Baseball," Allen is a former staffer of Sporting News and had his own sports shows on WSAL and WLW-T, both in Cincinnati.

Minneapolis—As part of a newly-instituted policy of broadcasting all major sporting events in the Twin City area, WDGY, local LBS outlet, has appointed a sports director in the person of Don O'Brien, veteran sportscaster who recently resigned as Western Baseball League secretary to take the post here Sept. 1. O'Brien will broadcast most of the area's sporting events throughout the year.

Philadelphia—Joseph Bush has joined the announcing staff of WIP. He was formerly on the staff of the New Britain Broadcasting Co. and WTIC, Hartford. Bob Edgren, formerly with WSNJ, Bridgeton, N. J., also joins the WIP staff as a summer replacement announcer.

Fellows

Continued from page 31

along without acquiring anywhere near the status in the minds of everyone (listeners, advertisers, educators, minority interests of all types) it truly deserves. The basic force, the great power of the impact, is still there. It has not been, and will not be, to any appreciable degree dissipated by the introduction of any competitive medium or mediums, and that same basic force and impact now exists in a population and an economy far and away greater than they were in what at least a few people are inclined to refer to as the "lush" days of radio.

So the challenge is to go to work, to face the facts squarely, to know that we're dealing with a force which is necessary to this great nation of ours; to be confident, to be visionary, to be intelligent, and to be industrious in utilizing the force and in bringing about an ever increasing realization and acceptance of its "necessities" and the vital part it plays in the American scene, all the way from quickly locating a lost child to building businesses through advertising.

The future belongs to those who will accept the challenge in just that light. And for those who do accept the challenge, the future is inevitable . . . A future certain to be one of varying degrees of success. To those who do not care to accept the challenge, to those who choose pessimism instead of optimism, there is no more future than there would be in any field of endeavor.

Long since, even though we may have neglected to properly establish it in the minds of the people, radio has been the most intimate and most potent factor in American living all the way from the whistle stop in the remote areas to the industrial cities in thickly populated regions, and particularly so where intelligent, business-like radio men have gone at the first and most important function of getting a grip on the community. Let's tighten that grip and go to work.

DELORA BUENO
'Her Voice Is Music'
HELD OVER
VERSAILLES
NEW YORK

Sports-Accented WLOL Pacts Schools for Heavy Mpls. Schedule in Fall

Minneapolis, July 17.

WLOL, MBS outlet, is set for the 1951-52 sports season to be the biggest in its already sports-studded history. Just wrapped up for broadcast rights and with an important local advertiser as sponsor is Minneapolis high school football. The week's top game will be broadcast from the new local municipal stadium. This will mark the first time an entire season of Minneapolis high school football will have been aired.

Also set for WLOL, which always has gone in strongly for sports, are the Univ. of Minnesota football broadcasts at home and away, Minneapolis high school basketball, Minneapolis Lakers professional league basketball and Univ. of Minnesota basketball.

With client enthusiasm over WLOL play-by-play events so great, according to S. N. Nemer, commercial manager, additional features are planned for Dick Enroth, sports director and announcer. Frank Buetel, formerly with KAUS, Austin, Minn., has been added to the staff for play-by-play chores.

C. T. Hagman, WLOL general manager, launched the station's heavy sports program in 1947 and last year WLOL carried more play-by-play sports than all other seven Twin City AM and two TV stations combined. It also fed sports events to a 24-station network, the Independent Broadcasting System, set up for the express purpose three years ago.

Berlin Prod. Paul Gordon Setting Vidpix for U.S.

Berlin film producer Paul Gordon, of Central-Europa Film, having sold 13 half-hour shorts for American video and also a feature film, "Heavenly Music," to a British distributor who also has the Western Hemisphere rights, is returning to Germany aboard the Queen Mary to produce 13 one-hour operas. These, too, are designed for the TV market, as well as for theatrical rights, whichever will fetch the bigger interest.

Already producer of a series of 10 Yehudi Menuhin soundfilms on 16m, for Official Films release in the theatrical (but not for TV) market, Gordon has other production plans for OF. He may meet with Official's board chairman Ike Levy in Paris next week to talk over future ideas.

KSTP-TV's New Sponsors

Minneapolis, July 17.

KSTP-TV, Twin City's NBC affiliate, has added two new sponsors to its local TV programming—California Fruit Growers Exchange and General Electric Supply Corp.

Growers has started sponsorship of the 12:45-1 p.m. segment of Randy Merriman's "Cash 'n' Carry" show.

General Electric Supply will sponsor "Today's Headliner" every Saturday 10-10:15 p. m.

CBS-NCAA

Continued from page 31

and his assistant, John Derr, this week lined up a schedule of nine games for color pickups which they plan to submit immediately to the various colleges involved for approval. Games will be open to sponsorship and the web expects it will have little trouble in lining up a bankroller again because of the added publicity payoff. Because CBS' remote color equipment is still limited, it's expected that the nine games will be concentrated on the east coast, so that the existing cameras can be moved easily from school to school.

Film series is tentatively titled "Take Another Look" and will also be pitched to advertisers. CBS experimented with the plan on two Sundays last season and will follow the same general technique this year. Barber and Dr. Mal Stevens will narrate the films, pointing up the highlight plays of each game and running the film in slow motion or rethreading it through the projectors for added emphasis. Web's own cameramen will lens the top eastern game each week and then zoom the film back to web headquarters in N. Y., where it will be processed and edited immediately. CBS has decided on straight film, rather than kinescoping of the games, on the assumption that better quality can be obtained in that way.

Plans of the other networks regarding the NCAA moratorium are still up in the air, although it's believed that ABC will definitely carry the U of Pennsylvania games if Penn goes through with its plans to break away from the NCAA and sell its games for live sponsorship. To date, Penn is still adamant on the breakaway and claims that, while four of the Ivy League schools it's scheduled to play this year have threatened to cancel their contests, no such cancellations have actually been received.

Coy Faces Senate

Continued from page 31

to one in nearby Boulder. Johnson says one educational reservation in the area is enough, what with so many commercial applicants ready to take up the available channels.

It is expected that Sen. John W. Bricker (R-Ohio) will question Coy about the Richards case since one of the stations involved (WGAR in Cleveland) is in his state. Coy will doubtless be asked why the stations aren't restored to regular license status now that Richards is dead. (A legal battle is brewing in the agency over an examiner's recommendation to dismiss the case).

Interest in WMIE stems from the fact that three members of the Committee (Robert R. O'Conor of Md., Lester Hunt of Wyo., and Charles W. Tobey of N. H.), are also members of the Senate Crime Committee which has investigated the Continental Press Service (racing news) formerly owned by Arthur B. McBride, Cleveland taxicab owner, who with Daniel Sherby own a controlling interest in the station. Sen. Estes Kefauver (D-Tenn.) has protested an FCC examiner's initial decision which would clear McBride and Sherby of charges affecting their qualifications as licensees, including McBride's former association with Continental, a race news service.

The Commission now has before it an application by McBride and Sherby to sell the station, at a heavy loss, to former Gov. E. D. Rivers of Georgia.

'Lux' Guest Fees

Continued from page 30

a $5,000 ceiling, which long served as a pattern for other shows. In recent years, when video inroads were beginning to be felt, other agencies reduced fees, but Thompson stood its ground. Budget on "Lux" soared as high as $30,000 in years past when the double star system was in vogue.

"Cavalcade of America," during its Hollywood origination period, is said to have paid as high as $7,500 but fees have been considerably lowered since moving to N. Y. "Lux" is the only remaining dramatic show paying as high as $4,000 for guesting.

WEBS EYE TV DEEP IN HEART OF TEXAS

Dallas, July 17.

Three major television networks have placed orders for facilities to bring live TV programs to Texas late next year, a telephone company official announced Saturday (14).

W. L. Prehn, general manager of the Southwestern Bell Telephone Co., said the networks are the NBC, CBS and ABC.

Special equipment is needed to transmit television by wire. To bring program south and west, Southwestern Bell plans to use coaxial cables and special radio relay systems. Key points will be Omaha and Kansas City.

From Omaha, a coaxial cable will bring TV impulses from the east to Kansas City. From Kansas City, the impulses will be over a microwave relay system.

This system will link Kansas City, Oklahoma City, Dallas, Fort Worth, Houston and San Antonio.

KSTP's Summer Accent On Local Personalities

Minneapolis, July 10.

KSTP and KSTP-TV are fighting any seasonal slump by a campaign deigned to plug local personalities at a time when many high power network shows are vacationing, according to Joe Cook, general manager.

It's hard slugging for the purpose of audience building, says Cook. Departing from the usual custom of promoting a group of events, the station, for one thing, he announces, will devote each newspaper ad to a single personality or show, concentrating on the one person and program with the aim of building him or it up.

As part of the campaign, the station has sent out brochures stating that it offers "the only complete showcase treatment in Northwest radio," showing photos of its outstanding talent and telling of their shows.

Amos 'n' Andy Gets 8-Week Pitt TV Ride

Pittsburgh, July 17.

Amos 'n' Andy program begins on WDTV Thursday (19) at 9, but Blatz Beer is getting it in this one-station market for eight weeks only. It's taking over the spot vacated for two months by one of the DuMont network's own shows, "Ellery Queen," and will be dumped when "Ellery" returns on Sept. 2.

It's likely that sponsors will try and find a new spot for Amos 'n' Andy in important Pittsburgh market when present commitment expires, but so far there's no "A" time available for them. [illegible]

Troy—Randy English, WTRY veteran announcer, has been promoted to program manager.

FOR SALE ★ THREE PURPOSE ESTATE
In Closter, New Jersey
30 Minutes from Midtown, New York
LIVE in this charming 200 year-old main house—old, but new. WORK in the separate Studio Guest house (studio, 2 bedrooms & bath). RELAX in the private swimming pool, on an acre of beautiful grounds with [illegible] mer kitchen, bath house, barbecue & patios. Formerly occupied by a well known Actress & Radio Star, this miniature estate has many unusual features. Only 5 miles from George Washington Bridge, yet [illegible] $46,[illegible]
GEORGE R. MEADOWS Closter 3-0033

KLIX IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

SEE NO END TO CORNBALL CYCLE

Diskers' 'Guaranteed Sales' Policy Seen Upsetting Sound Biz Pattern

In a move to hype sales in a sagging market, some of the major disk companies are stepping up "guaranteed sales" offers to distribs and retailers. Technique of the 100% return privilege was formerly limited to the small indies, but in the past year has been adopted by many of the largest firms in the business.

Several top sales execs are frankly scared over this new type of merchandising. It's claimed that the policy of taking back all unsold platters is throwing the full risk on the manufacturer, with the retailer enabled to get off the hook at the cost of upsetting a sound industry pattern.

Via the guaranteed selling tactic, some of the major companies are shipping up to 100,000 platters to retailers on a consignment basis with the hope that the number will break through for a hit. In several cases, the hits have happened but in others wrong guesses have resulted in bulk returns. With the cost of pressing, packaging and shipping each disk at around 20c currently, the losses on such wrong guesses have been considerable.

It's claimed that the major diskers have been panicked into the present policy by a temporary falloff in sales. Indie companies were forced to adopt the guaranteed sales tactic because of retailer reluctance to buy little known labels with no-name artists. It's contended, however, that the promotional potential of the majors should have precluded this kind of bargain basement selling. One sales exec said that the disk industry was heading down the same "disaster road" travelled by the music publishers when they adopted the 100% return privilege. But where the publishers could get by because of cheaper production elements, the same policy will be suicidal for the disk companies, he said.

The new selling policy, it's contended, is not only assuming unnecessary risks for the manufacturer, but it is destroying the merchandising initiative of the retailers. With a stock of 50 disks on a 100% return basis, the retailer no longer has to carry various versions of the same tune. In fact,

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SPA REACHES PEAK MEMBERSHIP OF 1,900

Songwriters Protective Assn. has currently hit its peak membership with a total of 1,900 writers now enrolled in the organization. In the past four years SPA has been enlarged by 400 additional writers, with the largest sector of the roster comprising professional writers. SPA also has an associate membership status for new writers.

Number of publishers inked by SPA for the basic contract now totals 353, another peak for the cleffers' association.

Snub Mosley Sues On 'Pretty Eyed Baby'

Snub Mosley, orch leader, filed suit in N. Y. Supreme Court last week against Mary Lou Williams, Bill Johnson and Pickwick Music in an infringement action involving the tune, "Pretty Eyed Baby." Mosley claims that the lyric of the tune, composed by Miss Williams and originally titled "Satchel Mouthed Baby," was revised by him several years ago into its present form and that he rates both billing and royalties. Mosley contends that Johnson, then a sax sideman in Mosley band, only made a few suggestions in the lyric's revision.

Mosley is asking for an accounting of the royalties earned by the tune. Number was recently revised via a Columbia disk featuring a duet between Jo Stafford and Frankie Laine.

Buddy Morris Mulling Permanent N.Y. Hdqtrs.

Buddy Morris, E. H. Morris Music topper who has been operating from the Coast for the past few years, is mulling a move east in the fall to headquarter permanently in N. Y. Morris plans to maintain his Coast office with all staff members there remaining at their posts.

Meantime Sid Kornheiser, firm's veepee-general manager, returned to N. Y. this week from Coast confabs with Morris to head the pubbery's N. Y. operations. He will also assume duties held down by Paul Berry, former Morris professional manager.

Diskers Sour On Distrib Setups At NAMM Meet

Chicago, July 17.

Simultaneous with National Assn. of Music Merchants convention here, Mercury, Columbia, Decca and Coral are huddling with their distribs during the three-day session. None of diskery's at this point are prone to reveal details of their fall promotion plans. First of Columbia's meetings with distribs tees off today (17), with another conclave following ten days later in Atlantic City, at which time details will be revealed, according to Col sales chief Paul Wexler.

Striking factor in the early sessions was obvious displeasure of diskeries with many of their distribs, manifest in several sub rosa

(Continued on page 44)

FOLK TUNES HELD TO BE LESS RISKY

The folk cycle in the pop field, which teed off in a big way over a year ago, is showing signs of rolling on into the indefinite future. Despite the hopes of many trade execs that the music biz would get back on the solid ground of class ballads, Tin Pan Alley cleffers are continuing on a cornball kick, with publishers still in the market for either authentic or pseudo folk tunes.

Current situation is seen reflecting the uncertain conditions of the music market, where good tunes, which probably would have earned their way and more 10 or 15 years ago, are not showing competitive strength. Except for some of the largest firms, many publishers are showing increasing reluctance to handle "risky" items.

Paradoxically, the folk and novelty tunes are currently proving to be less risky than the straight ballads. Where the ballads generally need heavy plugging and a relatively long-term investment, the folk items are favored because they get a quick reaction. If a cornball or novelty tune doesn't catch on quickly, the publisher drops his promotion fast and starts work on another number.

Ballads, moreover, are being brushed because without the precisely right interpretation on wax, they don't mean anything in the market. The current ballad click, "Too Young," for instance, could barely get off the ground until Nat "King" Cole came up with his version for Capitol. The earlier cuts by Johnny Desmond for M-G-M and Toni Arden for Columbia, among others, failed to launch the number. Similarly with Mario Lanza's workover of "Be My Love" for RCA Victor and Perry Como's cut of "If," also for Victor. Without these disks, it's held doubtful whether these tunes would have climbed into the hit bracket.

While novelties also require the right interpretation, pubs claim that this factor is not as crucial as in ballads. On the current "Come On-a My House" folk click, Rosemary Clooney's version for Columbia Records has gotten away

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Payola Finger-Pointing at Lesser D.J.s Cues Public Suspicion of Honest Plugs

Extent to which recurrent sensations of "payola" have affected the music industry was reflected last week in a VARIETY survey of disk jockeys in the metropolitan New York area. General opinion is that these assaults, whether openly or by insinuation, are adding fuel to the downward spiral into which the record industry has fallen. With a number of syndicated columnists running vague, anonymous items on disk jockey payolas, the deejays claim that the public is becoming confused and suspicious of square plugs as well.

Most of the jocks admit that there is a payola situation among the less-important, underpaid spinners in the hinterlands, but that it has become exaggerated to the extent of becoming a popular overall music industry cliche. The payoff and kickback, it's claimed, occur in businesses as varied as advertising and piece goods, but has not become synonymous with the industry itself.

One of the platter-spinners, however, asserted that because of poor sales, diskeries and distribs have resorted to heavy pressuring and have made the temptation of payola difficult to resist. Another added that the small-name deejays resent the fact that record companies have never bought time on their shows, thus enabling them to get a wage hike. "They don't support in their own advertising the media that supports them," he stated.

Policing System Needed

Art Ford, of WNEW, N. Y. indie, declared that the industry needs to be policed. "A policing board," he stated, "founded by a reputable group and comprised of top deejays and distribs could weed out the black sheep." Other jocks claim that if record companies cut their releases in half the pressure would be off both the company and the jockey, and so the payola would be a thing of the past.

The record companies, it's claimed, are flooding the jocks with tunes that get very little plugging via bands or air time and are requesting that the platter-spinners

(Continued on page 44)

Fran Allison, McNeill Teamed by Victor

Chicago, July 17.

Pairing diverse airiane personalities, RCA Victor has teamed Fran Allison, of the "Kukla, Fran & Ollie" TV show, and Don McNeill, emcee of ABC's "Breakfast Club." Last week the duo etched two religious items, "What Is God" and "May the Angels Sleep on Your Pillow," with Miss Allison handling the vocals and McNeill the recitations.

It was a one-shot deal for McNeill. Miss Allison is a regular for Victor.

Name Bands' TV Slots in N.Y. Cue East 1-Niter Jam

With top name bands aiming their sights at fall TV spotting in New York, band agency men are anticipating an unprecedented booking jam in the east. In the past orch men were free to accept bookings around the country, but with TV berths in N. Y. coming up, the booking area has been limited in scope so that bands with video shows are restricting their one-nite itinerary to eastern spots only.

Already inked to video slots are Freddy Martin and Sammy Kaye, with the former currently swinging through such neighboring states as Pennsylvania, Massachusetts, Rhode Island to allow for an easy return to N. Y. for his weekly TV show. Kaye, who is now playing at the Astor Roof, N. Y., launches his video show next week and will be forced to tour the same spots when his Astor date expires. Cab Calloway is cutting his current Canadian tour in half to return to

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Songs With the Largest Radio Audiences

(Postman Annual Survey)

(July 1, 1950 to July 1, 1951)

The 35 song hits with the largest radio audiences are listed below in order of the total ACI points received in the ACI surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1950, are indicated by the year 1950 in parenthesis.)

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Publisher
1	28571	24	If	Shapiro-B
2	27862	24	You're Just in Love—†"Call Me Madam"	Berlin
3	26256	29	Be My Love—†"Toast Of New Orleans"	Miller
4	26162	24	Tennessee Waltz	Acuff-R
5	24495	30	All My Love	Mills
6	23242	28	A Bushel and a Peck—*"Guys and Dolls"	Morris
7	23165	31	Nevertheless—†"Three Little Words"	Chappell
8	21187	27	Harbor Lights	Chappell
9	20128	23	My Heart Cries For You	Massey
10	19904	20	Mockin' Bird Hill	Southern
11	19365	31	Thinking Of You—†"Three Little Words"	Remick
12	19278	22	Would I Love You	Disney
13	18588	32	It's a Lovely Day Today—*"Call Me Madam"	Berlin
14	17788	28	La Vie En Rose (1950)	Harms
15	16707	21	Mona Lisa (1950)—†"Captain Carey, U.S.A."	Famous
16	15142	19	A Marshmallow World	Shapiro-B
17	14543	23	If I Were a Bell—*"Guys and Dolls"	Morris
18	14183	18	Aba Daba Honeymoon—†"Two Weeks With Love"	Feist
19	14127	16	Goodnight Irene	Spencer
20	14073	19	Play a Simple Melody (1950)	Berlin
21	13085	18	A Penny a Kiss	Shapiro-B
22	12737	12	Too Young	Jefferson
23	12688	27	Best Thing For You—*"Call Me Madam"	Berlin
24	12150	17	Sam's Song (1950)	Sam Weiss
25	12052	18	I Apologize	Crawford
26	11967	50	Tonight Be Tender To Me	Life Music
27	11818	18	You and Your Beautiful Eyes—†"At War With the Army"	Paramount
28	11732	19	I Love the Guy	Shapiro-B
29	11235	19	May the Good Lord Bless and Keep You	Pickwick
30	11011	14	How High the Moon	Chappell
31	10334	19	Sometime (1950)	Witmark
32	10094	13	On Top of Old Smoky	Folkways
33	10065	17	I Love the Way You Say Goodnight—†"Lullaby Of Broadway"	Remick
34	9948	24	I'll Always Love You (1950)—†"My Friend Irma Goes West"	Famous
35	9824	18	Dream a Little Dream of Me	Words & M

* Legit Musicals. † Filmusicals.

LANZA CONCERT TOUR DELAYED TILL EARLY '52

A fall concert tour, set for Mario Lanza by Columbia Artists Mgt., has been delayed until early January-February, 1952, due to delay in Metro's filming of "The Big Cast," which starts late this month.

Lanza did a spring '51 tour of 22 dates, racking up a boff $177,000 gross, and was set for a fall tour of 15 dates, in cities with arenas or halls seating 8,000 or more with an expected gross of $450,000. Tour was skedded to start Oct. 17. Since pic may require retakes, Lanza's manager, Sam Weller, arranged with Bill Judd, of the Judson, O'Neill & Judd division of Columbia, to set the concert dates back.

Page-Mitchell Team For Hefty Theatre Sked

Two of the past year's top disk names, Patti Page and Guy Mitchell, are being teamed for an extensive schedule of personal appearances in theatres. As a result of their multiple disk clicks recently, each has been singling but General Artists Corp., which handles both, decided to pair them after good results in a couple of test bookings in Loew theatres in Cleveland and Columbus. Miss Page is a Mercury artist while Mitchell cuts for Columbia.

Starting Aug. 23, they go into the Riverside Theatre, Milwaukee, with subsequent one-week stands at such Loew houses as the Penn, Pittsburgh; State, Providence; Rochester, Rochester, N. Y.; State, Syracuse, and Capitol, Washington.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JULY 14

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

This wk.	Last wk.	No. weeks in log	Artist	Label	Song	EAST									MIDWEST								FAR WEST				SOUTH											TOTAL POINTS
						N.Y.	Boston	Syracuse	D.C.	Rochester	Portland, Me.	Hartford	Buffalo	Lawrence	Chi.	Milwaukee	Ind.	Cincy	Det.	Cleve	K. C.	Omaha	L.A.	Boston	Portland, Ore.	Tulsa	Richmond	Jacksonville	Baltimore	Richmond	Atlanta	Miami	Nashville	Memphis	Birmingham	N. O.	Galveston	
						Jack Lacy—WINS	Jay McMaster—WHEX	Ben Cardin—WFBL	Jackson Lowe—WINX	Mort Nusbaum—WRAM	Dick Smith—WNEW	Lee Gorman—WOTW	Bob Wells—WEBR	Bob Perry—WLAW	Larry Berrill—WIND	Tom Shanahan—WEMP	Eney Gyan—WIBC	Nelson King—WCKY	Ed McKenzie—WJBK	Bud Wendell—WING	Owen Bush—WHB	Buddy Jackson—KOWH	Al Jarvis—KLAC	Ray Perkins—KFRC	Bob McNeely—KWJJ	Bob Anthony—KRMG	Stan Friedman—WDAE	Claude Taylor—WHVY	Dick Coleman—WCBM	Harvey Hudson—WLEE	Bill Lowery—WQST	Jack Williams—WMIE	Nick Pyle—WSFA	Larry Wilson—WHOE	Hugh Waddell—WCKI	Gene Nobles—WTIX	
1	1	15	Nat "King" Cole	Capitol	Too Young	3		1	1	5	1		4	2	1		1	2		3	1	1	1		3	1	8	6	1	1	2	3	1	1		1	220
2	2	11	Frankie Laine	Columbia	Jezebel			2	6	1	4	2	10	7				6		7	2	2	6	3	1	2		5	3			8	2			6	137
3	4	3	Rosemary Clooney	Columbia	Come-on-a My House	1	3				6		2	4	2	2	8	1	1	1			5	7				6	4	1	2	10	6	6	6	124
4	5	7	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair		1	5									6	3		2	6	5	3	4		5			9	1	1	4				96
5	3	16	Les Paul-Mary Ford	Capitol	How High the Moon			9			10			6			7			5	6		7	6	8	4	10	4		2			7				87
6	8	6	Patti Page	Mercury	Mr. and Mississippi		10	3								10		7		6	7	4			2	6				4		8	8				68
7	22	3	Dinah Shore	Victor	Sweet Violets					6	5	3				6	4	3	8		10									9		7		6	8		54
8	17	14	Mario Lanza	Victor	Loveliest Night of Year							5	7	10			16	10		5	4				16	4	7					5	3				53
9	13	6	Tony Martin	Victor	I Get Ideas					4			3			7							2						10			3		2			48
10	13	2	Doris Day	Columbia	Shanghai	5					2					5			3	6							4					6					46
11	6	4	A. Stevens-H. Rene	Victor	I'm in Love Again	10	8		2									6			3						7		7				9				36
12	8	14	Vaughn Monroe	Victor	Sound Off			6	3					8							8			8	7						8	9	7				33
13	21	5	Perry Como	Victor	There's No Boat Like Rowb't	8				3					5												3			4							23
14	11	17	Weavers	Decca	On Top of Old Smoky			10									6					3	5	6	6					6		6					31
15	7	11	Frankie Laine	Columbia	Rose, Rose I Love You							6								4		7		5	3												27
16	30	5	Lee Baxter	Capitol	Because of You			6				4							6								6		4								26
17A	27	4	Billy Williams Quartet	M-G-M	Shanghai		5		4				1	6																							25
17B	10	8	Vic Damone	Mercury	My Truly, Truly Fair								2	7														8					10	2			25
19	20	2	Tony Bennett	Columbia	Because of You		6		7				1							10																	24
20	30	7	Nat "King" Cole	Capitol	Because of Rain	2		7				6																		10							17
21A	32	5	Ella Fitzgerald	Decca	Because of Rain						3									8										6							16
21B	21	5	Rosemary Clooney	Columbia	Mixed Emotions											4											2										16
21C	34	11	Eddie Fisher	Victor	Unless																6						6		2								16
21D	12	8	Dennis Day	Victor	Mr. and Mississippi																		10	9						5		4					16
24		1	Lucky Millinder	King	I'm Waiting Just for You												3	4																			15
24A	43	4	Don Cherry	Decca	Vanity	6	4												7											10							14
24B	20	2	Tommy Edwards	M-G-M	Morningside of Mountain		7									1																					14
24C	21	5	Perry Como	Victor	There's a Big Blue Cloud		6									3														7							14
27	21	10	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby																	8							10	3							12
28A	21	8	June Terry Trio	Decca	Good Morning, Mr. Echo	7																									3						12
28B	13	11	Buddy Morrow	Victor	Rose, Rose I Love You													6						1													12
30A		1	Vaughn Monroe	Victor	Love and Devotion																						1										10
30B		1	Lulu Acorn	Victor	Too Young							1																									10
30C		1	June Terry Trio	Decca	Sweet Violets																							1									10
33A	26	4	Sarah Vaughan	Columbia	These Things I Offer You				5		8																										6
33B		1	Frank Devol	Capitol	Hopalong Cassidy March					2																											5
33C		1	Paul Weston	Columbia	Morningside of Mountain					8				5																							5
33D		2	Ralph Flanagan	Victor	Wang, Wang Blues														2																		5
33E	18	6	Toni Arden	Columbia	Too Young																			2													5
33F	30	6	Bobby Wayne	London	I Am Free																						2										5
41		1	Sarah Vaughan	Columbia	Vanity										3																						3
42A	39	6	B. Crosby-L. Armstrong	Decca	Gone Fishin'	4																															4
42B		2	Perry Como	Victor	We Kiss in a Shadow			4																													4
42C		1	Ella Fitzgerald	Decca	Do You Really Love Me														4																		4
42D		2	Patti Page	Mercury	These Things I Offer You																		4														4
45A		1	Mindy Carson	Victor	Lonely Little Robin																							3		1							4
47A		2	Dinah Washington	Mercury	I Won't Cry Anymore								3																								3
47B		19	Rosemary Clooney	Columbia	Beautiful Brown Eyes																						3										3
49A	45	23	Billy Eckstine	M-G-M	I Apologize				10				9												10	10											2
49B	39	3	Tony Martin	Victor	Tell Me	8																															2
51	35	5	Frank Sinatra	Columbia	I'm a Fool to Want You									1																							1

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Who's Gonna Shoe My Pretty Little Feet" - "Detour" (Mercury). Patti Page could use a change of terrain instead of continuing to dig those mountain tunes for another "Tennessee Waltz." This disk is another Ozark coupling with a repeat of that double-voice dubbing gimmick. "Pretty Little Feet" is interesting in the folk genre and gets a moving rendition by Miss Page. Reverse is a straight cider jug item slanted directly for the country market, Jack Rael orch backing up with a suitably corny beat.

The Weavers: "Kisses Sweeter Than Wine"-"When the Saints Go Marching In" (Decca). Two more appealing sides by a group which has been riding high on wax since their "Goodnight, Irene" click last summer. "Kisses" is a charming folk ballad beautifully handled by this choral group. In this case, the folk style has an authentic traditional quality that bears little relation to the commercial mountaineer crooners. Flip is a rousing workover of the oldie and slated for plenty of juke spins.

Perry Como: "Surprising"-"Cara Cara Bella Bella" (Victor). "Surprising" is a lightweight ballad which Como delivers easily in his customary ingratiating style. It's a pleasing side with moderate potential. Reverse is an Italo-styled number with a flowing melody and good lyrics. Como handles it with finesse. Mitchell Ayres orch accomps.

William Saroyan - Rose Bagdasarian: "Come On-A My house"-"Oh, Beauty" (Coral). The composers of "House" dish up a colorful version of the current click. Saroyan handles the commentary in a deadpan comedy style, with Bagdasarian belting across with a driving attack. On the reverse, Bagdasarian solos on another unusual tune, also clieffed by this team. Number has a strange Near-Eastern tonality, with a vivid set of lyrics to match. It rates spins for being off the beaten track.

Mindy Carson: "Irish Stew"-"Say It Again" (Victor). "Irish Stew" is a culinary number which goes nowhere. Mindy Carson can't do much with this silly item, and the side winds up being just noisy. Reverse is an okay number treated in a brassy march style. Neither tune, however, is designed for Miss Carson.

The Two Mister F's: "Lonesome So Lonesome"-"These Will Be the Good Old Days" (Mercury). "Lonesome" is an above-par country tune which gets a strong slice by this strangely monickered vocal duo. Eerie instrumental background also helps. Reverse is a two-beat barroom ballad delivered by this team as if it had been listening closely to Bing and Gary Crosby on "When You and I Were Young Maggie Blues" for Decca.

Georgia Gibbs: "While We're Young" - "While You Danced, Danced, Danced" (Mercury). A lilting waltz, "Young" isn't the type of material associated with Miss Gibbs but she demonstrates her versatility with a stylish rendition in the upper vocal register. She's more effective in her own metier, however. Flip is in a similar genre but the lyric is cornier. Miss Gibbs delivering with appropriate schmaltz. Glenn Osser orch accomps.

Stan Freberg: "I've Got You Under My Skin"-"That's My Boy" (Capitol). Freberg, a clicko with his "John and Mary" disk several months ago, doesn't fare too well on these comedy sides. His workover of the standard, "Under My Skin," is a contrived parody which wears thin quickly, although the Les Baxter chorus does a neat job in support. "That's My Boy" is a trite gag that's way wide of the mark.

Sammy Kaye Orch: "Would I Mind" - "Del Rio" (Columbia). "Mind" is a cute rhythm number which gets a strong push via this cut. Kaye has dressed it in a first-rate bounce arrangement, with the vocal chorus smartly handled by the Kaye choir. It's a solid juke item. Kaye's workover of "Del Rio" is very pretty, with Tony Alamo and Barbara Benson teaming on the lyric.

Bill Farrell: "Go Go Go Go"-"I mshine Kisses" (M-G-M). "Go" is an okay synthetic Latin tune well - fitted to Farrell's unique baritone pipes. Farrell gives it a big ride which might put it over. Reverse is a neat light ballad nicely handled by Farrell, with backing by the Ray Charles Singers and the Russ Case orch.

Album Reviews

The Cities Service Band of America: "America's Favorite Marches" (Victor). This eight-sided package contains the top numbers in the repertory of this top airlane band under Paul Lavalle's baton. This is band music at its best and brassiest, with this organization blasting out the numbers with colorful sock. Numbers include "El Capitan," "The Washington Grays," "Barnum and Bailey's Favorite," "Colonel Bogey March," "Washington Post March," "Onward Christian Soldiers," "Stars and Stripes Forever" and Laveille's composition, "Band of America March."

Platter Pointers

RCA Victor has packaged two neat piano albums featuring Frankie Carle in a "Cocktail Time" set of Irving Berlin standards and Andre Previn in "Piano Program" of excellent oldies . . . Ames Bros. have two first-rate sides in their workovers of the standards, "Hawaiian War Chant" and "Sweet Leilani" (Coral) . . . Denise Morgan flashes an impressive blues attack on "I'll Give You All My Love" (Decca) . . . Pat Terry has a likely side in "Lonesome" (London) . . . Pianist Mary Lou Williams plays one of her own rhythm tunes, "Walking," with a god vocal rendition by Dave Lambert and chorus for Circle Records . . . Some excellent jazz by pianist Oscar Peterson on "How High the Moon" (Mercury) . . . Jimmy Dorsey orch has a couple of slick sides in "The World Is Your Balloon" and "Mine and Mine Alone," Sandy Evans vocalizing (Columbia) . . . Tony Fontaine's cut of "Ol' Man River" rates attention (Mercury) . . . Guy Lombardo orch has an okay side in "The Little Fairy Waltz" (Decca.)

Standout folk, western, blues, rhythm, religious, etc: Ike Lloyd, "Worrying Blues" (Mercury) . . . Luke the Drifter, "I've Been Down That Road Before" (M-G-M) . . . The Nightingales, "The Rock" (Decca) . . . Eddie Hill, "The Hot Guitar" (Mercury) . . . Georgie's Tavern Band, "He Put in a Bar in the Back of His Car" (Decca) . . . Louno and Oscar, "Jezebel" (Decca).

Country Cleffer Sues 2 Diskers for $100,000

Houston, July 17.

Mrs. Ruth S. Burnett, writer of more than 300 country songs, last week filed suit against two recording companies for $200,000. Suit was filed against Bennie Hess, owner of Opera Recording Co., and Sam Ayo of the Ayo Recording Co., for $100,000 each.

Mrs. Burnett charged she had contracted with the duo to make recordings of her songs and distribute the records. She alleges the records were made and are being sold but she says she has not got anything out of it.

Best British Sheet Sellers

(Week ending July 6)
London, July 10

With These Hands . . . Kassner
My Resistance Is Low . Morris
Mockin' Bird Hill . . Southern
Ivory Rag . . . . . Mac Melodies
Be My Love . . . . . P.D. & H.
Jezebel . . . . . Connelly
I Apologize . . . . . Victoria
On Top of Old Smoky . Leeds
Shotgun Boogie . . . . Connelly
God Bless You . . . . Carolin
Loveliest Night . . . P. D. & H.
Our Very Own . . . . . Wood

Second 12

Sparrow in Treetop Cinephonic
Would I Love You . . . Disney
Too Late Now . . . New World
September Song . . . Sterling
You Are My Destiny . Swan
Rose I Love You . . . Sterling
Mary Rose . . . . . Magna
Life's Desires . . . . Lennon
Little White Duck . Southern
Tennessee Waltz . Cinephonic
So In Love . . . . . Chappell
Petite Waltz . . . . . Leeds

Vollmer, Palladium G.M., Exits in Row With Ops

Hollywood, July 17.

After 11 years with the terpery, general manager Earl Vollmer was discharged from his Palladium job following sharp difference with Edward Small and Irving Epsteen, who own controlling interest. Epsteen reported, "We had to make a change. Vollmer was a dance-hall man whereas Small and myself are show businessmen. His thinking was operating a dancehall. Our thought is to get patrons into a ballroom. We feel that takes showmanship."

Epsteen, Palladium veepee and Fox-West Coast exec, said the move also motivated by Vollmer's ill health. He said latter's departure was an "indefinite leave of absence." Vollmer, who it's reported was averaging around $350 weekly, got notice Saturday and was out Sunday (15).

B. G. in Longhair Bash For Salt Lake Symph Fund

Salt Lake City, July 17.

Benny Goodman will appear as guest soloist at the second annual Utah Symphony "soiree" to be held next Monday (23) night at the Salt Lake Country Club. Soiree is a cuffo concert presented for contributors of $50 or more toward the symphony fund.

Concert, with Maurice Abravanel conducting, will spotlight Goodman in Mozart's "Concerto for Clarinet and Orchestra." Also scheduled are works by Gershwin and a jam session by the original Goodman trio. About 500 are expected to attend.

Peter Schaeffers Music Corporation chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

Diskers Still Face AFM Problem On Payoff When Wax Dates Cancel

American Federation of Musicians ruling against cancellation of windjammer engagements for waxing sessions is still a serious problem for recording execs. Latest situation cropped up yesterday (Tues.) when the Fontane Sisters were forced out of a recording date because of illness. Since a full complement of AFM tooters was lined up for the session, with a payroll that had to be met whether the date was held or not, Victor's artists and repertory staffers were forced to make a last-minute switch, with Merv Griffin substituting.

Diskers would prefer a situation where dates could be cancelled for legitimate reasons beyond anybody's control, such as illness. Under present conditions, abr men claim they are not able to plan fully, with substitutions of artists necessitating last-minute switches in repertory material and musical arrangements.

Diskers concede that the AFM is wholly within its contract rights to insist on the present setup. Issue of tooter cancellations, however, is virtually sure to be raised in the negotiating sessions when the current AFM pact with the disk industry expires. Current deal runs two more years.

'Streetcar' Film Music Albunted by Decca

Decca Records is packaging an album of background music from the Warner Bros. film, "A Streetcar Named Desire."

Score was written by Alex North and played by WB musical director Ray Heindorf.

Sift 60,000 Tunes For 'Songs for Sale,' Publish 100 But None Hit Yet

Sifting through more than 60,000 songs in the past year, "Songs For Sale," currently simulcast on CBS radio and TV networks, has aired about 200 tunes with 50% of these hitting publishers' catalogs since its preem last year. Although none of the songs, which are the works of amateur and semi-pro composers and lyricists, have reached hit proportions, publishing houses are still regularly picking up the tunes.

Show has a tieup with Broadcast Music, Inc., which guarantees to publish all winning songs. Any other pub can take over a tune before BMI whether they're winners or not. Although BMI has published the bulk of the winning entries since the airer's inception last year, such pubberies as J. J. Robbins & Sons, Santly-Joy, Hill & Range, E. B. Marks, Southern, Barton, Shapiro-Bernstein, Harms, and Sheldon also have been handling songs showcased on the program.

Biggest hit thus far was "Oh, What a Face," penned by Art Kane. Tune was published by Lochrae Music and was waxed by Guy Lombardo, Decca; Phil Harris, Victor; Henry Jerome, London, and "Skip" McGee, also for London. The platters reached a 800,000 sales peak. In recent weeks "A Ring Made of Gold and a Rose" was published by J. J. Robbins & Sons; "Tears of Joy" was picked up by Santly-Joy, and "That's the Way I Feel" is slated to be published by Harms.

Steve Allen, who took over from Jan Murray three weeks ago, emcees the show with Mitch Miller, Columbia Records pop artists and repertory chief, as regular panelist on the board of judges.

Decca Inks Art Price

Arthur Price, Negro vocalist, has been inked to an exclusive pact by Decca Records.

Price has been working with the Buddy Johnson orch.

Local 802 Due For Negotiations With Legit Mgrs.

Execs of New York Local 802, American Federation of Musicians, will open negotiations with legit theatre managers during the next week for a new pact to replace the one expiring Labor Day.

Although the local's chiefs have not fully formulated their proposals, it's expected that they will ask for a wage increase, ranging between 10 and 15%, plus the establishment of a welfare fund with a 3% contribution by the employers. Latter demand has been a prominent factor in recent pact negotiations with other users of music.

Current AFM scale is set at a $118 weekly minimum for musicians at legit houses which have a year-round pact with the local. Scale for the non-contract houses is $140 weekly.

Approximately 500 musicians are employed for various lengths of time during the annual legit season.

MPCE Members Okay 3% Cut for Pension Plan

Members of the Music Publishers Contact Employees union voted unanimously last week to accept the pension committee's plan calling for a 3% assessment of their weekly salary up to $100. Plan goes into effect when publishers agree to match employee assessment.

According to the pension committee, plan guarantees contact man $30 a month from the publishers' share and a graduating scale according to age from the employee's share. Contact man or his beneficiary is also guaranteed 120 payments after retirement.

Mpls. Symph Has $270 Deficit for '50-51 Season

Minneapolis, July 17.

Minneapolis Symphony Orchestra deficit for the past season was $270, according to figures made public at its annual meeting. Total earned income amounted to $155,100 as against $372,000 total operating expenditures. Guaranty fund pledges aggregated $217,300.

Association operating the orchestra elected Stanley Hawks, Minneapolis Star & Tribune vice-president, to his second term as its head and reelected all other officers, directors and executive committee members.

VARIETY 10 Best Sellers on Coin-Machines Week of July 14

1.	TOO YOUNG (13) (Jefferson)	Nat "King" Cole ... Capitol Richard Hayes ... Mercury
2.	MR. AND MISSISSIPPI (4) (Shapiro-B)	Patti Page ... Mercury Dennis Day ... Victor
3.	JEZEBEL (3) (BMI)	Frankie Laine ... Mercury
4.	ROSE, ROSE I LOVE YOU (3) (Chappell)	Frankie Laine ... Columbia
5.	COME ON-A MY HOUSE (2) (Duchess)	Rosemary Clooney ... Columbia
6.	ON TOP OF OLD SMOKY (12) (Folk-W)	Weavers ... Decca Vaughn Monroe ... Victor
7.	LOVELIEST NIGHT OF THE YEAR (4) (Robbins)	Mario Lanza ... Victor Helen O'Connell ... Capitol
8.	I'M IN LOVE AGAIN (1) (Harms)	April Stevens-H. Rene ... Victor
9.	HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford ... Capitol
10.	MY TRULY, TRULY FAIR (2) (Santly-J)	Guy Mitchell-M. Miller Columbia Vic Damone ... Mercury

Second Group

SWEET VIOLETS (Morris)	Dinah Shore ... Victor Eddie Fisher ... Victor	
UNLESS (2) (Bourne)	Guy Mitchell-M. Miller Columbia Vaughn Monroe ... Victor	
SOUND-OFF (3) (Shapiro-B)	Jane Turvy Trio ... Decca	
GOOD MORNING MR. ECHO (Forrest)	Doris Day ... Columbia B. Williams Quartet ... MGM	
SHANGHAI (Advanced)	Al Trace ... Mercury Jo Stafford-Frankie Laine ... Col.	
PRETTY EYED BABY (Pickwick)	Les Paul-Mary Ford ... Capitol Patti Page ... Mercury	
ROCKIN' BIRD HILL (13) (Southern)	Freddy Martin ... Victor Mario Lanza ... Victor	
NEVER BEEN KISSED (Paxton)	Tony Martin ... Victor Billy Eckstine ... MGM	
BE MY LOVE (31) (Miller)	Vaughn Monroe ... Victor Nat "King" Cole ... Capitol	
I GET IDEAS (Hill-R)		
I APOLOGIZE (4) (Crawford)		
OLD SOLDIERS NEVER DIE (4) (Wemch)		
BECAUSE OF RAIN (Maypole)		

(Figures in parentheses indicate number of weeks song has been in the Top 10)

DECCA data

The International Favorite!

DANNY KAYE

BALLIN' THE JACK

and

ON THE RIVIERA

(Both from 20th Century-Fox Picture "On the Riviera")

Decca 27597 (78 RPM) and 9-27597 (45 RPM)

Distinctive Song Stylist

JACK OWENS

CROSSROADS

and

DO THE PINES GROW GREEN IN THE VALLEY

Decca 27628 (78 RPM) and 9-27628 (45 RPM)

The First Lady of the Organ

ETHEL SMITH

PRETTY POLLY POLKA and TOM'S TUNE

Decca 27649 (78 RPM) and 9-27649 (45 RPM)

THE WALTZING CAT and THREE CORNERED TUNE

Decca 27619 (78 RPM) and 9-27619 (45 RPM)

THE SYNCOPATED CLOCK and

THE LOVELIEST NIGHT OF THE YEAR

Decca 27582 (78 RPM) and 9-27582 (45 RPM)

Just Released

GALLOPING FINGERS

Decca Album A-646—Four 10-inch 78 RPM Records—Price $4.15.
Decca Album 9-227—Four 45 RPM Unbreakable Records—Price $3.75.
DL 5327—10-in. Long Play Microgroove Unbreakable Record—Price $3.

DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 14

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Drexel Shop)	Chicago—(Hudson Rm)	Los Angeles—(Dearth's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Record Mart)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Dan Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	POINTS
1	1	NAT "KING" COLE (Capitol) "Too Young"—1449	1	4	1	3	3	..	1	1	2	9	1	1	94
2	2	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	3	5	7	..	4	5	2	3	10	4	2	..	67
3	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	2	2	3	..	5	..	3	3	..	2	2	..	66
4	7	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	6	1	3	2	1	2	..	..	1	..	..	10	61
5	4	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	6	9	..	1	..	..	4	6	5	3	..	7	47
6	6	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	10	..	4	..	10	..	..	5	9	8	5	4	33
7	13	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	..	2	4	..	..	7	..	4	..	31
8	5	PATTI PAGE (Mercury) "Mr. and Mississippi"—5545	9	8	..	9	..	3	..	10	4	..	7	..	29
9	12	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	8	..	5	..	6	6	..	..	..	5	10	..	27
10	6	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	..	..	..	..	..	..	..	4	6	1	..	..	23
11	8	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	4	10	..	5	..	10	..	..	..	..	..	8	18
12	10	VAUGHN MONROE (Victor) "Sound Off"—20-4113	..	5	..	..	..	..	..	..	..	..	6	5	17
13	11	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5505	..	..	..	..	..	6	..	..	..	..	..	3	13
14A	15	DORIS DAY (Columbia) "Shanghai"—39423	..	..	..	4	..	..	7	..	..	..	..	..	11
14B	13	DENNIS DAY (Victor) "Mr. and Mississippi"—20-4160A	..	..	..	..	..	..	5	..	..	..	..	6	11
15	..	TONY BENNETT (Columbia) "Cold, Cold Heart"—39440	..	..	..	..	..	1	..	..	..	..	..	..	10
16A	15	AMES BROS. (Coral) "Wang, Wang Blues"—60489	..	..	..	7	..	..	6	..	..	..	..	..	9
16B	10	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	7	..	..	..	7	..	..	..	..	..	2	9
17A	13	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	..	..	..	..	..	..	..	..	..	..	..	8
17B	..	ELTON BRITT (Victor) "Lonely Little Robin"—20-0473	..	..	..	..	..	..	..	..	3	..	..	..	8

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	225	Mercury	2	42
Victor	7	179	Decca	1	9
Capitol	2	127	Coral	1	9

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	KING AND I	SHOWBOAT	GUYS AND DOLLS	VOICE OF STARS
Mario Lanza	Broadway Cast	Hollywood Cast	Broadway Cast	Yma Sumac
Victor	Decca	M-G-M	Decca	Capitol
DM-1506	DL-9008	M-G-M84	DA-525	CD-344
LM-1127	9-200	K 84	9-200	
WDM-1506	DA-876	E 530	DLP-9038	CC344

AFM Bid to Split Concert Costs Nixed in San Antone

San Antonio, July 17.

There'll be no revival of concerts in city parks this year. Dr. Eric Sorantin, conductor, offered a fifty-fifty split on three such concerts, between the city and the local musicians.

Union agreed to pay in up to $600 from its Music Performance Trust Fund if the city would match the figure. The union's angle: to employ more musicians, between 30 and 35 per concert, while providing free entertainment to the public. The idea was rejected by the city commissioners. They feared it might leave the door open to a lot of costly similar offers.

Diskers Sour

Continued from page 41

switches early in the day. Majority of the changes, however, have occurred in the Mercury outfit.

James R. Lamb, sales manager of Amos Parish & Co., meantime warned dealers against a possible upcoming inflation. Lamb said heavy defense spending will ultimately bring on high wages and strong consumer demands. Credit restrictions, changing government regulations, material and labor shortages and rising prices in European market were characterized as chief industry worries.

Payola

Continued from page 41

get behind the new disks. "It's not my job to build a record" asserted Jack Lacy, of WINS, N. Y. "My primary function is to let the public know the record exists. A jockey's main job should be to promote the industry and not a given record or a company."

With the increase of recording releases, exploiteers are resorting to artificial hypoes and are hurting their relations with the jocks with too much glad-handing and high-pressure tactics. "Some good honest, sincere promotional efforts," said Ted Steele, of WMCA, N. Y., "would dispel any need for a payoff."

Paul Bronner, of WAAT, Newark, summed up the situation by stating, "There's no point in second guessing on what record companies should or should not do. And as for the payola, let's make these finger-pointers put up or shut up."

Unique Writer Switch

In a unique pairing, Vaughan Horton, American folk writer of "Mockin' Bird Hill," has collaborated with Ralph Siegal, top German cleffer, on an English version of the latter's song, "Mandolino," currently a bestseller in Germany.

Siegal, meantime, is writing a German version of "Mockin' Bird Hill." Southern Music is publishing "Mandolino."

THE INDEPENDENT MUSIC CO.
New York City
A Lovely Song—"Nick Kenny"
IN MOTHER'S ARMS
By L. STEWART BARR
Broadcast Music Inc. 580 5th Ave. New York
Carl Fischer Inc. New York City

PROGRAM
"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST NIGHT OF THE YEAR
Paul Francis Webster

EVERYONE'S LISTENING TO . . .
THE SYNCOPATED CLOCK
LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

A Surprise Package . . .

PERRY COMO

Sings

SURPRISING

and . . .

CARA CARA BELLA BELLA

47-4203

20-4203

RCA VICTOR Records

London Losing More Vocalists

Chicago, July 17.

Loss of London Records' singer Bobby Wayne over the weekend added fuel to persistent reports about the eventual folding of outfit's pop department. However, London's exec vice-prexy Harry Kruse termed rumor as "something out of the blue" and claimed outfit will go ahead selling records as always.

It was additionally learned that Al Morgan is seeking a release from London, which would leave diskery with a top cadre consisting only of Teresa Brewer. Kruse also denied persistent talk of Decca's absorption of the London LP classical waxings.

Wayne reportedly has been inked by Mercury.

Every Man His Night

Hollywood, July 17.

Lineup of dates for the "Salute to Composers" series was announced by the Hollywood Bowl Association starting July 21 with George Gershwin Night.

Others are Cole Porter Night, July 31; John Philip Sousa Night, Aug. 8, and Jimmy McHugh Night, Aug. 11.

Atlantic Dickers For Buyout of Jubilee Firm

Herb Abramson, Atlantic Records prez, is dickering for the buyout of Jubilee Records. Both diskeries specialize in the blues and rhythm field.

Jerry Blaine, Jubilee's current topper, also heads Cosmat Distributing Co., record distribs.

H. Craig Hutchinson has been appointed business manager of the Cincinnati Symphony Orchestra. Since 1948 he has been assistant manager of the western division of Columbia Artists Management, promoting and supervising community concert service.

Songs With Largest Radio Audience

Survey Week of July 6-12

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Because Of Rain	Maypole
Because Of You—†"I Was An American Spy"	Broadcast
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
Faithfully Yours	Witmark
Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How High The Moon	Chappell
I Whistle a Happy Tune—*"The King and I"	Williamson
I Wish You the Best	Life
I'm Late—†"Alice In Wonderland"	Disney
In the Cool Of the Evening—†"Here Comes Groom"	Bourne
Jezebel	Broadcast
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Life
Mister and Mississippi	Shapiro-B
Mockin' Bird Hill	Southern
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On Top Of Old Smoky	Folkways
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Syncopated Clock	Mills
Tahiti, My Island—†"Tahiti, My Island"	Paramount
There's No Boat Like a Rowboat	Burke-VH
Too Young	Jefferson
We Kiss In a Shadow—*"King and I"	Williamson
When You and I Were Young Maggie Blues	Mills
Wonder Why	Robbins
You Belong To My Heart	Peer

Second Group

A Robin and a Rainbow and a Red Red Rose	Republic
Alice In Wonderland—†"Alice In Wonderland"	Disney
Chesapeake & Ohio	Famous
Evertrue Evermore	Supreme
Here's To Your Illusions—*"Fiahooley"	Chappell
How Many Times	Paxton
I Get Ideas	H & R
I'll Never Know Why	BVC
I'm a Fool To Want You	Barton
Lonesome and Sorry	Mills
Mixed Emotions	Roger
My Life's Desire	Shapiro-B
On the Motor Boat	Life
Out O' Breath	Valando
Rose Rose I Love You	Chappell
Song Is Ended	Berlin
Sound Off	Shapiro-B
Unless	Bourne
Wang Wang Blues	Miller
What Will I Tell My Heart	Ivy
World Is Mine Tonight	Fox
World Is Your Balloon—*"Fiahooley"	Chappell
Would I Love You	Disney

Top Songs on TV

(Alphabetically Listed)

How High the Moon	Chappell
Mister and Mississippi	Shapiro-B
Mockin' Bird Hill	Southern
On Top Of Old Smoky	Folkways
Too Young	Jefferson

Five Top Standards

Country Style	Burke-VH
Fine and Dandy	Harms
In the Good Old Summertime	Marks
Lover	Famous
Tea For Two	Harms

† Filmusical. *Legit musical.

Cornball Cycle

Continued from page 41

from the barrier fast with a powerful sales advantage over rival labels. But it's felt that even without the Clooney slice, the tune would have made the grade via some other waxing.

In any case, many publishers, disk artists and disk repertory staffers figure that it's easier to come up with a hit version of a folk or novelty tune. They claim that in this field the click doesn't hinge so much on the talent as on the gimmick. Thus, the heavy stress now on multiple-voice tracks, echo chambers, harpsichord backgrounds, etc., all with the aim of coming up with a "new sound" which will put the disk over the top.

RARE! UNIQUE! DIFFERENT!

Songs for Every Program ... Every Group ... Every Occasion

England's No. 1 Hit!

GOOD LUCK, GOOD HEALTH, GOD BLESS YOU

Recorded by

BILLY COTTEN ..... London
RICHARD HAYES-KITTY KALLEN ..Mercury
EVELYN KNIGHT ..... Decca
THE MARINERS ..... Columbia
ROY ROGERS ..... RCA Victor
RICHARD TUCKER-PERCY FAITH Columbia

DARTMOUTH MUSIC, INC. • 129 WEST 52nd STREET • NEW YORK 19, N. Y.

Extra! Special Release!

2 New Hits from THE WEAVERS on DECCA RECORDS

WHEN THE SAINTS GO MARCHING IN

KISSES SWEETER THAN WINE

By the writer of "My Reverie" and "Dipsy Doodle"—LARRY CLINTON

DREAMY MELODY

Recorded by

OWEN BRADLEY ..... Coral
LARRY CLINTON & Paulette Sisters..Broadway
HARRY JAMES ..... Columbia
HENRI RENE-APRIL STEVENS ..RCA-Victor

CROMWELL MUSIC, INC. • 129 WEST 52nd STREET • NEW YORK 19, N. Y.

Outstanding Songs Showing Up For

Recorded by ... PERCY FAITH ORCHESTRA ... Columbia

OH! DEAR! SHE'S WONDERFUL, BEAUTIFUL

NOAH FOUND GRACE IN THE EYES OF THE LORD

LUDLOW MUSIC INC ... 1697 BROADWAY ... NEW YORK 19, N. Y.

Another BMI Pin-Up Hit!

COME ON-A MY HOUSE

Published by Duchess

Recorded by

ROSEMARY CLOONEY—Col. 39467
KAY ARMEN—King 14001
LOUIS PRIMA—Robin Hood 111
RICHARD HAYES—Mer. 5671
ELLA FITZGERALD—Dec. 27680
KAY STARR—Cap. 1710
BERT KEYES-EDDIE COMBS—Savoy 793

BROADCAST MUSIC INC. 580 FIFTH AVE. NEW YORK 19, N. Y.

Favorite Standards of 1950-51

The 35 standards with the largest radio audiences are listed below in order of the total ACI points received in ACI surveys during the year, July 1, 1950, to July 1, 1951.

Rank	Total ACI Points	Number of Weeks in ACI Survey	Song Title	Publisher
1	10384	30	Tea For Two	Harms
2	8045	22	Lullaby of Broadway	Witmark
3	4885	20	Just One of Those Things	Harms
4	4789	17	Lover	Famous
5	4412	8	White Christmas	Berlin
6	3947	17	All the Things You Are	Chappell
7	3803	14	Blue Skies	Berlin
8	3686	7	Winter Wonderland	BVC
9	3560	11	Twelfth Street Rag	Shapiro-B
10	3579	15	Begin the Beguine	Harms
11	3470	12	Three Little Words	Harms
12	3429	11	On the Sunny Side of the Street	Shapiro-B
13	3421	14	Star Dust	Mills
14	3049	12	'S Wonderful	Harms
15	2950	12	September Song	Crawford
16	2939	5	Santa Claus Is Comin' to Town	Feist
17	2801	6	Somebody Loves Me	Harms
18	2796	13	Dancing In the Dark	Harms
19	2696	3	Easter Parade	Berlin
20	2567	5	Take Me Out To the Ball Game	Broadway
21	2552	12	My Blue Heaven	Feist
22	2502	9	Can't Give Anything But Love, Baby	Mills
23	2189	10	Zing Went the Strings	Harms
24	2142	9	This Can't Be Love	Chappell
25	2108	6	Night and Day	Harms
26	2092	9	Blue Moon	Robbins
27	1918	7	That Old Black Magic	Famous
28	1709	5	April Showers	Harms
29	1704	8	St. Louis Blues	Handy
30	1649	5	Tico Tico	C. K. Harris
31	1642	6	I May Be Wrong	Advanced
32	1639	6	Who	T. B. Harms
33	1548	8	Sweet Sue	Shapiro-B
34	1539	4	Over the Rainbow	Feist
35	1528	5	Alexander's Ragtime Band	Berlin

Capitol Sets Allen Co. As Distrib in Tenn.

Capitol Records has made a deal with the Glen Allen Co. of Memphis to distribute its pop line in the Tennessee area. This territory was formerly covered by Dallas, the addition of the Allen outfit marking an expansion of Cap's distrib setup.

Allen company, which formerly handled the Mercury, London and Coral lines, will sell Cap's pop line exclusively under the new arrangement.

Guaranteed Sales

Continued from page 41

if it means buying the other versions, the retailer frequently flatly refuses to stock even two or three copies of the rival versions. This condition has been hurting badly a couple of the major companies who are attempting to hold the line by refusing to adopt the guaranteed sales policy.

An additional factor of concern in the current industry setup is that the 100% return privilege will likely lead to other and equally damaging sales gimmicks. Already one leading indie company has been selling cover disks on best-selling tunes to jukebox operators at two for the price of one. It's feared that this tactic will spread to the retail trade, with the start of an all-out price war in which all sides have to lose.

Your First Important Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor

EDITH PIAF—Columbia

HOLLIS MUSIC, INC.

[illegible] West 52 Street, New York 19, N.Y.

Dean of Discographers Wonders If 'Apple Tree' Was Written as a Satire

Roanoke, Va.

Editor, VARIETY:

Death of Egbert Van Alstyne, one of the greatest American songwriters, reminds anew if anybody can confirm or disprove assertion I have heard that Harry Williams and Van Alstyne intended "Shade of the Old Apple Tree" as satire on the old-time weepy ballads and were taken aback when the number, taken seriously, became the rage of 1908? Some critics have called it the No. 1 all-time hit tune. With both gone, it's probably out of question to say how much truth there is in story, but, although the first verse of "Apple Tree" is straight serious, pathos in second stanza seems so overdone it reads like broad burlesque and lends color to satire story. Latter stanza has almost never been sung and is unknown to the public at large.

One of greatest Williams-Van Alstyne hits, not mentioned in your July 11 obit, was "Cheyenne," a 1906 "cowboy song" smash that started an epidemic of western tunes. Victor's record by Billy Murray, replete with cowboy yells, pounding of horses hoofs and other sound effects, was considered a miracle of realism and was steady seller for 6 years.

Have always wondered why Williams broke off his partnership with Van Alstyne in 1912 and fetched up in England, where he and the obscure Jack Judge joined forces in one of greatest of all pops, "It's a Long, Long Way to Tipperary." Originally intended as a comic, it became the great marching tune of British troops in World War I and rocked the USA in 1914-15. It's only song I know of for which Williams furnished music instead of words. This he did with big assist in the verse from "Has Anybody Here Seen Kelly?" Williams became a film director after returning home, but died of tuberculosis almost 30 years ago.

Jim Walsh
(Walsh's Wax Works, WSL)

Austin Symph Sked

Austin, Tex., July 17.

Nine concerts, soloists, including Yehudi Menuhin and Dorothy Kirsten, and a concert version of "Tosca" have been announced by the Austin Symphony Orchestra for 1951-52. Ezra Rachlin is musical director.

"Tosca" will have Carolyn Long, soprano; Louis Roney, tenor; Michael Rhodes, baritone, and a chorus conducted by Conrad Fath. This program will open the season on Oct. 18.

Richmond and Chappell Settle 'Longing' Snarl

Ludlow Music, Howie Richmond subsid, is lifting its Aug. 1 restriction on "Longing For You" today (Wed.) after completing agreement to publish tune throughout the world in conjunction with Chappell Music. Ludlow will retain sole U. S. rights.

Deal with Chappell was made when tune was discovered to contain eight bars from an Oscar Straus melody. Although the Straus song is public domain here, Chappell owns the rights everywhere else. To forego possible law suits and restriction in Canada and Europe, Ludlow restricted the number until a deal could be made with Chappell. "Longing" was penned a year ago by Bernard Jansen and Walter Dana.

M-G-M Bankrolling Four Disk Shows in Pitt. Area

Pittsburgh, July 17.

In a move to hypo M-G-M Records platter sales in this area, local distribs are sponsoring three new radio shows which feature the latest M-G-M releases.

An all M-G-M platter show has also been added to WCVI in nearby Connellsville, Pa.

Omaha Juke Ops Face Hurdles on 10c Plays

Omaha, July 17.

Distributors of coin machines report that the response to their effort to increase from a nickel to 10 cents is running into heavy opposition. Big objection comes from exteries and taverns which feel that their customers do not want to pay more than a jitney to hear any tune.

Distributors are stumped and may be forced back to the nickel policy.

ALL RESTRICTIONS LIFTED!

LONGING FOR YOU

Lyric by Bernard Jansen • Music by Walter Dana

IMPORTANT LEGAL NOTICE

TO:

All Record Distributors Previously Notified by Registered Letter
All Retail Stores Previously Notified by Registered Letter
All Radio Station Managers and Librarians
All Juke-Box Operators:

As of July 18, 1951 the above composition

"LONGING FOR YOU"

Ludlow Music, Inc.—BMI

is available for public retail sale, public performance, radio and tv broadcasting. Fully licensed versions are now on release by the following artists on the following records.

LES BAXTER ..... Capitol
TERESA BREWER ..... London
GEORGE CATES ..... Coral
LARRY CLINTON & Paulette Sisters Broadway
VIC DAMONE ..... Mercury
SAMMY KAYE ..... Columbia
KATHY MASTICE ..... RCA Victor
RUSS MORGAN ..... Decca
TOMMY TUCKER ..... M-G-M

All Previous Restrictions No Longer Apply to "LONGING FOR YOU"

LUDLOW MUSIC INC. 729 West 52nd St. New York 19, N. Y.

On the Upbeat

New York

Georgie Auld orch into Ebony Lounge, Cleveland, July 23 ... Oscar Peterson, pianist, and Ray Brown, bassist, open at Lindsey's Sky Bar, Cleveland, Aug. 13 ... Jack Archer, of Shaw Artists one-nite dept., vacationing in Canada ... Billie Holiday opens at Apollo, N. Y., Friday (20) ... Perry Como nabbed guest prize at Fred Waring's Shawnee, Pa., outing, July 10 ... Irving Deutsch, Jefferson Music contactman, on a disk jockey tour of the midwest ... Vocalist Johnny Parker ended his pact with manager Nat Freyer ... Sy Sugar orch booked into Morningside Hotel, Hurleyville, N. Y.

Hollywood

Harry Horlick completed his third waltz album, "Gypsy Airs," with eight sides, for MGM Records ... Nat "King" Cole and his trio, backed by 12 strings, waxed five Sander Telescriptions at General Service studios ... Evelyn Fahrney booked for the terp spot at Cocoanut Grove with the Frankie Carle orchestra, opening Sept. 14 ... Anne Triola opens a two-week stand at the Thunderbird, Las Vegas, Aug. 2, at $1,500 a week ... Ciro's signed Guy Mitchell for two weeks, starting Nov. 21 ... MGM Records paired Ray Eberle and the Tex Beneke band on four sides.

Pittsburgh

Baron Elliott orch opened indefinite engagement Monday (16) at Carlton Hotel in Washington, D. C., under Harry Marshard Music management. Jerry Gray plays a one-nighter at West View Park July 31 .. Brad Hunt band into Vogue Terrace for a week's stand .. Johnny Pecon outfit at Kennywood Park Thursday (19) for one-night stand .. Tommy Carlyn took a new vocal group, the Carlynaires, with him into O. Henry Ballroom in Chicago, where he's just embarked on a nine-week stay .. Luis Morales' combo has had its option picked up again at the Carnival Lounge .. Frank Natale, guitarist, jobbing around with local dance bands while his Union Grill Trio is laying off for the summer ... Guy Lombardo ... into the Vogue Terrace for a week late in September before he returns to N.Y.'s Roosevelt Hotel Grill ... Jay Andrews, WWSW disk jockey, and Buddy DeCarlo, singer, promoting series of Saturday night dances, to music of Pittsburgh bands, at Flamingo Roller Palace in East Liberty .. Dick Jacobs has disbanded his orch to join the Artie Arnell band .. Hy Edwards' outfit just chalked up second anniversary at the Copa.

CHICAGO

Billy Wells takes over as deejay on WBBM's "Matinee at Midnight" in place of Carl Nelson ... Ted Weems into Muehlebach Hotel, Kansas City, Sept. 12 for two weeks ... Columbia tossed a party at the Sheraton last week for Frankie Laine, Rosemary Clooney and Sarah Vaughan ... Toni Harper, Errol Garner, and orchester Stan Getz set for Regal Theatre, Aug. 3 for one week ... Nov-Elites go to Commando Club, Henderson, Ky., Aug. 20 for two weeks ... chirp Jackie Cain and keyboarder Roy Kral take another crack at video this week over WBKB ... Chuck Foster inked into Trianon, Chi, Oct. 2 for one month ... Teddy Phillips into Aragon, Chi, Oct. 9 for one month ... McConkey Artists inked Eddie Brandt orch, current at Clover Club, Peoria, Ill. ... Metro-Tones play for AMVETS Club in Mason City, Iowa, July 24.

Buys Danny Thomas Tune

Mills Music is publishing a new song by comedian Danny Thomas titled "You're a Long, Long Way From Home."

Tune was recently introduced by Thomas on the NBC-TV show, "Four Star Revue."

James B. Conkling, Columbia Records prexy, was named chairman of the entertainment group in the 1951 Sister Kenny Foundation Campaign slated to open Aug. 20.

JOHNNY DESMOND

SINGS

"I SEE GOD" — "AMERICA'S PRAYER"

MGM 11005 78 RPM
K 11005 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 19, N.Y.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 14

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Pittsburgh, Volkwein Bros.	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	3	"Loveliest Night Year" (Robbins)	2	3	3	3	3	2	1	1	2	1	1	1	109
2	1	"Too Young" (Jefferson)	1	1	1	2	1	1	..	2	1	3	2	3	103
3	2	"On Top of Old Smoky" (Folk-W)	5	2	4	1	2	4	7	..	4	4	5	6	77
4A	5	"Mockin' Bird Hill" (Southern)	6	6	2	5	..	6	..	8	3	6	6	2	60
4B	6	"My Truly, Truly Fair" (Santly-J)	7	5	6	..	4	5	5	4	7	..	3	4	60
5	4	"Mr. and Mississippi" (Shapiro-B)	10	4	5	4	..	3	2	5	6	..	7	9	55
6	7	"How High the Moon" (Chappell)	..	7	7	7	5	8	..	..	5	5	..	5	39
7	11	"Because of You" (Broadcast)	3	8	10	6	6	..	..	..	..	8	10	..	26
8	8	"Jezebel" (Broadcast)	..	..	8	..	..	7	9	..	9	..	4	7	22
9	..	"Sweet Violets" (Morris)	4	..	..	..	..	..	4	..	..	9	..	..	16
10	9	"Unless" (Bourne)	..	..	..	10	..	10	..	3	8	..	..	..	13
11		"Rose, I Love You" (Chappell)	..	..	9	..	10	..	8	..	..	..	8	8	12
12A	14	"It's No Secret" (Duchess)	..	9	..	..	..	..	..	..	..	2	..	..	11
12B	..	"These Things I Offer" (Valando)	..	..	..	9	7	..	..	6	..	..	..	..	11
13	10	"May Lord Bless You" (Pickwick)	..	..	..	8	8	..	..	..	..	7	..	..	10

Inside Orchestras—Music

The recent folk hit, "The Roving Kind," was born out of some literary detective work by Howie Richmond, publisher of the tune. Richmond originally came across the lyrics while reading Sinclair Lewis' novel, "Arrowsmith," and ultimately discovered from the British Museum that it was an old British sea chanty titled "The Pirate Ship." The Weavers, folk outfit linked to Richmond via their common publishing firm, Folkways Music, retitled the tune to "The Roving Kind." Although the Weavers had the initial version for Decca, Guy Mitchell's cut for Columbia became the bestseller.

Frankie Laine recently etched record intros to the estimated 4,000 disk jocks over the country as a promotional stunt for Columbia. Unusual is the fact that the personalized messages have retained an air of intimacy for each spinner via Columbia's systematic method of going through each of the 4,000 first-names, sorting the "Joes" from the "Mikes," then cutting for individual categories to avoid a separate wax for each platter pilot.

ABC-UPT

Continued from page 33

tain the call letters for the Chicago TV station of the merged company.

UPT advised the Commission that upon approval of the merger it will drop its frozen applications for TV stations in Boston, Detroit, Des Moines, and Tampa Fla. Under FCC rules, no company may hold more than five TV licenses. UPT said it will also surrender the licence of its FM station in Chicago, WBIK, operated by Balaban & Katz.

Merger calls for an exchange of UPT preferred and common stock valued at around $25,000,000 for outstanding ABC common stock. The merger is still subject to approval of stockholders of both companies at meetings to be held July 27.

Assets of the merged company, according to the application, will total $141,285,000. UPT assets were listed at $108,074,000 and theatre receipts for the first quarter of 1951 were shown as $30,495,000.

Because of the magnitude of the deal and policy questions involved it's expected that the Commission will hold hearings on the applications. A major question on which testimony will be taken, it's considered likely, is the extent of the separation of UPT from Paramount Pictures Corp. under the consent decree. This involves FCC policy with respect to motion picture producers making films available to television, eligibility of anti-trust violators to become broadcast licensees, the still undetermined issue as to whether Paramount controls DuMont, and possible conflict of theatre interest with TV network operations.

'We Love FM'

Continued from page 33

and none of them have carried on continuously aggressive sales campaigns." He added that "in almost every area in the country there is an unfilled demand for FM receivers."

Horne told Coy it is his belief that the idea of shifting FM space, presumably to television, is inspired by FM's enemies. Since FM "refuses to be killed off" and "is beginning to make progress against vested interests," he said, the idea isn't "so foolish" even though from an engineering standpoint it is considered "nonsense."

But such reports, Horne said, "hurt FM in about the only way that is left open to its enemies to hurt it—by discouraging the production of FM sets by the manufacturers, and leaving a buying public in a dilemma, and inclining the interest of the time buyer away from this medium."

Ray Eberle Rejoins Beneke on M-G-M Disk

Tex Beneke and Ray Eberle teamed up for the first time since they were members of the late Glenn Miller's orch at an M-G-M Records' date last week.

Eberle cut two sides with the Beneke crew.

GREAN VISITS COAST

Charles Grean, RCA Victor pop artist and repertory chief, heads for the Coast Friday (20) for huddles with Henri Rene, Coast recording manager, and to hold several waxing sessions in Hollywood.

He'll return in a week.

Sammy Kaye has been named chairman of the 111th anniversary celebration of the invention of the saxophone by the Belgian Government Information Center, N. Y., official agency of the Belgian Ministry of Foreign Affairs. The saxophone was invented in 1840 by Antoine Joseph Saxe, a native of Belgium.

Name Bands

Continued from page 41

N. Y. for TV guest shots and Tex Beneke is interrupting his string of one-niters in the northeast for a set of three shows on Du Mont's "Cavalcade of Bands."

Les Brown, who appears on Bob Hope's airer, has alerted his agency to concentrate on eastern dates because Hope plans to center his radio and video activities in New York this fall. Other name bandleaders, currently dickering for TV shows, are scheduling their dates in the east in case they're able to land an airer of their own.

Eastern dancehall and ballroom promoters regard this limited activity as a windfall, since they will have a wider choice of top band talent. Band agency men, on the other hand, are finding eastern spots more difficult to obtain because of the plenitude of orchs locating in the same area.

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MCA-RKO Reserved-Seat Vaude Collides With Stone Wall—Names

The reserved-seat vaude plan being projected by Music Corp. of America and RKO is hitting some snags. While MCA reports that an increasing number of theatres are interested, with the State, Hartford, planning to try out this form of operation in the fall, the show planners haven't been able to line up a sufficient number of bills which would permit RKO to go ahead and start campaigns on the "new method" of selling vaude.

Situation is complicated by lack of cooperation from other agencies which can supply headliners. Percenteries have adopted a wait-and-see attitude toward the revival of two-shows-daily, three on weekends and holidays (with A films). Their feeling is that if the top personalities can be induced to play a round of theatres, then the gross shouldn't be inhibited by the take of 16 performances a week. Gross

(Continued on page 54)

Can't Get Away From It

Tommy Dix, who gave up singing last year to go into his family's lumber business in Alabama, is back in show business, this time as an agent with Music Corp. of America in the cafe dept.

Another addition has also been made to the MCA cafe sector. Danny Wilks, assistant to Harry Romm of the theatre division, has been moved to the nitery sector.

Myron Cohen Splits With Harry Adler, Goes to WM

Comedian Myron Cohen and his agent, Harry Adler, split last week, the comic signing with the William Morris Agency. Cohen and Adler have been associated in several outside ventures and it's been an open secret that Cohen shared in the Adler agency's earnings.

The end of the performer-agent relationship marks the finale on other arrangements as well.

Martin & Lewis 289½G in 2 Weeks Breaks Par, N.Y., Record; Duo's Net 122½G; 1-Day Peak Set With $25,720

Dean Martin & Jerry Lewis checked out of the Paramount Theatre, N. Y., last night (Tues.) after a two-weeker in which they scored a record gross and earned the highest salary ever made by a single act for a fortnight's engagement. Theatre grossed $289,500 for the 14 days, with second week's take of $140,000 added to the $149,500 of the first stanza. Partially accounting for the $9,500 drop was the fact that the first week had the July Fourth holiday with upped admissions.

Comics' share for the Par stand should reach $144,750 or better. From total sum, they pay the costs of the show, which with extra performances will be about $22,000 for the engagement. Thus they'll net around $122,500 for their end. They were signed at a $50,000 weekly guarantee plus 50% each week's gross over $100,000.

Previous Par record was held by Bob Hope, who in two weeks scored $222,900 ($121,600 and $102,300). Thus M&L went about $66,500 over that figure.

A curious sidelight is the fact that Martin & Lewis were on the bill at the Capitol, N. Y., when that

(Continued on page 52)

U.S. Senate Crime Group Holds Closed A.C. Probe

Atlantic City, July 17.

Field men and counsel for the U. S. Senate Crime Investigating Committee returned here Thursday (12), served some subpoenas, held a closed session all day Friday at Hotel Traymore, and then departed for Washington with a promise to return later for closed and open meetings.

Investigators quizzed some raiding policemen and sought access to bank accounts of reputed racket figures here. They are expected back this week.

On the bingo-type game front, ruling is expected today (Tues.) which will determine the fate of the top four or five operations.

Lewis & Le Nay, piano and organ, are featured at Sky Harbor, Lake George, N. Y.

Monkeys Put H'wood Spots Up a Tree In Tale of 2 Contracts

Hollywood, July 17.

An old-fashioned hassle is brewing over duplicate booking of the Vieras, two people and two monkeys, by both Ciro's and Mocambo, with the American Guild of Variety Artists attempting to straighten out the dispute. AGVA's Irvin Mazzei said the situation is unparalleled as far as he knows.

Mocambo, which booked the act for four weeks starting July 31, filed the contract Friday (20). Ciro operator H. D. Hover contends he has a paper calling for July 30 opening for three weeks, six days.

Act's rep is Milt Deutsch, of Leonard Green agency, N. Y. Mazzei heard his side of it, also that of Tex Lesser, prexy of California Theatrical Agents Assn., and discovered that the Mocambo pact was sealed June 22. If Ciro's pact was consummated later, it may be held invalid regardless of whether it contained an exclusive rider.

Act was booked at Ciro's by William Morris Agency, which had no signed authorization for the act, but the Vieras contacted the agency on the booking. Simians in the act are Tippy and Cobina.

AGVA Goes Chi For Outdoor Try

The American Guild of Variety Artists is starting a major drive to organize the outdoor fields. Union's administrative secretary Henry Dunn and outdoor organizer Vic Connors are going to Chicago at the end of the week for conferences with officials of Ringling Bros. and Barnum & Bailey Circus, and will meet with outdoor agents and bookers.

Union claims that it signed 92% of the circus performers during the Ringling stand at Madison Square Garden, N. Y., and purpose of conference will be to effect an agreement which will call for close union supervision of the show.

Meeting with the outdoor percenters is being arranged by Sam J. Levy, prexy of the Barnes & Carruthers agency, the midwest's largest in the outdoor field. Object of the meets will be to formulate a code of fair practices which will be binding upon all outdoor bookings, including circuses, fairs and carnivals.

Don't Gopher Girls

Minneapolis, July 17.

Mower County Fair at nearby Austin has banished girl shows from carnival playing the annual. Other county fairs in Minnesota are planning similar action.

La Vie Out & In

Monte Proser will shutter La Vie en Rose, N. Y., tonight (Wed.) until Sept. 11, when he'll reopen with Jacques Peals and the Sonny Kendis band, current at that cafe. Proser says that business at La Vie has been holding up fairly well, but he wants to concentrate on operation of his identically named cafe in the Senator Hotel, Atlantic City.

Recently opened Atlantic City La Vie is running with the puppet show headed by Frank Paris, which recently played the N. Y. spot. Proser stated that it's catching on, but as is the case with all cafe operations in that resort, biz is good only on weekends.

Bob Crosby to Tee S. D. Amphi Namery; Ives, Celeste on Tap

Rapid City, S. D., July 17.

Local promoter Floyd Sparks is undertaking most ambitious vaude program hereabouts, with names headlining bills in the 7,000-seat open air amphitheatre all summer. Operating as Black Hills Light Opera Co., Sparks has pacted Bob Crosby for revue starting tomorrow (Wed.), with Ben Yost Guardsmen, Bob Evans, Ted & Jacqueline Austin and the Grey Sisters in support. With the exception of Crosby, the bills are for one week.

Singing bandleader is in for three days only, as he hurries back to the Coast to await arrival of a new Crosby.

Burl Ives is due to follow, and Celeste Holm is in the inking stage. Jimmy Richards of Music Corp. of America, Chicago office, is setting the dates.

A.C.'s Wow Weekend

Atlantic City, July 17.

Perfect weather greeted midsummer crowds that packed this resort over the weekend. The weather break hypoed all amusement business, film houses finding their midnight shows almost as well filled as those earlier in the evening.

Most standbys, like Steel Pier, the niteries and hotel grills did top biz, with restaurants lined up.

DORA MAUGHAM

WRITER

Her Material for International Stars Gets Variety Raves

VARIETY June 13, 1951

Churchill's, London

Arthur Blake keeps his one-man show going for over an hour, and only the physical effort involved stops him from carrying on much longer. His is the greatest personal success at Churchill's since this ultra-late nightspot reopened at beginning of the year.

Audience acclaim has rarely been more unanimous. He holds the room in rapt attention with an amazing display of 30 impersonations, in which he carbonizes a galaxy of Hollywood stars and American public figures in a whammo entertainment.

It's the impressionist's first London appearance, and the wide range of the act, choice of material and timing make it something unique. Each impersonation is a show on its own; some are vivid and stirring cameos, others in breezy, lighthearted style.

Highspot is undoubtedly the Gloria Swanson sketch in which Blake re-enacts a tensely dramatic incident in the life of Norma Desmond, from "Sunset Boulevard," done with unsurpassed fidelity and without straining for effect.

There are, of course, the naturals, Bette Davis and Katharine Hepburn; the easy ones, Charles Laughton and James Stewart; the looked types, Sidney Greenstreet and Peter Lorre, and the obvious ones, Mae West and Clifton Webb.

After taking these and many others in his stride, Blake comes across with a accurate portrait of George Arliss as Disraeli, a biting satire on a Louella Parsons broadcast and a gay bit of nonsense in Carmen Miranda before closing with a dignified Roosevelt. Myro.

PITTSBURGH GAZETTE

Dora Maugham the former Pittsburgher and one-time vaudeville star who writes special night club material for people like ELSA LANCHESTER, CELESTE HOLM, ODETTE MYRTIL (her new act just opened on the West Coast to glowing notices), ARTHUR BLAKE and ANGELA LANSBURY, has added the local comics, Rex Dale and Marty Allen, to her string of clients. She's quite excited about them, too—"these two boys are, to me, the most exciting team I've seen in many years and I think Pittsburgh has produced another star in Marty; he has the qualities of the young Bert Lahr and a bit of the young Jimmy Savo as I remember them when Dora Maugham was young—and don't ask me how many years ago that was."

HAROLD V. COHEN.

VARIETY May 30, 1951

Hollywood

ODETTE MYRTIL
Songs-Violin
30 Mins.
Cafe Gala, Hollywood

Odette Myrtil, of late a top Los Angeles couturier, hasn't played the saloon circuit in many years, and never in Hollywood. Aside from an occasional film and stage gig, as in the Ethel Grisler role in last summer's Greek Theatre presentation of "Miss Liberty," she has stuck to her dress designs. It has been the Metro belt's loss. She has a sock act—funny, nostalgic, sophisticated—and the years since her first click with Andre Charlot (who, incidentally, was on hand for her opening in this Sunset Strip spot) and subsequent Broadway smash, "Countess Maritza," have treated her kindly. Act should go well anywhere but particularly in the intimeries.

High spot is a satire on old Shubert musicals, including "Rose Marie," "My Maryland" and "The Chocolate Soldier." It ranks with Mary McCarty hilarious takeoff on Warners' tunefilms of the 30's, except that Mlle. Myrtil was there and knows whereof she kids! Routine is a classic of its kind.

Special material penned by Dora Maugham was put together by the singer and her son, Roger Adams, who also arranged and keyboards. Act was staged by Billy Daniels. There must be an Oscar somewhere for them, for helping this superior entertainer back into the spotlight. Mike.

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Night Club Reviews

Ciro's, Hollywood

Hollywood, July 11.

Carmen Miranda, with Bando da Lua Boys; Ray Whitaker's Orch, Dante Varela's Orch; $1.50-$2 minimum.

Carmen Miranda provides Ciro's with the fastest, flashiest 32 minutes the Sunset Strip spot has showcased in months. Her act amounts to a South American striptease. She disposes of her elaborate headgear midway, letting her henna'd tresses fly in the breeze for the last half and, for slambang windup, removes her platform shoes. Stint makes the customers yell for more, and from the looks of the packed weekend house, they'll be getting what they asked for.

Bando da Lua Boys, a maracca-shaking quartet, back her up; Bill Heathcock, her own musical conductor, takes over Ray Whitaker's house band baton; and Dante Varela's five-man rhumba band, subbing for the vacationing Geri Galian, round out a layout that's south-of-the-border all the way. There hasn't been so much hip-swivel evidenced here since Diosa Costello's free-wheeling derriere put a dent in the Steinway.

Miss Miranda makes her entrance sparkling like a truckload of nervous sequins. She sings "South American Way," "Ay Ay Ay," "Tico Tico" and "Cuanto le Gusta," after which she bows off. Bando boys prepare the payees by singing "It's Never Been Done Before," and star comes back minus her turban chanting "I Make My Money with Bananas," "Everything belongs to me," she announces, "Nothing is false, please!" And: "I'd love to wear my hair like Deanna Durbin but I have to stuff it in a turban."

She combs her hair while triple-tonguing a Brazilian samba, dons a Stetson and six-guns to sing Ray Gilbert's "Yippee - Ki - O - Ki - Ay," passes out bananas while warming up for "Gee, I'd Love to Be Tall," sambas "Chica-Chica-Boom," and closes big with a bebop takeoff, "I'm Cookin' with Glass." *Mike.*

Embassy Club, London

London, July 12.

Rosalind Courtright, Don Carlos Orch; $3 cover.

Embassy Club marks a change in policy with the current show. Revues launched earlier in the year have been dropped on grounds of expense and spot reverts to the more normal London practice of reliance on a single artist. Previous shows, which usually ran for close to an hour, included two or three acts and a line of eight, with choreography and production by Cecil Neil.

To inaugurate the change, the club has brought over from Hollywood Rosalind Courtright, making her London debut. Choice is a sound one, as gal has enough talent and personality to fill this solo spot. With a well prepared routine, she scores solid. Using some standard pops together with first-rate original material, she puts on a lively, well balanced entertainment that holds up easily for 30 minutes. The customers could cheerfully have taken more as she curtained out.

For intro, Miss Courtright aptly chooses "Getting to Know You" and then moves straight into a charming rendition of "Mockin' Bird Hill." A new French number, "Vive la Vie," is sung with equal charm, and then comes her first novelty, "Things Aren't What They Once Were When the West Was What It Was," which gets socko reception. Changing style, the chanteuse clicked with an impressive version of "Granada," and scores again with an amusing lyric about a movie house in Manhattan. Another standard hit to register was "How Deep Is the Ocean," and a further novelty, "My Career," which ranged from a recitation by a six-year-old to an Ethel Merman impression, winds the show to big reception.

Faultless accompaniment by the Don Carlos orch rounds out a polished entertainment. *Myro.*

Flame, Mpls.

Minneapolis, July 14.

Billy Farrell, Harry Ranch Band (7); no cover or minimum.

Firstrate singing and scads of fun give this show a high entertainment mark. Singer Billy Farrell comes through with extremely listenable melody. Harry Ranch and his novelty band supply the laughs.

Farrell warbles robustly, belying his medium and rather slight build. He registers strongly with distinctive interpretations of pops and standards, including "Too Young" and "Spring Made a Fool Out of Me," and classics on "Ave Maria" order. A repertory that appeals to most musical tastes plus vocal versatility contribute to his success.

The screwball shenanigans of Harry Ranch and his boys and girls are along Spike Jones' lines, but there's enough original funny business and monkeyshines to give the outfit a niche of its own.

Room well filled at show caught. *Rees.*

Riviera, Ft. Lee, N. J.

Jackie Miles, Kay Armen, Will Mastin Trio (with Sammy Davis, Jr.), Nanci Crompton, Clark Ranger, Sherry Stevens, Line (12), Walter Nye Orch, Rene Touzet Rhumba Orch; $5 minimum.

Fresh layout which moved into Bill Miller's Riviera Thursday (12) hasn't the marquee sparkle of some of this spot's previous bills, but apparently will suffice as a patron-puller for its three-week stand, on basis of opening night's healthy biz. Comic and headliner Jackie Miles has a following and costar Kay Armen a rep from recordings and as a warbler on ABC's "Stop the Music" airer.

Handsomely mounted by producers Dana Arden and Ken Fletcher, inaugural show was overlong at an hour and 35 minutes. Judicious trimming, especially in Miles' reconnoitering, would make the session a speedier one. Onstage over a half-hour, Miles spins some nine tales of various vintages. While most of his material is familiar, he sells it effectively to reap a good response. But his longer anecdotes obviously should be dropped since customer attention tends to waver at these points.

Although principally identified with her London disks and her AM show, Miss Armen is no novice on the cafe and theatre time. She made her nitery bow last year at the Latin Casino, a top Philly boite, and also has played deluxe circuit houses. At the Riviera the stately songstress wraps 10 numbers in a warm and melodic style. In essaying either a ballad or a change-of-pace "St. Louis Blues" her versatile voice socks across both for excellent results. The thrush could be even more effective, however, were she to show more animation. Physically, she's too restrained.

Rounding out the bill is the Will Mastin Trio, with Sammy Davis, Jr. (New Acts), ballerina Nanci Crompton and the 12-girl line. Latter, per usual, reveal that they're the creme de la creme of the ensemble through their work in several production numbers. Sherry Stevens, a buxom specialty singer, registers well, as does warbler Clark Ranger. Miss Crompton, a Riviera fixture since the cafe reopened last spring, wows 'em with her pirouetting.

Walter Nye's orch ably cuts the show and supplies okay dansapation. Rene Touzet outfit dispenses the Latunes. *Gilb.*

Hotel Roosevelt, N. Y.

(GRILL ROOM)

Mark Monte Orch (6), Four Nocturnes; $1-$1.50 covers.

With Guy Lombardo pulling out of his bailiwick here for the summer, this room is now featuring two small combos for continuous dancing. Both crews are hep hotel units which, despite their limited size, dish up pleasing music in a variety of dansapation tempos.

Mark Monte, who has switched to this spot after a long stay at the Plaza's Persian Room, fronts a sextet comprising piano, bass, drums, sax and accordion, with himself on guitar. Monte makes a genial maestro with his orch slanting the music to the transient trade patronizing this room. Book mostly embraces standards and current pops, including waltzes, with an occasional Latin number being spotted. Soft-pedal on the chile tunes stems from their lack of appeal to the hinterlanders. The vocals are handled adequately by the sax player.

The Four Nocturnes, made up of piano, guitar, bass and one sideman who triples on drums, fiddles and trumpet, also serve simple, straightforward dance music. Combo stresses vocals more than Monte's crew with each member of the quartet also having good pipes. Chirping's are handled both solo and in unison, with the group attaining good variety in presentation as a result. *Herm.*

L'Echelle Jacob, Paris

Paris, July 11.

Francis Lemarque, Gilbert Robin, Jimmy Davis, Anne Monaco; no cover or minimum.

This small Left Banker is strictly for those looking for intime atmosphere in clubs. It has Jimmy Davis, American Negro composer of "Lover Man," to appeal to the tourist and American set here. With drinks reasonable, it makes for a pleasant few hours in the St. Germain district.

Current French habit is for tunesmiths to give out with their own numbers on nitery dates. Francis Lemarque, a leading Paris songwriter, starts the show with a guitar and a nasal voice that pleases largely because of the personality behind it. He puts over "A Paris," "Rue de Lap" and "Mathilda," playing to the audience for a good hand.

Gilbert Robin recites choice French poetry with fine dramatic and poetic overtones. Jimmy Davis plays and sings his own songs. Catchy and smart are "I'm Just Lucky," "I'll Never Speak of It," "A Tip of the Hat" and "Lover Man." Full of energy, good cheer and forceful delivery, Davis scores in his stint. Anne Monaco, dynamic songstress, ends the show on a high note. She rants and muggs through her novelty tunes with verve and crowd-pleasing delivery.

Stage is right behind door and upper balcony has mirrors to give the patrons a view. Biz good when caught. *Mosk.*

Bellevue Casino, Mont'l

(FOLLOWUP)

Montreal, July 14.

Two new entries in current Bellevue revue maintain entertainment level of previous offering and make this the hottest show package in town. The original policy of predominantly vaude-type performers continues to pay off in this big saloon. While other local boites switch ideas every week, drop admissions and minimums except on certain nights, and try every gimmick designed to trap the trade, the Bellevue rolls along unchanged to capacity biz on all nights, with standees and lineups weekends.

Both new acts in current layout stress comedy elements. Walton & Simmons, who make their entry garbed in ill-fitting morning clothes, draw biggest reception when they finally get around to their acro-tumbling efforts. Routines are clever, timing precise and clincher with one spinning the other around his neck is surefire this room. The Sangar, Ross & Andree trio rely entirely on the incongruity of their varied heights to put over performance. Andree, the femme third, is a rangy six foot six; one male is of normal height and the other a midget. It's a loose, poorly contrived dance routine. A general sharpening and overhauling would boost quality, considering the trio's natural resources.

The four Cathalas, a group of Danes, score with their tumbling as before. They bolster the flashy Kamarova productions, and Bob Douglas stays on to emcee and spill vocal sessions with Patricia Betz. Douglas is the first of a long line of baritones in the room to get and hold the attention of Bellevue payees, a collection of vandals who usually ignore all song interludes.

Six Belair's band does solid show backing, with the Julie Reyes quartet assisting for customer hoofing. *Newt.*

Copacabana, N. Y.

(FOLLOWUP)

Jack Entratter and Jules Podell are apparently sitting out the summer season with talent that doesn't strain the budget. It seems like a practical solution since most of the Copa regulars are off to the summer resorts.

The present show delivers handsomely. Romo Vincent, a regular at this spot, has come in with a batch of new material and has never registered better than during this session. Beverly Hudson, a newcomer to the N. Y. cafe scene, is a colorful hunk of hoydenism. (She's reviewed under New Acts.) Dance team for the occasion is Harbers & Dale (also New Acts).

The portly Vincent makes a terrific dent on audience risibilities. His material is nicely tailored and delivery is tops. He offers specially prepared tunes on a variety of subjects, including his perennial on a Cuban gigolo. As always, it serves as a good topper for his efforts. Other items include a dissertation on a Texan, and a racetrack tout. There's a clever touch of indigo in his song anent the facts of life. Vincent, who makes an excellent impression on the payees, will hold up the entertainment standards of the Copa for the next four weeks.

The production staff has been juggled somewhat, with Elyse Weber replacing Rita Constance at the vocals. Miss Weber gives the tunes good rendition and Bob Millar continues in his accustomed spot as production singer. Joan Caples punctuates the production routines with some tasty choreography.

Mike Durso does excellent backing for the show and the Fernando Alvarez crew dishes out the chili rhythms. *Jose.*

Ciro's, London

London, July 10.

Cecil Landeau's "Holiday Time," with Harry Locke, David Hurst, Shani Wallis, Diana Monks, Eleanor Fazan, Jasper Twins, Alex Morrison, Paddy Stone, Kim Kendal, Irving Davies; music, Norman Dannatt, Donald Cass; lyrics, Peter Myers, Alec Grahame; musical director, Bruce Merryl; choreography, Bert Stimmel; Ambrose Orch; $5 minimum.

The new edition of Cecil Landeau's revue at Ciro's makes up in variety what it lacks in talent. It's a faint-hearted production with a light-hearted simplicity that makes no demands on the audience. A few minor cast changes have been introduced, but the general tone remains unaltered.

Productionwise, it abounds with immaturity. It's designed, quite clearly, as a brief relaxation, and in that measure succeeds. The

(Continued on page 52)

IRENE HILDA

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TOURING NEW ENGLAND

Is N. Y. Paramount Part of M&L?

The Dean Martin-Jerry Lewis "That's My Boy" film will have considerably greater title meaning during its N. Y. Paramount run, starting Aug. 1. Par booker Harry Levine has pacted Jerry's father, singer Danny Lewis, for the accompanying stage show. The elder Lewis' last N. Y. appearance was at the Palace Theatre. On the Paramount bill with him will be the Modernaires, Bob Chester Orch, Helene & Howard, and Rudy Cardenas.

Pop Lewis recently played the Oriental, Chicago, coinciding with Martin & Lewis at the nearby Chicago Theatre.

During M&L's smash Paramount run, which ended last night (Tues.), Leonard Barr (& Estes), hoofing uncle of Martin, was on the same bill.

Theatre Lounges Okay But Straitlaced Spots Dive in Twin Cities

Minneapolis, July 17.

After being without floor entertainment so far this summer and announcing it would be dispensed with until fall, the Hotel Radisson Flame Room, one of town's two leading supper clubs, is resuming shows this week with vocalist Toni Arden. Bob Bass' local pickup band continues at the spot, which is eliminating cover and minimum.

While most theatre lounges continue to prosper, there is increasing local evidence that the conventional niteries are having harder sledding than ever. Curly's has dropped its big and elaborate revue after a heavy ad campaign and is down to three low budget acts. Newspapers were carrying ads of the revue the day before it closed without notice to public, and with no explanation forthcoming.

As soon as present contracts are fulfilled, the Minneapolis *Flame*, biggest club here, will shutter its main room and operate only its theatre lounge. Under name of Club Carnival, the Flame two seasons ago brought in some of the biggest names, including Lena Horne, Sophie Tucker and Martha Raye, until the owners tired of shouldering the heavy operating loss and closed it. At reopening, it started with a line and three non-name acts.

Hotel Nicollet Minnesota Terrace is still drawing good dinner biz for the summer-booked Dorothy Lewis ice show, but late trade is slack.

Carlos Gastel, Inc., New York, has been chartered in Albany to conduct talent management. Capital stock is 200 shares, no par value. Spring & Eastman, New York, were filing attorneys.

Tap Kay Thompson, Sumac For Plaza, Pierre, N. Y.

Kay Thompson and Yma Sumac have been pacted by the Plaza and Pierre Hotels, N. Y., respectively, to headline at the opening shows. Both are slated to start around the latter part of September.

Date will be Miss Sumac's first N. Y. nitery stand.

QUEBEC AGENTS FORM ASSN. TO CURB INROADS

Montreal, July 17.

Agents in the Province of Quebec have formed an organization with Roy Cooper as president; Fred Norman, veepee; Jack Adams, treasurer, and Ed Piegelman, secretary.

Group, known as the Province of Quebec Agents Assn., is reported ready to take action on enforcement of recent legislation which forbids percenters not having an office in the province from operating there.

Gen. Marshall to Open, Speak at, Toronto CNE

Toronto, July 17.

Gen. George C. Marshall, U. S. Secretary of Defense, will open the Canadian National Exhibition here on Aug. 24, according to Elwood Hughes, CNE general manager. Gen. Marshall will be principal speaker at the $50,000 bandshell and will be introduced by Prime Minister Frost.

Meanwhile, Leon Leonidoff and staff are blueprinting the fair's grandstand (24,000) show which he has produced for past four seasons, with Jimmy Durante in as star.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 17.

Renaldo (Buddy) Magni, newcomer here, rated an up for meals after his first observation clinic. Ditto Virginia Strum, staffer from the Neighborhood Theatres, Richmond, Va., after a long siege.

Mal Franklin, pianist and tunesmith, who beat the rap in his downtown cottage, left the colony for Gotham with absolute green light.

Jeanne Romer, former dancer with Ken Murray's Blackouts, elated over her first real top clinic that ups her for one daily meal and pictures. Ditto Larry (IATSE) Garber, whose recent operation was a major success.

Among patients here on practically unlimited exercise and enjoying appointments to different assignments are: George (Elephants) Powers, Joe (UA) Phillips, Julia Kaufhold, Mary Lou Weaver, Otto Hayman, Walter (CBS) Romanik, Dolly Gallagher and Jerry (Loew) Hornsby.

Rev. Father Ward, chaplain for colony and Variety Clubs hospital, rushed to hospital with acute appendicitis; operation successful and he's back at domicile.

(Write to those who are ill.)

AGVA's Historical Tome

The American Guild of Variety Artists will compile a full list of union regulations for presentation in a book which will be sent to all members. It's a project that will take about eight months and cost between $20,000 to $30,000.

Al Westbrook, assistant to Henry Dunn, national administrative secretary, is in charge of making the compilation, which entails a study of all the minutes since organization was founded in 1930. A separate office has been rented in another building so that Westbrook can devote full time to the work.

Pitt Penn's Patti Page, Guy Mitchell Bill to Be 5th Vaudery Since '50

Pittsburgh, July 17.

Penn Theatre, Loew deluxer here which skeds occasional vaude, has booked a unit headed by Patti Page and Guy Mitchell for Labor Day week, opening Aug. 30. It'll be the house's first stageshow since Vic Damone played here last spring before going into the Army, and its fifth (Frankie Laine, Dick Contino, Dick Haymes) since presentations went back on a spot policy a year ago after being out since 1905.

Only Laine has made any real dough for the house, however. Damone only got half a week in; he was down with virus when his show opened and didn't put in an appearance until the third day, with Jackie Heller, local singer and nitery owner, subbing for him at the time.

Belle Baker Injury Cancels N.Y. LQ Date

Belle Baker cancelled out of the Latin Quarter, N. Y., following an accident Friday (13) in which she broke her arm in a fall down a flight of stairs. Miss Baker was at a milk farm in Tarrytown, N. Y., at the time.

LQ is making no substitution for Miss Baker, who was slated to start Aug. 5. Chaz Chase, who has been in and out of the LQ show, will return after the engagement of Joe Frisco, who starts Sunday (22).

Enforced Blue Laws Hit N.Y. State Fair, Peril Other Sunday Events

Albany, July 17.

Curtailment of Sunday activities at the State fair in Syracuse, and possibly at county fairs, will result from stricter adherence to the Sabbath blue laws. A showdown on the matter is expected at the 1952 session of the Legislature, when opponents of blue laws will move to change them. State fair officials, after conferring here last week with Solicitor General Wendell P. Brown on interpretation of the statutes, said that many of the fair's Sunday plans would have to be abandoned.

Fair Director Harold L. Creal, former assemblyman from Cortland, was quoted as saying the state exposition will suffer a "considerable" financial loss this year because of the new development. Cancellation of a horse show and of stock car races on Sept. 2, only Sunday during the fair, has become necessary. Creal said the midway also would be closed that day and no admission would be charged, but exhibits, eating places and souvenir shops would be permitted to remain open. A special religious program on the fairgrounds will be held as scheduled.

Solicitor General Brown disclosed that the attorney general's office had sent a letter to directors of the Tri-County Fair in Altamont (Albany County), notifying them it was not the province of the department to give opinions on the legality of laws to other than State officers. The directors had postponed action on a recommendation to call off a Sunday program Aug. 26, pending an opinion from the attorney general. Several religious groups protested the plan for Sabbath fair activities in Altamont.

Recently, Ringling Brothers and Barnum & Bailey Circus cancelled an engagement for a Sunday date under veterans' auspices in Poughkeepsie. At that time, Gov. Thomas E. Dewey was said to have turned thumbs down on the idea, although his office denied this. The attorney general's office has given opinions that Sunday automobile races and Sunday roller derbies in state armories are illegal.

United Paramount Theatres veepee Bob Weitman and Paramount booker Harry Levine off to Chicago tonight (Wed.) to confer with Par midwest execs on stageshow bookings.

Gloria De Haven Robbed Of 20G Jewels in Toronto

Toronto, July 17.

On the final night of her week's engagement at the Casino Theatre here, Gloria De Haven returned to her King Edward Hotel suite to find the rooms ransacked and $20,000 worth of jewels stolen. Toronto police said the suite had been entered with a pass key and are questioning a suspect.

Miss De Haven said the jewels were heavily insured but she would like to recover the items given to her by husband John Payne. She claimed she was wearing some $10,000 in baubles to the theatre when the robbery occurred.

Miss De Haven checked out of the hotel to plane to New York where, after a few days, she leaves for a holiday in Europe.

JO BAKER H'WOOD BOFF, SO S.F. UPPED TO 3 WKS.

Hollywood, July 17.

Smash biz being done locally by Josephine Baker at RKO Hillstreet Theatre has resulted in her extension to three of original two-week booking at Golden Gate Theatre, Frisco, starting Thursday (19). Day-date film bookings for Hillstreet and Pantages here forced dropping plans to extend local stand to three weeks.

Second Baker frame is bettering initial stanza, with receipts mounting daily. Second week will substantially top her smash $40,900 first week. Saturday (14), for example, hit $7,900 as compared to $6,700 for first Saturday (7).

Harry Anger Upped To GAC Talent V.P.

Harry Anger, in charge of General Artists Corp. theatre department, has been named veepee in charge of all talent operations, including supervision of performers in cafes, theatres and video.

Anger joined GAC about five years ago after being production head at the Earle Theatre, Washington.

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"The dancing is perhaps the most effective part. Alan and Blanche Lund take the revolutionary new ballroom dances of the ragtime age, dance them faster and more gracefully than we ever did, and avoid the competent stereotype of much stage dancing." —London Times

"Within a few minutes polished, high speed dance movements brought them cheers. At the end they got a personal ovation. It was a remarkable triumph by a girl who was once told her stage career was ended because of infantile paralysis." —London Star

"Polished dancing by Alan & Blanche Lund makes "Fancy Free" a slick and pleasing production." —London Herald

"The Lunds are in a class by themselves." —Evening News

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Night Club Reviews

Continued from page 59

Ciro's, London

principal attractions are the male holdovers — Harry Locke, with a new range of cinematic impressions, and David Hurst, leading the bewildered traveler on a fresh tour of Festival London.

The lyrics may be new, but their presentation follows routine pattern. Opening "Summertime" number is an adequate piece with Diana Monks, Aleta Morrison, Eleanor Fazan and the Jagger Twins. The terping routine is effective in a simple way. Shani Wallis shows off her virtuosity with her solo "Summer is Icumen In" number, on which she accompanies herself occasionally leaving the keyboard to dance around the floor. One of the best lyrics is "Can I Come In for a Second," nicely sung by Diana Monks and Irving Davies.

The first ballet sequence, "Lulu Goes To Trinidad," is an untidy piece of choreography, lacking direction and cohesion. Dancing group, headed by Eleanor Fazan, Paddy Stone and the Jagger Twins, is restricted by the inadequate pattern. Another dance sequence, "Concerto for Jazz," also fails to come up to West End standards.

Cashing in on the popularity of obnoxious schoolgirl types through the noted Searle cartoons, the "Nature Ramble" from the girls of St. Hilda's makes an easy bid for popularity. An original number was put over a little too boisterously by Kim Kendall, Diana Monks, Eleanor Fazan and Shani Wallis. "Hop, Skip & Jump" is a suitable medium for the dance and song talents of the Jagger Twins, and the title song, "Holiday Time," with the entire company, makes a lively closing number. *Myro.*

Empress Club, London

London, July 3.

Jacqueline Ricard, Harry Roy's Band; $5 minimum.

Empress Club continues policy of imported Continental talent with engagement of Parisienne Jacqueline Ricard. Gal is an attractive looker, nicely gowned, but act falls down on a minus quantity of personality and material.

In her half-hour stanza, the chanteuse runs through an unimaginative routine, alternating with French and English lyrics. She has an adequate pair of pipes, but her vocalizing is not in the class to sustain a solo act in this calibre room.

Mlle. Ricard opens with full-length version of "Mademoiselle de Paris," written for her. Then goes over to an English "I Wanna Be Loved By You," follows with another French lyric, and so on for rest of act.

Good advance publicity insured capacity opening-night audience, but it's a dubious bet for the star to fill the Crystal Room for the rest of her season. *Myro.*

Hotel Roosevelt, N. O.
(BLUE ROOM)

New Orleans, July 7.

Ted Weems' Orch (14), Buster Shaver & Olive, Al Bernie, Marjorie Garretson, Bonnie Ann Shaw; $2.50 minimum.

There's plenty to cheer about in this swank, air-conditioned nitery's new layout. Ted Weems' crew, repeating the favorable impression made in previous visits, proves there's no question as to orch's right to top rating among nation's bands.

Present eminence has been gained through assembling a group that's equally strong on vocal-novelty and musical sides, with performances noteworthy for choice of numbers, arrangements and, most of all, entertainment.

The same nostalgic appeal that made Weems a disk favorite is getting him plenty of Blue Room attention. Band leans heavily on sweet, but can swing out whenever the occasion demands. Room patrons shy away from the hotter and noisier bands, but that's not to say that much of Weems' library isn't jivey enough for devotees of that brand of dansapation.

Weems' crew furnishes a generous portion of show. Bonnie Shaw is a fresh and youthful songstress and whistler who scores with "Indian Love Call" and other tunes. Also heard in duets with Russ Carter, another Weems' vocalist. Others in the aggregation who make outstanding contributions are Chuck Haynes and Glenn West. There's also an ample amount of fun mixed with a melodic portion so ear-beguiling that it leaves patrons asking for more.

Floorshow is a blend of singing, music, comedy and dancing, with all acts garnering enthusiastic response.

Buster Shaver & Olive are playing a return engagement with a song-dance routine that merits resounding applause. Shaver's dancing with doll-like lilliputian is a highlight of the turn. Little Olive is as captivating as ever.

Al Bernie provides the laughs and they come fast. Has plenty of material, works hard, gags are punchy and well-timed for maximum laughs. As a mimic-comedian, Bernie sells himself in top fashion. His stuff gets blue on occasion, but he keeps it at a minimum. Also clicks with his songs, impressions, mugging and other rib-tickling bits.

Marjorie Garretson scores heavily in song and satire session. She brings to the show a touch of nostalgia, too, with her blues renditions of "Charlie My Boy," "Some of These Days," etc. Miss Garretson, song stylist with plenty of savvy, has contralto and manner that ring the bell all the way. When, late in her turn, she sits at the piano, the SO stands up and says uncle.

Biz capacity when caught. *Liuz.*

Casablanca, Miami B'ch
(CLUB MOROCCO)

Miami Beach, July 14.

Claudia Pinza with Arthur Rosse; De Mattiazzis, Chavez, Cortes Orch; no minimum or cover.

This smart room, which featured some of the top cafe attractions during winter season, has come up with a good name for b.o. potentials in Claudia Pinza. Unfortunately, she doesn't add up as a nitery performer who can hold the type of aud attracted.

Vocally, she shows obvious training, but the expectation built among the patrons on the Pinza label is not met due to a fairish pair of pipes that might be okay for a supporting act. As a topliner, the letdown comes quickly. Tees off with a "problem" special on "Daughter Of Mr. Pinza," then offers assortment including "Boutonniere," "Sorrento," which doesn't come off too well in comparison with pop singers who are better versed, and a Calypso-type "Possibilities" that is probably her best entry. Offs to polite palming.

Chavez opens matters with robust Latino tunes and also emcees. The De Mattiazzis are on for the second slot and make it a wrap-up via doll routine in which the femme half unveils to make for the showstop when the tableholders discover she alone has been manipulating the duo of figurines.

Cortes' orch handles backgroundings ably. *Lary.*

Mocambo, Hollywood

Hollywood, July 12.

Mary McCarty (with Billy Roy), Emil Coleman's Orch $1.50-$3 minimum.

Mary McCarty opens her fast, bright turn kidding "Who Cares?", and when she begs off her audiences care very much. Singing comedienne tackles routines with the intensity of a divebomber sighting a target. She's a cinch to keep the swinging doors as active as they've ever been, during her tenure in this Sunset Strip spot.

Emil Coleman, tied to the Coast for a stretch after a good run at New York's Waldorf-Astoria, is on hand with his musicrew, replacing Eddie Oliver's for the summer. Oliver's is a tough team to follow, but Coleman turns the trick admirably, with his old show biz pals packing the joint.

Batoneer and Miss McCarty's keyboard accompanist, Billy Roy, have a rough row to hoe keeping up with the star's breakneck pace, but everything comes out even. Whether ballad, bounce or novelty, Miss McCarty socks 'em across and makes the payees plead for more —and maybe she's wise to bypass her trademark, Irving Berlin's "Homework." This way, they'll come back.

Solid new (to the Coast) material includes a "Lonesome Gal" takeoff, in which she interlards commercials with messages of amour to her male listeners, a dissertation on the types who receive Oscars, "End of a Love Affair," her sole ballad offering; and a cavalcade of nitery singers: the one who perches on the piano, the offkey bleater, the one who dates the boss, and the unslick chick with the overdone arrangements.

Miss McCarty kicks the evergreens around too: "Flaming Youth" number from "Small Wonder"; the folk song rundown, with nary an apology to Susan Reed; and the rehash of Warners' musicals of the 30's, complete with Bebe Daniels, Ruby Keeler, Joan Blondell, Dick Powell, and, if you look fast, John Boles, John Miljan and Louise Fazenda. Latter routine remains a classic in the special-material field. *Mike.*

Beachwalk, Chi
(EDGEWATER BEACH)

Chicago, July 13.

Johnny Burke, Darkens (2), Dorothy Hild Dancers (11), Ralph Sterling, Russ Morgan Orch (19), with Manon and Pete Fylling; minimum $3.50, cover $1.

Outdoor operation at this hostelry has all the emphasis on the smooth tooting of the Russ Morgan band. Outside of the Darkens, a terp act which fronts the production dancing, only act on the bill is comic Johnny Burke.

Venerable doughboy comedian is working an area easily the size of Soldier Field. Between the stiff breezes off the Lake and a general outdoor din, his quips get lost before reaching the customers' ears. It's a mystery why the management, which seldom books comics into its indoor Marine Dining Room during the winter, must do so now when the odds on a comic falling flat are so great.

Burke runs through his recollections of army life during the first World War, which now seem a little more pertinent, but still vintage at best. Pete Fylling, Morgan sideman, does a short trumpet turn, with a hand-puppet simulating the valving. Manon, orch's gal singer, is strictly eye appeal, her chirping of "Bewitched" being not much more than routine.

Line gals open and close the show with better-than-average routines, getting a much needed dose of pep from the volatile terping of the Darkens. Morgan, sporting a 20-piece aggregation, is tailor-made for the dancers and does a nice job backstopping the production work. Ralph Sterling does his usual good job with the background warbling. *Mel.*

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)

Miami Beach, July 15.

Georgie Kaye, Freddie Stewart, Jose & Stella Reyes, Freddie Calo Orch; no minimum or cover.

Booking policy of this room is beginning to click, with the comic plus singer idea attracting growing patronage. Georgie Kaye, who has played the Olympia Theater in Miami regularly, but none of the niteries, provides the comedy, and Freddie Stewart, switching over from the temporarily shuttered Celebrity Club, the songs.

Kaye adds up to a solid offering, with the laughs and giggles coming steadily via fresh original and offtrail routines. Topper is his satirization of psycho types.

Stewart is a fixture with cafegoers here and gets them quickly with his delivery shadings and application of tenor talents to the better pops.

Holding over are Latino terpers Jose & Stella Reyes, who concentrate on deliberate tango rhythms, and the able music crew of Freddie Calo. *Lary.*

Vaude, Cafe Dates

Bert Wheeler & Hank Ladd into Yacht Club, Atlantic City, Aug. 3 for 10 days . . . Claudia Pinza tapped for Olympia, Miami, July 25 . . . Joey Adams, Juanita Hall and Stan Fisher comprise the July 19 session at Five O'Clock Club, Miami . . . Eric Thorsen to play a round of Statler hotels starting Oct. 3 . . . Ex-fighter Lou Grove, now handling acts, has set his first one into the Palace, N. Y. Bonham Bros. going in there July 26.

Martin & Lewis

Continued from page 49

house clocked a record $145,000 about three years ago. However, the picture, "The Naked City," was the principal draw. Danny Kaye had previously earned the highest salary for an individual act when he took out $37,000 at the Roxy theatre, N. Y., on a salary which guaranteed him $25,000 plus 50% over $110,000.

To reach and pass the house record, Martin & Lewis worked overtime by continuing to perform from their dressing room window in order to get the juves out of the house so that other customers could come in. Comics had been doing six shows daily and seven on Saturdays. Highest daily gross was reached the first Saturday (7), with $23,720, the highest ever scored by the house in a single day.

Comic's Par stand was marred by the news last week that Jerry Lewis' infant son was injured in an accident at his home on the Coast. His wife, Patty, flew there immediately. Lewis had a telephone line installed in the child's room at the Children's Hospital so he could talk to him between shows. Lewis planed to the Coast last night (Tues.) and will fly to Detroit in time for Friday's (27) opening at the Fox Theatre.

Clair Wood, pianist-singer, is appearing at Yenil's, Lake George, N. Y.

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VARIETY BILLS

WEEK OF JULY 18

[illegible]

NEW YORK CITY
Capitol (L) 19
Gene Krupa Orc
[illegible]

CHICAGO
Chicago (P) 20
Frankie Laine
[illegible]

[illegible]

LINCOLN
[illegible]

LIVERPOOL
[illegible]

LONDON
[illegible]

MANCHESTER
[illegible]

NORWICH
[illegible]

NOTTINGHAM
[illegible]

PORTSMOUTH
[illegible]

SHEFFIELD
[illegible]

SHEPHERDS BUSH
[illegible]

SOUTHAMPTON
[illegible]

SUNDERLAND
[illegible]

SWANSEA
[illegible]

WALTHAMSTOW
[illegible]

WOOD GREEN
[illegible]

YORK
[illegible]

PAWTUCKET, R. I.
[illegible]

PHILADELPHIA
[illegible]

SAN FRANCISCO
[illegible]

WASHINGTON, D. C.
[illegible]

BROCKTON, MASS
[illegible]

WORCESTER, MASS
[illegible]

AUSTRALIA

MELBOURNE
[illegible]

SYDNEY
[illegible]

BRITAIN

ASTON
[illegible]

BIRMINGHAM
[illegible]

BLACKPOOL
[illegible]

BOSCOMBE
[illegible]

BRIGHTON
[illegible]

BRISTOL
[illegible]

BRIXTON
[illegible]

CHELSEA
[illegible]

CHISWICK
[illegible]

COVENTRY
[illegible]

DERBY
[illegible]

EDINBURGH
[illegible]

FINSBURY PARK
[illegible]

GLASGOW
[illegible]

GRIMSBY
[illegible]

HACKNEY
[illegible]

LEICESTER
[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

CHICAGO

[illegible]

LOS ANGELES

Ambassador Hotel
[illegible]

Ciro's
[illegible]

LAS VEGAS

Desert Inn
[illegible]

El Rancho Vegas
Hildegarde & Co

Flamingo Hotel
Martha Raye
[illegible]

Thunderbird Hotel
[illegible]

MIAMI-MIAMI BEACH

[illegible]

Banks Brush

Continued from page 3

to Tellnvest and to Film Equities Corp. Tellnvest, headed by Elliott Hyman, is by far the biggest borrower. It owns something like 750 pix for TV, many of them acquired from Monogram with Chemical financing. Film Equities is headed by Irvin Shapiro.

Chemical is understood to be highly pleased with the way both loans are working out. Reportedly, income from distribution of the films to TV is derived rapidly, making the business safe and profitable for both the bank and the releasing agency.

In California, Bank of America, the most important film-lending agency, has recently done an about-face on TV production loans. After nixing them until about six months ago, an official of B. of A. said a couple weeks back: "We are ready to finance a television deal if it looks good."

Security-First National, which previously loomed large in conventional pic financing but now has backed away from such loans, is reportedly interested in TV deals. California Bank is understood to have bankrolled at least one series of telepix.

In every case, however, banks are being super-cautious. Above all, they demand that the would-be producer sink a substantial sum of his own money into the pix if he wants a bank even to consider angeling him. So far, say the money men, virtually everyone who has come to them with a request for a TV pic loan is a shoestringer who is willing to invest no funds of his own and wants the bank to take all the chances.

Lending institutions see telepix production eventually as an important user of bank coin. Their feeling now, however, is that the 107 tele stations don't offer enough opportunity for a producer to come out on his pix and they point out that few have succeeded in doing so. They want to be ready to make such loans, however, when the time is ripe, which explains current interest despite the paucity of actual deals.

New Acts

BEVERLY HUDSON
Songs
15 Mins.
Copacabana, N. Y.

Beverly Hudson, a newcomer to the cafe scene, is reminiscent of the early days of Betty Hutton. She's a hoydenish and uninhibited youngster, well schooled in the ways of the whack, who will have little trouble getting on in the cafe fields.

She's a personable girl with a big voice. She delivers in full-voice most of the time probably to make sure she'll be heard, even when her movements take her out of the mike range. At this stage of her development, her limited experience in the cafe field is highly evident. But it's an asset here since it punctuates her essential freshness that may be lost when she picks up the little tricks known to those that have been around for some time.

Miss Hudson is an unusual type. At her opening show she started her encore by taking off her shoes. At later displays, she works in dungarees and in bare feet. So what good is the gowns by Ciel Chapman billing on the program doing for the couturier? She has the material for showmanship. She's apparently undisciplined, has the elements of good copy and she impresses as a nervy tyke, not afraid to tackle any assignment that may be handed to her.

This may account for such selections as "Tenement Symphony" which is a number essayed generally by singers sure of themselves. While lacking a complete knowledge of shadings, she does "Too Young" and manages to extract a good deal of sentimental values from that tune. Of course numbers such as "Hallelujah," "Sunny Side of the Street" and "Alexander's Ragtime Band" are more in her line. Miss Hudson holds attention vocally and visually. She gets solid mittings. This petite piper has a hair-do that looks like it was coiffed with a rake.

Call them faults, if you must, but this kid apparently knows what she's doing. *Jose.*

PAMELA DENNIS
Songs
25 Mins.
Penthouse, Montreal

As a contrast to the ribald ditties of George Owen and Charlie Murray who are currently heading up the layout at Harry Lobe's Penthouse, newcomer Pamela Dennis is clicking nicely with the habitues of this fancy walkup.

A former band singer, Miss Dennis is making her first solo effort and this trim blonde thrush evidences solid possibilities for future intimery dates. Using a clear, high voice and adapting some of Billy Daniel's gestures of waving hands and body, she stays strictly on the old favorite line, doing such tunes as "Who Cares," "Bewitched," "Come Rain, Come Shine" and "Somebody Loves Me" with much of the savvy of the more established chirpers.

Gal has a tendency at times to put too much emphasis on technique and vocal tricks which destroy overall effect. Her arrangements, for the most part, have an ad lib quality which are risky in a performer with so little experience as Miss Dennis, and a more definite pattern would build confidence and selling values.

Appearance and manner are okay and she should do nicely in the smaller boites and on TV. *Newt.*

TOMAGO & QUEDA
Dance
12 Mins.
Apollo, N. Y.

Tomago and Queda, who were recently featured in Metro's "King Solomon's Mines," are making their bow here in a series of sock dance interpretations. Team offers exciting terps culled from native African rhythms with drive and expert stage savvy. Guy and gal, garbed in unusual native dress, open turn with authentic African stepping backed by a solo skin beater. Frenetic pace and strange prancing movements garner scattered audience titters at first but house gets accustomed to novelty and sends off initial dance with hefty mitt. Solo stints, in which gal displays some interesting derriere wiggling a la Africana and guy offers solid acroterps, win easily. He winds up with an exciting bongo solo.

Overall novelty of act is hypoed by weird tinkling sounds which come from bells worn on their wrists and ankles. Further authenticity is gained by team's shouting in native African tongue. Act is a good bet for class nitery and TV spotting.

TOM EWELL
(With Milton Frome)
Comedy
12 Mins.
Capitol, N. Y.

Tom Ewell, who starred in Universal's film of Bill Mauldin's "Up Front" cartoons, is only a fair comic in his own stage form. Ewell has a droll drawling manner which could develop into a click style, but his material is spotty and his delivery suffers a lack of pace and variety. Strongly in his favor, however, is an ingratiating personality.

One factor marring his turn is the strictly GI quality of his chatter routine. These gags go way back to the last war and register as rather stale despite the fact that war news is still very much in the headlines. There's no attempt, however, to contemporize the gags. Most effective bit is his routine with Milton Frome in which the latter plays a barber shaving Ewell while relating his war experiences. For his finale, Ewell comes on garbed as one of Mauldin's sad-sack cartoon heroes and delivers another monolog on the tribulations of an infantry soldier. He throws in too many corny gags in the farm-yard sex vein. *Herm.*

BOBBY RIGGS & REBA MONNESS
Table Tennis
8 Mins.
Palace, N. Y.

In their initial appearance at the Palace (12), ex-world's pro tennis champ Bobby Riggs and 1950 table tennis titleholder Reba Monness receive the sole marquee billing, although spotted sixth in the 10-act layout. The Riggs name undoubtedly has some b.o. lure, and attractive Miss Monness' accoutrement in white briefs does not figure to hurt the visual setup. But when it reduces down to performance, this act is singularly shabby, and lacks showmanship and is no credit to either of the experts.

Staging and continuity are poorly contrived and a commentator's frenzied description sounds as if he were calling a fight on radio, with only academic regard for the actual goings-on. Duo excels in a brief three-ball exchange and Riggs, on deliberate misses, recruits an oversized paddle for comedy relief, with both using frying pans as supplement for "Jingle Bells" tune. They are authoritative in a challenge match, but this portion suggests design rather than spontaneity. Audience reaction moderate.

MURIEL RAHN
Songs
15 Mins.
Apollo, N. Y.

Sepian songstress has been around in legit, concert and TV but this Harlem stint marks initialer as an act. Although house clientele hasn't been conditioned to Miss Rahn's operetta-type repertory, she holds from first melodious note to begoff. Her voice is clear and effective all the way and she projects easily despite apparent nervousness at show caught (13). (13). She sang the title role in "Carmen Jones."

Miss Rahn opens nicely with "Indian Love Call," slips a little on "Be My Love," regains with "More Than You Know" and reaches sock proportions with "Summertime." She displays expertly trained set of pipes on all numbers and audience is really with her when she hits the high ones.

Good looks, attractive frame and tasteful garbing are all plus factors. She should do well in deluxers and plush nitieries.

HARBERS & DALE
Ballroom
10 Mins.
Copacabana, N. Y.

Harbers & Dale, a likeable pair of ballroomers, have been on the cafe scene for some time but haven't been documented for the VARIETY New Act files. Duo are well couturiered and have a personable line of terps.

Act shows some good tricks with flashy overhead lifts and spins. Straight terp passages are also well designed. Routines are sufficiently varied to maintain interest. They're okay for most visual media. *Jose.*

WILL MASTIN TRIO
With Sammy Davis, Jr.
Dancing, Impressions
21 Mins.
Riviera, Fort Lee, N. J.

Will Mastin Trio is a Negro turn whose hoofing and mimicking appear to qualify it for almost any visual media. Three-

(Continued on page 54)

Capitol, N. Y.

Gene Krupa Orch (15), with Dodie O'Neil, Joe Tucker; Tom Ewell, with Milton Frome; Snooky Lanson, Perry Franks & Janyce; "Strictly Dishonorable" (Metro), reviewed in VARIETY *July 4, '51.*

The final stageshow at the Capitol before the house goes to a straight film policy isn't exactly a sensational kisoff. The current layout is fair with no standout turn to lift the presentation out of the routine category. Moderate marquee values are supplied by Gene Krupa and Metro film player Tom Ewell (New Acts).

Krupa's band tops the show with its sock instrumentals and vocalists Dodie O'Neil and Joe Tucker. Krupa sparks the bill with his crackling drum solo in an excellent arrangement of "Valse Triste," building up slowly to a powerful skinbeating climax. Miss O'Neil handles a boogie blues number firstrate, while Tucker belts across "Everything I Have Is Yours" in a style sugges[illegible]ve of Billy Eckstine's.

In the [illegible]ag spot, Snooky Lanson delivers nicely on a brace of standards and current pops. A regular on the Lucky Strike "Hit Parade" airers, Lanson does a reprise of the hit tunes of the past year, including "My Foolish Heart," "Bewitched" and "Too Young," and does a trailer for Metro's "Show Boat" with his rendition of "Ol' Man River." Turn gets okay results.

Opening spot, after a warmup by the Krupa band, is held down adequately by Perry Franks & Janyce. Boy-girl dance team works through a smooth tap-terping routine, with Franks handling a solo chore flashily. Closing cake-walking bit, with top hats and canes, gets them off strongly. *Herm.*

Steel Pier, A. C.

Atlantic City, July 12.

Guy Mitchell, The Barretts, Martin & Florenz, Amandis Troupe (5), Lee Davis, House Orch (10); "Second Face" (ELC).

Guy Mitchell heads a well balanced but slightly below par bill for this house this week, but it goes over surprisingly well with the crowds. Following Frankie Laine is no cinch, but Mitchell has them with him.

Baritone gets off to fast start with "Gee But You're Swell," then into "The Roving Kind," which he puts over nicely with audience participation. Off to a good round of applause, he comes back to do the nostalgic "Sorrento" for neat returns.

Mitchell's final two numbers, "My Heart Cries for You" and "Truly, Truly Fair," get best reception. Singer has nice stage manner, works with own accompanist, Joseph Antman.

Lee Davis emcees, bringing out the Barretts, who score with nice tap and soft shoe. Martin & Florenz, in second spot, register well with their Sad Sack, Jimmy Durante and Mae West puppets. Mitchell is in middle spot, followed by Davis, whose patter keeps show going at top speed until the Amandis troupe, teeterboard specialists, provides a pleasing closer. *Walk.*

Chicago, Chi

Chicago, July 13.

Vanderbilt Boys (2), Rosemary Clooney, Gary Morton, Frankie Laine (with Carl Fischer), Louis Basil Orch; "Take Care of My Little Girl" (20th).

This is the punchiest and often the loudest bill since the zanyisms of Martin & Lewis at this house. Bobbysoxers who have been dormant here for many months, are out in full swing, although the show should have appeal for the entire family. Despite all the shouts and moans, revue moves along smoothly—a tribute to the handling of the noisy seatholders by Frankie Laine, who never lets them get out of hand.

Vanderbilt Boys are a bright pair of acros who get a brisk hand for their unusual pushup work, with crowd also registering approval for shoulder-stand somersaults and backflips to a handstand.

Rosemary Clooney, riding high on several record hits, is a svelte blonde clothed in body-builder gown. One of the better femme singers, she's backed by several years of orch chirping experience. She tees off with a neat specialty and then does a slow change of pace, "Mixed Emotions," but gets nearer her beat with "Lady Is a Tramp" and slightly ribald "Shotgun Boogie," to earn a good hand. Her "Beautiful Brown Eyes" is okay but a letup for her sock rendition of novelty "Come On-A My House," which has the juves jumping and yelling.

Gary Morton, youthful comic, has trimmed much of his material, although he has kept some of his better stints. His quickies draw sharp yocks, but his gangster satire really gets guffaws, as does his torch singer takeoff.

It's a regular moan-and-groan session when Laine gets going, and although the singer works against constant heckling and attempts to break him up, he socks across from his first tune, a special belle. He takes as his first regular song a special penned by his very able accompanist, Carl Fischer, a beguine number revealing a new facet. For the rest of his program Laine sticks to his hit records, with one exception, which he borrows from Nat Cole, "Too Young." He tries to rope in the audience with "Rose, Rose, I Love You," and generates the heat with sexy phrasing of his one oldie, "That's My Desire," flaying his arms and smiling lasciviously, which has the youngsters screaming. Follows that with the hit parader "Jezebel" in the same form, for a begoff.

Louis Basil returns after a month's vacation to take over the podium and emcee duties, playing a difficult show in splendid style. *Zabe.*

Apollo, N. Y.

Bob Chester Orch (12), with Lou Gardner, Moke & Poke, Muriel Rahn, Eddie "Rochester" Anderson, with Johnny Taylor; Tomago & Queda; "Iroquois Trail" (UA).

Although current sesh gets across a few high points, failure of headliner Eddie "Rochester" Anderson to net more than moderate returns keeps show erratic. The gravel-voiced radio comic relies too much and too often on the magic of Jack Benny's name. Opening monolog revolves around Benny's toupee, Benny's clothes, Benny's nigardliness, etc., and draws only scattered yocks. He tries to lift the thin material with facial grimaces and body antics, but misses. His initial turn is overlong (20 minutes), but gets nice sendoff with a series of lazy-styled terps.

Rochester returns in the finale in a weak sketch done in bad taste. Assisted by Johnny Taylor, Moke & Poke and orch leader Bob Chester, the comic plays an island chief who tries to persuade Joseph Stalin (Chester) not to take over. Moke & Poke score as the chief's standing army, but Taylor is crude as a cannibal.

Bob Chester's orch, first ofay crew to play here in some time, whips across a blending of ballads and fast tunes nicely. Best is opening rendition of "Stars and Stripes Forever." Vocalist Lou Gardner handles the lyrics on "Too Young" and "Jezebel" with understanding. Trumpeter Chuck Genduso scores solidly in his interpretation of Louis Armstrong singing and tooting, "Can't Give You Anything But Love."

Moke & Poke, comic duo, please with their zanyisms. Expert mugging hides flaws in vintage material. Songstress Muriel Rahn and dancers Tomago & Queda are recorded in New Acts.

Olympia, Miami

Miami, July 14.

Burl Ives, Joey Karter, Maxie & Millie, The Kemmys, Bobby Joyce & Ginger, Les Rhode House Orch; "Bullfighter & The Lady" (Rep).

Layout headed by Burl Ives is marking up a heartier rating on the applause meter than many shows of recent weeks. Ives is a perfect booking for this house and folk singer-guitarist adds up to a click. They wouldn't let him off. He was spotted last (where normally the marquee name is fourth) and it was only the curtain drop that stopped the mitts earned via his versions of "Blue Tail Fly," "On Top Of Old Smoky," "Rock Candy Mountain," to pick a trio of outstanders forming his stint.

Supporting lineup is an unfamiliar one here, but gets plenty of reaction via the aud's anticipation of Ives' arrival. Joey Karter clicks in well rounded assortment of gags and patter, with his impreshes particularly good palm raters. Also handles emcee chores capably.

Terpsters Bobby Joyce & Ginger set well with their lithe tap workings. Musical novelty ideas of Maxie & Millie get them fast and sustain for continued build. The Kemmys are okay with the aud in their comedy-dance inventing. Les Rhode house orch handles the backings adeptly. *Lary.*

Jackie Heller Better

Emcee-comedian Jackie Heller is back on Broadway, recovered from physical exhaustion, which required time-out for several weeks' rest in Hollywood.

Heller is also forsaking the actual operation of his Carousel, Pitt nitery, in order to be freer for TV and other engagements.

Palace, N. Y.

Vince & Gloria Haydock, Buddy Clayton, Lee Marx (2), Ross Wyse, Jr., & Jan Adams, Yvonne Moray, Bobby Riggs & Reba Monness (3), Dewey "Pigmeat" Markham & Co. (4), Buddy Boylan & Muriel King, Professor Backwards, The Shooting Mansfields (3), Don Albert House Orch; "Fort Worth" (WB), reviewed in VARIETY *May 16 '51.*

Current Palace bill, starting Thursday (12) at tail-end of town-studded Shrine convention, was packing 'em in at a terrific clip when caught. Ex-pro tennis champ Bobby Riggs (& Reba Monness) draws the marquee plugs, with his table tennis novelty (New Acts) the only stranger in a sequence of standards. Since the pro tennisser and his pingpong partner are not strong enough in performer values, the next-to-closing goes to Professor Backwards, whose billing here should be Jimmy Edmonson (his right name), since he shelves his reverse stuff here in favor of his monolog stint. The guy's boffo timing and deadpan cuteness help him hurdle vintage agricultural jokes.

Show opens with Vince & Gloria Haydock in fast tap, then into impression of Dancing Haydocks (their parents) as done at Palace a generation ago to slow, ingratiating "Tiptoe Through the Tulips." They pair on stepped-up buck and wing with chairs for all-around score.

Buddy Clayton carbons of Jack Smith, Arthur Godfrey, Barry Fitzgerald, Frankie Laine, George Sanders, Billy Eckstine and Martin & Lewis are in the salvo groove, but he is entitled to better continuity to make him a sure seller, already having good appearance and big voice.

Lee Marx shows neat juggling tricks, employing clubs and rubber-balls, and is tops on rolling ball via seesaw, from which he descends to zigzag the spheroid around posts. A well-stacked personality gal aide doesn't hurt him in the mitt department, but he can stand on his own.

Ross Wyse, Jr., reprises his patter-introed knockabout stint, hypoed by Jan Adams, a tall, blonde looker who towers over him and helps develop the back-climbing and fake adagioistics. Wyse's standard running gag on his father's somersault-spinning is okay, and he winds with four successive samples to show he's still in shape.

Yvonne Moray, lilliputian, is neatly botcha on "Sunny Side of Street," "Good Man Hard to Find" and "Honeysuckle Rose." Little woman works extra hard to achieve effects, playing on her stature for comedy bits.

Dewey "Pigmeat" Markham & Co. are veteran four-people court skit that tries hard but appears weak.

Buddy Boylan & Muriel King are in there big with "Feel a Song Coming On," "Close as Pages in a Book," his solo "Ol' Man River" and her "Too Young." They pair at finish for fine "Donkey Serenade." Miss King shows operetta quality and coloratura pipes.

Closing are the Shooting Mansfields, man and two girls, a credit to any bill, with expert straight and trick demolition of sundry targets, using single and double rifles. The vet marksman takes potshots at girl's head that's encircled with the targets, winning a large hand.

Oriental, Chi

Chicago, July 12.

Shyrettos (3), Johnny O'Brien, Les Paul & Mary Ford, Sherman Hayes; "Show Boat" (M-G).

All the weight's on the flicker this week, yet the Oriental isn't minimizing its vaude layout by any stretch. True, management has pared down its four-act format to three to balance out on the lengthy pic, and has dispensed with the production fillers by the Hayes orch. But reversal is strictly a change for the better, with accent on speed, tightness and top entertainment values.

Shyrettos, two lads and lass cyclists, don't have much trouble creating what's probably the warmest house glimpsed here in ages. Trio does its clever bike acro and balance bits for a warmup, often skirting dangerously close to the pit. Simulated ballroomology on wheels nets them a good hand, as does their hokey drunk bit on elongated unicycles. They exit strongly after a brief session on graduated-sized bikes.

Comic Johnny O'Brien, by virtue of his thick drawl, homely gags and harmonica prop, can't avoid close association with a covey of other humorists. Generally, though, he's pretty glib with his mid-Victorian material and sets off a chain of chortles at walkon that last most of his turn. He has a handicap at this stage of laying on the New England drawl too heavily. Lad does a nice job with a slow-beat version of "Four Leaf Clover," and evokes good response with his train impresh at the finish.

Headliners Les Paul and wife, Mary Ford, show clever routining with their montage method of presenting their current disk sellers. Team, backed by an unbilled bassist, gives the customers a smattering of eight tunes, each tapering neatly into the other, and each packing plenty identity for the payees. Paul, using an electric guitar, and the frau, chording manually, unleash the strongest tunes at the gun, these being "Mocking Bird," "How High the Moon" and "Josephine." Miss Ford vocals the first two simultaneous with offstage platters to good, albeit hesitant response, since the effect mystified much of the gallery. They team on a "No Place Like Home" parody, then segue into "Can't Give You Anything But Love" instrumental for a solid sendoff.

Sherman Hayes gets a sabbatical with this bill via light emcee and show-backing chores. What he does do is strictly grade-A. *Mel.*

Capitol, Wash.

Washington, July 13.

Ralph Flanagan Orch (15) with Peggy King & Harry Prime; Jacques Gordon, Frank Ross & Mlle. Anita La Pierre, Hal Le Roy; "Kind Lady" (M-G).

This is a lively, appealing package, with Ralph Flanagan and his collection of brass doubling as headliners and accompanists. In addition, maestro Flanagan does a creditable emcee job.

The Flanagan troupe, which has built up a large juve following, shows surprising versatility. Spotlighted tunes are varied in pace and style, and background music for acts is business-like and helpful to performers. Top payee ethusiasm is reserved for Flanagan's disk faves but, in general, reaction to show is good throughout.

Opening with a flashy and showmanlike version of Sousa's "Stars and Stripes Forever," complete with cinema fireworks and flag-waving, revue flavor and pace are maintained throughout. Jacques Gordon, French import, tees off individual stints with a humorous demonstration of juggling and acro on a unicycle. Cheesecake appeal is added via whistle-provoking femme assistant, but the Frenchman's skill and personality win him rafter-raising mitt action.

Peggy King, Flanagan chirp, slows things with a colorless version of "Would I Love You." Her juve appearance and dainty garb help put over a thin set of pipes. Harry Prime, also of troupe, pleases with "Be My Love" and a repeat of his disk success, "Until," with help from maestro at piano. Baritone has an appealing style and voice.

Band cuts in with Dixie music, highlighted by trio of instruments and some novelty clarinet soloing. A bouncy "Okay" almost brings down the house.

Frank Ross, self-styled "one-man juke box," manages to keep his takeoffs on band instruments fresh and funny. He clowns behind the vocalizing of his "French" chantoosie, Mlle. Anita, while latter does a good job with a Gallic version of "Nobody's Baby." Ross has an impish quality and some really funny gimmicks which win him approval.

Final act is the hep terping of Hal Le Roy, whose grace and agility mark another welcome return here. Le Roy adds a personal touch to his act via innate informality. Best bets are takeoff on Bill Robinson's "Melody in F," his jitterbug sequence, including a Charleston, and special novelty, beating out four different rhythms at one time.

Other orch highlights include "Joshua," jive version of old Negro spiritual, and a unique interpretation of "My Hero." Curtain comes down to tune of "Dixie Jump" amid much demonstration from galleries. *Lowe.*

New Acts

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some comprised Martin, Sam Davis and the latter's son who does impressions as well as dance. Unit gets away smoothly with some challenge stuff which includes a bit of softshoe among other routines.

But mainstay of the act is Davis, Jr. He contribs carbons of a flock of Hollywood names and also imitates warbling styles of Sinatra, Eckstine and Lanza. Best of his impersonations are Edward G. Robinson and Mario Lanza. Some of the etchings are a bit weak, such as Jimmy Stewart, but the majority is showmanly delivered for maximum results. *Gilb.*

Casino, Toronto

Toronto, July 13.

Victor Borge, Norman Brooks, Shirley Vann, Rollins Duo, Jimmie Cameron, Archie Stone House Orch; "Road House" (20th).

With Murray Little determined on no budget curtailment despite seasonal doldrums, his policy is paying off, particularly in current week's cinch package. Back-to-back are two repeaters, Victor Borge and Norman Brooks, duplicating their earlier season b.o.

Borge is still a top performer for his piano wizardry and suave chatter which heretofore attracted the $4-top concert crowd here but now available to just an enthusiastic vaude-goer at a buck, plus carriage trade pleased to get same act at discount. He kids the classics, plays an occasional one straight, treats the customers with superior boredom, chews a sandwich while the pit band does all the work with only brief interpolated piano bits by him, chatters with designed aimlessness and whams with straight playing of requested "Rhapsody in Blue."

When caught, Borge had to extend the bill from 70 to 95 minutes, was on for 45 minutes and then even had to beg.

Also well up in the applause decibels is Norman Brooks, the lad with the "Al Jolson voice." He gives out to sock returns with such Jolson trademarks as "Darktown Strutters Ball," "Smiles," "Mammy" and "Tootsie" for his first set. Then came frenzied requests for "Swanee," "April Showers" and "Rockabye Your Baby," plus others on which the house orch had to fake until the phenom youngster apologized for running out of material. Brooks' ingratiating personality and modest enjoyment of success at this house added to the act's convincing sincerity.

Shirley Vann, petite brunet, is on earlier for a song opening of pops and classics, then disconcerts by shedding her diaphanous skirt to go into a melange of taps, eccentrics, acrobatics and full-stage spins. She was doing okay on the thrush route and was holding the customers on those high, sustained notes when came the abrupt semi-strip and swift dance routine.

The Rollins Duo, blonde Norwegian lads, open bill with some thrilling hand and headstands on ladders and small, elevated platform some 20 feet high; instantly warm up palm-pounders with acrobatic feats that make for unusual act. Jimmie Cameron carries out his m.c. chores with unassuming charm and Archie Stone's pit band deserved the bow of acknowledgment for musical and comedy cooperation throughout the Victor Borge routine. *McStay.*

Reserved-Seat Vaude

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can be greater with the regulation continuous policy.

RKO, at this point, feels that it would be fruitless to proceed on the basis of one show only. Circuit would like to line up three in advance so that it can plug subsequent shows and sell tickets prior to the preem. Execs feel that there's an educational process involved, since they have to accustom the public to buying ducats for a specific show, and if a patron misses part of the program, it's lost forever.

'Grand Plan' Dives

MCA laid out a prospectus which had Spike Jones on the teeoff, to be followed by Guy Lombardo and Celeste Holm combo, and Edgar Bergen and Dorothy Lamour pairing. So far, only the Jones display is definite. Miss Holm balked because she wanted a rest after a legit season in "Affairs of State" and Miss Lamour hasn't been officially pacted. Names that have been submitted as substitutes haven't been accepted by RKO.

Ordinarily, RKO would have obtained some names from other agencies, but these date-diggers are waiting developments before committing their top wares.

Another factor that may make reserved-seat vaude more difficult is that when a headliner inks a contract, it will be without cancellation clauses. Circuits and theatres feel that once they invest heavy coin in advertising and promotion, no other commitments should interfere.

Despite these obstacles, both RKO and MCA are going all out on the idea. Harry Romm, of the MCA theatre department, who has been pushing the plan, believes that at least 40 weeks can be opened up.

139 of 140 Legit Shows on Coast Fail to Make Grade in 5 Years

By MIKE KAPLAN

Hollywood, July 17.

After five fruitless postwar years, film studios have just about decided that there's little point in cultivating the local legit garden. Nothing but weeds.

Disgusted story scouts can't remember when the last local tryout resulted in a film purchase. It's even tough remembering those that looked like they might make the grade as program fare.

Nation's second largest legit production centre has shown a consistency of inferiority that undoubtedly sets a new world's record. A total of 140 new productions were staged on the Coast during the last five years—an average of better than one every two weeks. Of that total, 10 optimistically ventured eastward. Only one, "Lend An Ear," achieved success—and ironically, the revue couldn't be classed as a real Coast origination. Show was basically the same as the one tried out in eastern strawhats shortly before the U. S. entered the war and stalled thereafter because of military developments.

Other nine attempts to impress easterners with local legit lures either died quickly on Broadway or staggered back out onto the road to play a few dates before expiring. None could remotely be called a success.

While, admittedly, many of the "new plays" debuted here are merely flimsy vehicles designed to showcase hopeful talent, at least 60% are seriously staged and optimistically aimed toward Broadway. These ventures range from low-budget hoke pieces to elaborate extravaganzas. Authors represented include such w.k. playwrights as William Saroyan, J. B. Priestley and Zoe Akins. Local pride being what it is, virtually all

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Paul Green's 'Lost Colony,' In 11th Season, Scoring Heavily on Roanoke Isle

Greensboro, N. C., July 17.

Paul Green's "The Lost Colony," in its 11th year of production, makes a vivid impression. Producer Sam Selden's 1951 edition is by far the most polished in the drama's history.

Most noticeable are the quickened tempo, the more assured performance by the cast, and a general sharpening in theatrical quality. The Indian dances, always one of the favored features, have been greatly improved under the direction of John Lehman. The Westminister Choir-created Lost Colony Chorus, under direction of Theos Cronk, again provides the music.

Show, longest-run of outdoor summer pageants, is being presented on Roanoke Island with a cast of 150, more than half of them Roanoke Islanders. The play is produced each year throughout July and August (except Mondays) in Waterside Theatre, seating 3,000 persons. Action takes place on different parts of the multi-level

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Cherokee Drama Repeats On Top of Old Smoky

Greensboro, N. C., July 17.

"Unto These Hills," Kermit Hunter's folk drama about the Cherokee Indians in the Great Smoky Mountains, is being given again this summer, following on last year's preem. Story of the betrayal of the Cherokees by the whites is being presented at the open-air Mountainside Theatre, built especially for this drama, with the Cherokee Historical Assn. sponsoring.

In all, 107,140 persons saw the drama in its first season. An even bigger season is in prospect this year, with the engagement lengthened. Show is on six nights a week through Labor Day. All of the 2,900 seats in the theatre, which is at the Indian village of Cherokee at the entrance of the Great Smoky Mountains National Park, are reserved.

Story of the Cherokees is played in two acts (14 scenes) by a cast of 120. Descendants of the original Cherokees are in principal roles.

'Big Joe' Another Ghost For 'Gramercy' Benefit

"Big Joe" Rosenfield's "Happiness Exchange," on WINS, N. Y., is taking over the matinee performance of "Gramercy Ghost" at the Morosco, N. Y., for a benefit, Aug. 1, in what's believed to be the first time a radio program has taken over a legiter for such use. Rosenfield, who runs his show from midnight to 2 a. m., has been selling tickets to the performance on the air, offering them at fixed price plus a donation, the extra money to be used to purchase a guide dog for a sightless person.

"Big Joe" will also appear briefly in the play, with author John Cecil Holm writing in a part for him for the occasion as another of the several ghosts in the opus.

5% Muny Tax Hits New Hope, Pa., Silo

New Hope, Pa., July 17.

Seemingly put aside for an indefinite period, the measure discussed some weeks ago by Town Council here providing for a 5% municipal admission tax on Bucks County Playhouse tickets was reconsidered at that body's regular meeting last week (10) and passed on first reading.

Neither Theron Bamberger, Playhouse producer, nor John Ross, attorney for the Playhouse corporation, was aware that the proposal would again be brought up and were not present. Both had opposed the tax at last month's session as being discriminatory. A second reading is scheduled for Aug. 14. If the city fathers again vote "aye" then the measure will become law, making New Hope, it is believed, the nation's first strawhat town to pass tax legislation aimed exclusively at its own summer theatre. Observers point out that the establishment of such a precedent could have widespread repercussions, opening the way for discriminatory taxation against other local enterprises or professions. Theatre currently pays a customary tax on real estate.

According to Bamberger, last week's surprise action is a blow to the Playhouse and the theatre in general. Theatregoing is expensive enough as it is, he pointed out, and patronage in recent months has fallen off locally and nationally. The Playhouse, he added, thus far

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TERRELL TO TOUR TENT CIRCUS TO SOUTHLAND

Lambertville, N. J., July 17.

St. John Terrell is planning to take his Music Circus on tour following windup of the present northern season in Lambertville, N. J. Terrell leaves this week for Memphis to negotiate with the Dietz Manufacturing Co. for necessary trailers to transport a company of 50 people and equipment on a series of one-week and split-week stands between Lambertville and Miami, where the Circus will inaugurate its usual winter season in January.

Outfit will be three months on route, offering a repertoire of two or three musicals. Cast and personnel will travel in trailers, but will put up at local hotels.

U.S. Acting Trio Set For Down Under 'Moon'

Casting for the Aussie presentation of F. Hugh Herbert's "Moon Is Blue" has been completed in N. Y., with June Dayton and Dean Harens set as the young lovers, and Blaine Cordner as the heavy.

Show will be presented by the J. C. Williamson Theatres chain at the Comedy, Melbourne, early in September, with John Casson directing. Dorothy Stewart, Williamson's N. Y. rep, did the casting. Trio of American actors leaves the U. S. Aug. 16 for Down Under.

Menotti Back From Europe To Work on New Opera

Gian-Carlo Menotti, whose last Broadway play was the musicdrama, "The Consul," a year ago, returned from Europe last week, and is back at his Mt. Kisco, N. Y., home, working on a new play with music, titled "Saint of Bleecker St." Composer-librettist doubts whether he can get it finished in time for '51-'52 season, but if so, it wouldn't be ready till late next spring.

Menotti was abroad for an extended stay, directing the filming of his earlier music-drama, "The Medium," in Rome, then supervising productions of "The Consul" in Paris and London.

Shriners' Parade Takes Spot From Legit; 'King' Terps to 'Barrel' Tune

New York's 44th St., between Broadway and Eighth Ave., was a bizarre thoroughfare last Thursday night (12), not only on the outside but indoors. The Shriners wound up their N. Y. convention with a gala parade that wiggled down Broadway, turning into 44th (of all streets), ending (of all places) at 44th and Eighth. Vanguard of the huge procession streamed into the street about 10 p.m., with the parade continuing long after the theatre break. Second acts for the four shows on 44th St. ("King and I," "South Pacific," "Seventeen" and "Kiss Me, Kate") were a little muddled, to put it mildly, with the echoes from the caravanserie being heard over on the 45th St. beat, where "Happy Time," "Season in the Sun," "Gramercy Ghost," "Affairs of State," "Rose Tattoo," "Courtin' Time" and "Call Me Madam" were trying to hold forth.

Bands played, drums rolled, fifes shrilled, bagpipes bleated, guns went off, and applause and whistles filled 44th St., to a crescendo. Because the parade was winding up at the Eighth Ave., corner, the generous Shriners gave with their all, the bands blaring loudly at the close, especially penetrating into the St. James and Majestic, where "King" and "Pacific" reign. Rumble of the drums, when the bands rested, was heard in the theatres even before first act was over. Audiences at intermission had a show on the sidewalk, and some went back reluctantly to the legiters.

Cannonading Shriners the night before (11), had spoiled the mood (especially the death scene) of "King and I," but that was nothing to the impact of the Big Parade Thursday. Audiences found it difficult to concentrate on the second act; sometimes the dialog was inaudible, and the Uncle Thomas ballet number of "King," with its Siamese music and costumes, looked a little offbeat to the music of "Roll Out The Barrel" from outside. Cast of "King," "Pacific" and the others took the proceedings good-naturedly, and there was no perceptible onstage letdown. But legit had its strongest competition Thursday, while legitgoers got an extra show outside from 11 p.m. till long after midnight.

Aussie Chain Inks Casson As Resident Director

Director John Casson, son of the noted British actors, Sir Lewis T. Casson and Dame Sybil Thorndike, has been signed by the J. C. Williamson Theatre of Australia for a two-year term as resident director. He was in New York for a week catching shows, including several he'll stage Down Under, coming in from London. He's leaving today (Wed.) for the Coast, en route to Aussie.

This was Casson's first U. S. visit and will be his first time Down Under. For the last five years he's been directing plays at the Glasgow Citizen's Theatre. First Aussie assignment will be "Moon Is Blue," followed by "Kiss Me, Kate." "South Pacific" is on the agenda for early next year. Casson has also seen "Stalag 17," which he thinks will go well in Australia, and will recommend for that purpose. Director, who was in the Royal Navy during the war, spent five years in a German prison camp, similar to the "Stalag 17" setting. He's the first director the Williamsons have signed for a term part as stager.

Fall Booking Hassle Seen for Chi With 'Dolls,' 'Blondes'; Pic House Entry

Chicago, July 17.

With "Guys and Dolls" supplanting "South Pacific" some time in late fall at the Shubert Theatre, the fall engagement of "Gentlemen Prefer Blondes" may provoke a first-rate booking hassle with the Shuberts probably losing the Carol Channing musical.

Producers of "Blondes" want to bring the production in this fall, but because of the prior booking of "Dolls," only Shubert theatre that will be available will be the Great Northern, 1,300-seater. Only other house is the large 3,600-seater, Opera House, which also has some ballet and opera commitments.

Other house that might welcome "Blondes" is the Erlanger, but this also has some Theatre Guild properties lined up, with "Member of the Wedding" coming in about Sept. 15 for a run.

RKO Outlet

Newest entry in the legit field is the Palace, a vaude house before the war and now a double-feature, first-run RKO outlet. House has a large capacity (2,500 seats) and is built for theatrical presentations. Negotiations are now underway, and if the deal goes through, house will alternate between pictures and roadshows. It would also be able to take one or two-week bookings of legit plays, something that the other theatres are loathe to do.

In the event that attractions playing this spot might not be able to obtain bookings in towns with Shubert houses, plays could swing into the RKO or other picture chains, most of which have ample staging facilities. RKO houses in Michigan last spring booked several live shows for split weeks with very good takes. It might be that this house could spot some indie productions for a break between the St. Louis-Milwaukee-Minneapolis jumps.

With the national company of "Dolls" expecting to run for six months or longer, the Palace might be the new outlet for other musicals which might not want to wait to tour the midwest area starting in the Windy City.

Claude Rains to Narrate For Mormon Music-Drama

Salt Lake City, July 17.

Claude Rains and Evelyn MacGregor have been inked to handle the leads in "Sands And Stars," musical narrative telling the story of Mormon pioneers, to be presented July 24 at the Salt Lake Tabernacle by Days of '47, Inc., in commemoration of the 104th anniversary of the Mormon arrival here.

Rains will narrate the story, and Miss MacGregor will sing the leading role, backed by Alexander Schreiner at the Tabernacle organ, and the 350 voice choir. Local talent is slated to do short dramatic bits.

According to Alvin G. Park, writer and producer, the story will be told without use of action. Music will consist of classics and Mormon hymns. Tab has been set at $2.40 reserved, and $1.20 general admission.

Bitterness Trails AGMA 'Maus' Exit

Jurisdiction over the Metropolitan Opera Assn.'s special touring company of "Die Fledermaus" was settled Monday (16), leaving, however, some bitter and lasting feeling in its wake. There was talk that the American Guild of Musical Artists would seek to renegotiate the 1939 pact with Actors Equity, under which the latter got jurisdiction over such operettas as "Fledermaus" (pact has been referred to recently as "a shotgun agreement"), thus keeping internal dissension alive in the parent union, Associated Actors & Artistes of America. This dissension, it's believed, will be used by certain affiliates as a wedge for the formation of a one-card union.

AGMA, which has had a basic agreement for years with the Met, withdrew its claim Monday to jurisdiction over the Met's touring "Fledermaus." It did this, however, with ill grace, smarting under the reprimand last week from the parent 4A's. This action, however, removed the threat that the Met tour might be cancelled, and with it the loss of about 30 weeks' work for 160 people. Most of the "Fledermaus" cast will be AGMA members. These won't have to join Equity or pay it dues, although Equity will sign the basic agreement with the Met on the tour.

3 RESIGN IN ANTA PLAY TIFF; WHITEHEAD MGR.

American National Theatre & Academy adopted a policy for its Play Series next season at a board meeting Monday (16). The ANTA series is shedded to tee off Oct. 1 and will include eight productions, four new works and four revivals. Robert Whitehead, co-producer of "Member of the Wedding," was elected Play Series manager.

As a result of criticism centered on the ANTA board and exec committee, Margaret Webster submitted her resignation in protest of the board's activities and policies. Emil Friedlander and Howard S. Cullman also resigned. Helen Hayes, ANTA proxy, is understood to be considering resigning very soon. She previously announced that she would not serve beyond her present term, which expires in October.

Cincy Opera Extends Season to 5th Week

Cincinnati, July 17.

Cincinnati Opera Assn. is extending its 30th season of summer opera to a fifth week, ending July 28.

Managing director Bob Sidell scheduled six operas for the extra stanza. One of them, "Aida," will be presented in the Cincy Garden, the first grand opera to be presented in that 11,000-seat arena.

William Warfield 1st U.S. Negro to Get Bid From La Scala Opera

William Warfield, Negro baritone who is one of the featured singers in Metro's filmusical "Show Boat," opening at the Music Hall, N. Y., tomorrow (Thurs.) has been offered an important role in the world premiere of Igor Stravinsky's "The Rake's Progress," by Dr. Antonio Ghiringhelli, general manager of the La Scala Opera, of Milan. The Stravinsky opera will be preemed by La Scala at the Venice Festival in September. It's believed the first time a Negro has ever received a bid from Europe's top opera house.

It's doubtful, however, if Warfield will be able to get out of his Metro commitment on "Huckleberry Finn," to accept La Scala's offer. The pic is skedded to go before the camera Sept. 1.

Warfield has never sung in opera here, and only a few U. S. Negroes have ever received opera assignments. The N.Y.C. Opera Co., however, has two lead singers on its roster, in Camilla Williams and Lawrence Winters.

Joan Evans on Another Loanout, for 'Guest'

Hollywood, July 17.

Joan Evans, currently on loanout from Samuel Goldwyn for a legit stint in "Peg O' My Heart" at the Ivar, is set for another legit loanout starting Aug. 7 when she'll do "Guest in the House" at the Laguna strawhatter. Play, written by her father, Dale Eunson, and Hagar Wilde, marked her legit debut nine years ago when she played a fortnight in Southern cities.

Details aren't disclosed, but they're probably similar to the "Peg" arrangement, under which producer H. D. Hover pays 7½% of the weekly gross for the actress' services.

Strawhat Reviews

The Little Screwball

Westport, Conn., July 17.

Westport Country Playhouse production of comedy in three acts by Walt Anderson. Stars Walter Abel, Edward Gargan; features Joe de Santis, Anna Appel, Rock Rogers, Alfred DeLeo, Jack Warden, Bette Grayson. Directed by Abel; sets and lighting, William and Jean Eckart; costumes, Nancy Stern. At Westport (Conn.) Country Playhouse, July 16, '51.

Chucho Gomez	Rock Rogers
Carlita Gomez	Muriel Berkson
Gonzales	Salvatore Mineo, Jr.
Pancho Gomez	Santy Frank Josol, Jr.
Mr. Ramirez	Joe de Santis
Joe DiMartelli	Alfred DeLeo
Chee Gomez	Sarina Mineo
Mike McGinty	Edward Gargan
Cowboys	Jack Warden
Yetta Rosenbloom	Anna Appel
Buddy	Gene Steiner
Clarissa McGinty	Elizabeth Moore
Mama Gomez	Muriel Landers
Truant Officer	David Clarke
Don Papernstein	Anatole Winogradoff
Dopey Janey	Bette Grayson
Young Couple	Elaine Stott, Donald Wright
Sea Kelonia	Athena Lorde
Averill Smith	Walter Abel
Buddy	Robert Jewett
Pete	Barry Kelleer
Ray	Leonard Barry

Walt Anderson must have brushed up on his Odets and Saroyan, to say nothing of his Shakespeare, before he wrote "The Little Screwball," a first play, now at the Westport Country Playhouse, which the Theatre Guild is considering for possible production for the forthcoming season.

When the playwright forgets his idols, he'll probably get around to writing a firstrate play on his own. There are flights of originality and fancy in this tale of Puerto Ricans, Irish, Italians and Jews living up on 110th St. Anderson's heart is with the Puerto Ricans, especially one, Chucho Gomez, the little screwball of the play, and his multitudinous family, who want to adopt an orphan shoeshine boy.

He also loves Mr. Ramirez, another Puerto Rican, Mike McGinty, Yetta Rosenbloom, Joe DiMartelli, Dopey Janey, Joe's girl, and practically everybody who breathes the air in the upper realms of New York. Anderson's spirit is with Saroyan, though some of his characters are out of early Odets.

It's the story, of the uniting of a neighborhood to see that a boy gets a family so he can go to school, that he wants to tell, but he also wants to tell everybody else's story —and that's his trouble. Anderson has a lot of plays in him, but he tries to get them all in one.

Walter Abel, who co-stars with Edward Gargan in a small role of the judge, directed the big cast through 16 scenes. Considering the heavy production and the short time he had to get the show together, Abel managed to keep it on the trot. William and Jean Eckart designed atmospheric and flexible sets.

Standouts in the company are the kids, who include Muriel Berkson, Salvatore Mineo, Jr., Santy Frank Josol, Jr., Sarina Mineo and Gene Steiner. Abel, Rock Rogers, Gargan, Anna Appel, Joe De Santis, Alfred DeLeo, Anatole Winogradoff and Bette Grayson are among the adults able to keep up with them.

The Theatre Guild would do well to keep its eye on Walt Anderson, but not on "The Little Screwball."

Vern.

Mirror, Mirror

Westhampton, L. I., July 11.

Ron Rawson production of comedy in three acts by George Oppenheimer, based on novel, "The Back Seat," by G. B. Stern. Stars Kay Francis; features Joel Ashley. Directed by Paul Morrison; setting, Richard Burns. At Westhampton (L. I.) Playhouse, July 11, '51; $3 top ($3.60 weekends).

Philip Barton	Joel Ashley
Sally Barton	Jeanne Flanigan
Joan Barton	Marian Reardon
Millie	Jeanne Taylor
Luke Edson	Peter Hobbs
Leonora Barton	Kay Francis
Pat Osmond	Jack Ruth
Effie Farraday	Ruth Hammond
Harry Bateman	Alexander Campbell

There's an aura of the trunk about this backstage comedy by playwright-scenarist George Oppenheimer. It's a reasonable workmanlike job of play construction, but its romantic tone seems antiquated. Kay Francis, who is starring in the show at this tryout and for the strawhat tour, reportedly has an option on it for New York. But while the piece seems passable resort material it's a dubious prospect for Broadway, despite any doctoring the author may be able to do on its summer rounds.

The yarn is about a famous legit actress and the conflicting demands of her home and family and her career. She's about to star in an ingenuish part in a new play by an intense young author (who is, of course, in love with her). But her manager-husband tricks her into retiring for a year. Their older daughter gets the part; falls in love with the playwright; loses the part, and on the strength of her mother's coaching gets it again, and is an opening night success. But the mother-star, at first jealous of her daughter and resentful against her husband for thinking her "old," suddenly looks in a mirror and regains her normal good sense.

These somewhat familiar materials are given competent but hardly original or stimulating treatment, either in the scripting or performance. The principal characters are neither fully dimensioned nor particularly engaging and, despite occasionally effective scenes and a few reasonably funny lines, the result is rather innocuous entertainment.

As the star embroiled in domestic complications, Miss Francis is only intermittently persuasive. She lacks the authority, grace of movement or vibrant voice that the part requires, although her familiarity with the lines and grasp of the character will undoubtedly improve with additional playing. Particularly in the opening scenes, when the situation calls for charming irresponsibility, her performance suggests an unconvincing blend of Tallulah Bankhead and Ina Claire. But she is much better when she gets down to business in the meaty scenes of the second act and reasonably believable in the third.

Joel Ashley, featured as the everly-calm husband, contrives to avoid stuffiness, and provides a solid foil in his scenes with the star and supporting players. Jeanne Flanigan, the only other one of the present cast traveling as a permanent member of the package, is adequate as the self-dramatizing younger daughter, although she looks a trifle adult for it, and hasn't yet discovered any subtlety in the character.

Marian Reardon, a member of the resident company (she'll be boxoffice assistant next week), registers nicely as the older daughter, but she also isn't visually right as the young, on-the-rise star. Ruth Hammond mops up in a juicy character bit that's on briefly twice, and has all the good lines. Peter Hobbs is effective in the easy part of a gullible reporter; Jack Ruth is the moist-eared playwright; Jeanne Taylor is passable as a tritely comic maid, and Alexander Campbell is the older-than-life veteran producer.

The staging of Broadway designer Paul Morrison seems professional, at least for a single-week rehearsal. And considering the limitations of summer stock, the single setting by Richard Burns creates Manhattan apartment luxuriousness surprisingly.

The Westhampton Playhouse, formerly the Star film house, seats about 600 and has a potential capacity of approximately $10,500 a week. Ron Rawson, who is operating it for the first season as a legiter, is a radio and television announcer, teaming with his wife, Ruth, on various daytimer serials. They commute to Manhattan five days a week, for radio chores, running the strawhat evenings.

Hobe.

Summersault

Cape Playhouse production of comedy in three acts by Irene Gowne. Stars Katharine Alexander, Butterfly McQueen; features Joan Shepard, Amy Douglass. Staged by Arthur Sircom. Set, Eugene Fitsch. At Cape Playhouse, Dennis, Mass., July 16, '51.

Charles Tyler	Royal Beal
Yolanda Niddo	Butterfly McQueen
Ellen Tyler	Joan Shepard
Tony Tyler	Robert Webber
Mary Tyler	Katharine Alexander
Alex Morton	Dean Norton
Ivy Summers	Amy Douglass
Valerie Plum	Lorri Thomas
Charles Corwin	Gordon Richards
Monya	Madeleine Marks
Virginia Griswold	Cynthia Carley
Zacharia	Ed Knight

Irene Gowne's new comedy, "Summersault," which is being tested at the Cape Playhouse, is a frothy lightweight affair with a plot as flimsy as a Bikini bathing suit. Story deals with the efforts of a pert sort of ugly duckling, 16-year-old girl to earn enough money to buy a horse by going into domestic service.

Her display of self-sufficiency, while laudable in itself, causes consternation and bewilderment among her family, because her first job is in the house of a woman who the girl mistakingly believes is her father's mistress. Unfortunately the mother shares this false belief, so a comedy of errors and misunderstandings ensues. When the mother, in retaliation against the supposed erring father, decides to return to her former stage career, still more complications arrive. Matters are finally straightened out, however, in a third act which needs considerable tightening.

Performances are for the most part of high calibre. Joan Shepard scores heavily as a misunderstood adolescent who causes all the fireworks, and veteran players Katharine Alexander and Royal Beal are satisfactory as the bewildered parents. Butterfly McQueen uses her high squeaky voice to good comic effect as a combination maid

(Continued on page 58)

'Carmen' Replaces Oldtime Mellers As Menke Boat Goes Arty

By SAM X. HURST

St. Louis, July 17.

The repertoire of oldtime mellers which have consistently lured customers at 75c per head to Captain John W. Menke's river-front showboat Goldenrod for more than a decade has been ditched temporarily. The stock company has gone arty. "Carmen," produced as a travesty by Billy Bryant, is the current offering and is drawing goodly numbers of payees, though to reach the floating playhouse they must cross more than 300 feet of the flood-swollen Mississippi on a home-made pontoon bridge and wooden planking.

The customers, notwithstanding the Mississippi River hokum they know is in store for them, not only participate in the proceedings with frequent advice to the players, but are lavishly rewarding the players with plaudits despite mediocre acting, shabby sets and scarcely any props. The continuity of the piece is broken by the presentation, during intermissions, of extra-added stints by members of the cast, a policy that has been in vogue ever since the Goldenrod anchored at the local waterfront.

Bryant engineered a neat ballyhoo for "Carmen" by having Menke presented with a plaque for his 50 years as a river showboat impresario, together with the cast in costume and makeup, in a stage presentation at Loew's State Theatre when M-G's "Show Boat" began its local run. Bryant also plays a leading role, as well as dishing out a corny monolog between acts. He also pressagents the production. He and an unidentified femme in the role of "Carmen" are the outstanders in a mediocre cast of eight, five males and three femmes, one of whom plays a bit part but adds her portion to the between-acts olio.

The corn dished out through the 90 minutes is enough to feed all of the starving in India, but the customers love it. The audience enters with zest in a community sing of "Let Me Call You Sweetheart," among several others, and soundly okays the femme who scrapes a violin in another olio contribution.

During his olio monolog Bryant confesses that he is only doing his stint while the scenery is being changed; moving one chair off the stage and then carrying it back on. There are only three backdrops, one pretty well motheaten; a tiny table, two chairs, for the restaurant scene, and two tree trunks for the first-act drinking scene.

Wags in the audience, have a field day with the cast. On the occasion when Carmen and the toreador go into a love-kissing clinch one femme shouted, "Break it up, break it up." A few minutes later during another clinch another femme yelled "Oh, No. Not again tonight."

The biggest guffaw from the audience occurred when Jose fatally stabs Carmen with a rubber knife in the presence of the toreador. The toreador innocently inquires "Who could have done that?" A chair-warmer shouted, "What would you give to know?"

The orch is a one-piece organization, Mrs. Bryant supplying music from a tin-panny piano, especially the hearts and flowers stuff during the few dramatic moments that occur. Mrs. Bryant leaves the pit to manipulate a squeezebox which, together with a drum, constitutes the music for the triumphant entry march of the toreador.

Miller, Ind., Entry Gives Chi Area 7 Equity Silos

Chicago, July 17.

Latest in the list of Equity barns in the Chicago area is one in nearby Miller, Ind. This makes a total of seven, or three more than last year, in addition to twice the number of non-union groups. Miller Playhouse, which will use the air-conditioned film theatre, the Miller, is under the sponsorship of Michael Kantor, with Howard Keegan taking over the direction. Season started July 12 with "Detective Story," with "Light Up the Sky" current, and "John Loves Mary" next.

Resident company consists of Pat Palmer, Betty Bryan, Jack Hollander, Dina Florey, Harvey Korman, Lee Richards, Tom Bosley, John Cox, James Dexter and John Ertman.

Inside Stuff—Legit

Russell Nype will take a short leave from "Call Me Madam" Aug. 11 to go to the Coast for Metro pic, "The Family Man," his first film. Nype, who had a run-of-the-play contract with "Madam" expiring last May 31, was repacted last November by producer Leland Hayward, extending him till June, '52. New pact gave him featured billing and a raise, with clause also inserted permitting Nype to make a film. Clause allows 10 to 12 weeks off, but calls for only one pic, so that if the filming takes only six weeks, actor has to return to "Madam" instead of doing further filming. Film deal came up suddenly and was consummated just as quickly. Nype flew to the Coast a week ago Saturday night (7) after the show, was interviewed by M-G's Dore Schary Sunday, got a contract, and flew back promptly, in time for Monday's (9) performance.

Legit Bits

Ward Morehouse to cover tomorrow's (Thurs.) opening, "Two on the Aisle," at the Hellinger, N. Y., his first daily reviewing stint since the Sun and World-Telegram merged. William Hawkins, regular reviewer, is vacationing in Europe . . . Anita Loos, accompanied by Paulette Goddard, sailing today (Wed.) on the Ile de France to Europe, where Miss Loos will confer with Gilbert Miller on the casting for Colette's "Gigi," of which she's the adapter . . . Deal for indie pic producer L. G. Goldsmith to film "Affairs of State" is off, due to disagreement on terms. With "Happy Time's" closing Saturday (14), "Affairs" becomes Broadway's longest-run straight show, with 341 performances as of last night (Tues.).

Arthur Schwartz, composer of "Tree Grows in Brooklyn," spending a week at the Dune Deck, Westhampton Beach, L. I., with his wife, former actress Kay Carrington . . . Hassard Short, director of "Seventeen," sailed last week for a vacation in Italy.

Marion Gates, playing the subway circuit with Mae West in "Diamond Lil," is daughter of (Charles) Gates & (Marion) Finlay, vaude team, and granddaughter of vauders Finlay & Burke . . . Peter Birch, currently in "Gentlemen Prefer Blondes," did the choreography for "Sweethearts" at the Paper Mill Playhouse, Millburn, N. J., this week.

Because "John Loves Mary" is being held over at the Houston Playhouse another week (for a month's run in all), producers Joanna Albus and William Rozan will present Ethel Shutta in "The Primrose Path" there next Wednesday (25), instead of tonight (Wed.). Alan Schneider will direct . . . Martin Wolfson, the Capt. Brackett in "South Pacific," is also teaching acting classes twice a week at the American Theatre Wing.

Frank Loesser, who did the "Guys and Dolls" score, will write the music for the Sam Goldwyn film, "Hans Christian Andersen," for which Moss Hart is doing the screenplay . . . Renee Carroll has quit hat-checking at Sardi's, N. Y., after 24 years, to supervise bookkeeping activities of Mackey Ticket Agency next door. Her husband, Lou Schonceit, is the agency's owner.

Lemuel Ayers to produce "Requiem for a Nun," new play by William Faulkner, in the fall . . . Olive Templeton to take featured role in "Lady Windemere's Fan" at Berkshire Playhouse, Stockbridge, Mass., week of Aug. 7 . . . Frederick Rolf and Kendall Clark added to cast of "Saint Joan," set for the Cort, N. Y., Oct. 4.

"Borscht Capades," with Mickey Katz heading the cast, will open at the Royale, N. Y., Sept. 4. Hal Zeiger is producing.

Maxine Keith has resigned as pressagent for the Theatre-by-the-Sea, Matunuck, R. I., and is vacationing at Marblehead, Mass. . . . Margaret Carson back on job as N. Y. Met Opera press head, after a three-month absence for major surgery. . . . Peripatetic Ben Kornzweig subbing for Harvey Sabinson as associate press rep in Karl Bernstein's office this week . . . Johnny Desmond mulling bid from Paula Stone for singing lead in "Top Banana." Would be his first Broadway show.

Aileen Brenon, of Brenon & Morgan Associates, who are handling Claudette Colbert's activities in eastern silos, is leaving for the Coast this weekend to work on Vivian Blaine's forthcoming stint in the Metro pic, "Skirts Ahoy." Miss Blaine is taking leave of absence from "Guys and Dolls," reporting to Metro July 23.

Patricia White, actress-wife of Philip Barry, Jr., is filling in as manager of the John Drew Memorial Theatre, East Hampton, L. I., during illness of her husband. She continues her acting with the strawhat group. Barry is son of the late playwright . . . Peggy Cass, Carl Fisher's red-haired wife, had to dye her hair black for her role in the new John Golden production, "Chuckyhead Story," which will get a tryout at Olney, Md., next week . . . Producer St. John Terrell is playing part of a fire-eater in the carnival scene of "Show Boat" at his Lambertville, N. J., Music Circus tent all this week.

Ruth Gordon, now on the Riviera with husband Garson Kanin, is writing a novel. Kanin, who teamed with Howard Dietz on a new libretto for Johann Strauss' "Die Fledermaus," with which the Met Opera scored a hit last season, is reported mapping a modernized version of Puccini's "La Boheme" with Dietz.

Martha Wright, out of N. Y. "South Pacific" cast since last Friday (13) with intestinal influenza, is expected back next Monday (23). Mimi Kelly is subbing . . . Rouben Mamoulian will stage the "Oklahoma" production due at the Berlin Arts Festival in September . . . Coast songwriter Jack Elliot in N. Y. to look over dramatic properties for conversion into musicals . . . Ray Middleton, recently out of "South Pacific," doing his first nitery date, opening tonight (Wed.) at El Rancho Vegas Club, Las Vegas.

Off-B'way Show

Shadow of a Gunman

PROVINCETOWN P'HOUSE, N.Y.

The Victoria Players, at this Greenwich Village show shop, are doing a valiant job in placing on view Irish playwright Sean O'Casey's first play. Show, first done by the Abbey Theatre in 1923, was played by the Abbey during its visit to New York in 1932.

Its elusive action takes place in a Dublin rooming house, where the inmates huddle for protection against the cold and the Black and Tan ambushes and raids of May, 1920. Everybody talks a great deal about the glory of dying for Ireland. The garrulous truculent drummer Seamus Shields alternately cowers against the danger and interrupts the meditations of Donal Davoran, a young romantic poet. Donal is not averse to letting the other boarders think he is a fugitive gunman in the cause of Irish independence, especially since it makes him more glamorous in the eyes of a pretty young neighbor, Minnie Powell.

A quiet and unobtrusive friend of the drummer, whom no one suspects of political activity, leaves a portmanteau containing bombs in the room belonging to Shields and Davoran. Miss Powell takes it and hides it in her room, believing it belongs to the poet. When the rooming house is raided, the incriminating evidence is found in the girl's room, and she is shot by the British.

"Shadow of a Gunman" is rich and vital, peopled with the brawling, boasting characters O'Casey draws inimitably. Save for an occasional raggedness in the lines, the actors play well together, although Percy Freer's direction could have done more to highlight the ironic point which is the core and backbone of the play. Paul Starr, playing the part of the poet, is adequate but lacked the necessary windy quality to make his denunciation of himself as "poet and poltroon" sufficiently telling, when the impressionable girl dies for him. Good performances in easier roles are given by Sy Travers, as Shields, and Dermot McNamara, as Tommy Owens, another big talker.

Gelo.

'St. Louis' Preem at Pawling

Pawling, N.Y., July 17.

Starlight Theatre here will present the premiere of Sally Benson's comedy, "Meet Me in St. Louis," dramatized by Perry Clark, next Tuesday (24). Betty Bright, John Morris, Dorothy Harrington, Cricket Skilling, William Weyse and Caroline Marshall will comprise the cast.

Unique Open Forum Passes With Death of Sage Chi Critic Stevens

The passing of Ashton Stevens, dean of American drama critics, at 78, removes from American journalism an open forum, listening post and newspaper soapbox unique unto itself. This was Stevens' column, which in recent years was as broad a panorama of cross-section opinion as any byliner would want.

Starting as stopgap filler matter, in between covering plays, it became more recently a means to lift the deadline load for the veteran critic, who had been long ailing. It gradually evolved into a sounding board for name contributors from Hollywood, Broadway and foreign capitals. Gene Fowler, Fred Allen, Ben Hecht, H. L. Mencken, Walter Winchell, George Stevens (Hollywood director, and the deceased's nephew), Alva Johnston, Charles MacArthur, Robert Sherwood, Abel Green, Jack Norworth, Russel Crouse, Elsa Maxwell, George Jean Nathan, Pascal Covici, Earl Wilson, Frank Scully, Gilbert Gabriel and Howard Lindsay, were among his more regular contributors.

Fred Allen and the late Ben Bernie used to kid Stevens for his penchant for the banjo. Himself a five-string banjoist, the drama critic's essay on the five-, six- and nine-string banjos is an authoritative treatise in the Encyclopedia Britannica. Allen once cracked, "Mr. Stevens claims that if 140,000,000 Americans will start playing banjos, Utopia is around the corner."

The critic's career was nationwide news of top stature. His own sheet, the Chicago Herald-American, kept it a running story for almost a week, usually P. 1.

Although he was long ailing, and with greater frequency in and out of the Passevant Hospital, Chi, death came rather suddenly following a heart attack.

He was married in 1927 to actress Katherine Krug, who soon after she assumed the professional name of Kay Ashton-Stevens almost single-handedly nursed her ailing husband for many years. His first wife, Aleece Ulhorn, daughter of a San Francisco financier, whom he married in 1900, had died in 1926. Besides Mrs. Stevens, a sister-in-law and four nephews survive.

The critic started his career on the old San Francisco News Letter in 1894, succeeding Ambrose Bierce as the "Town Crier." From the Frisco Call he shifted to the Frisco Examiner, after getting the attention of William Randolph Hearst, who was his lifetime friend. He later served as drama critic on the N. Y. Journal (now the Journal-American) until 1910, when Chicago became his headquarters.

Fount of Stage-Lore

"Ash," as he was known to his intimates, was hailed for his sharp wit, satire, puns and paradoxes, all drawn from an inexhaustible fount

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JACK SEIDMAN SUED FOR LEGAL SEPARATION

J. S. Seidman (& Seidman), accountant with show biz connections, is being sued for legal separation in N. Y. Supreme Court by his wife of seven months, the former Anne Sherman. Mental cruelty is alleged. Wife is petitioning for $2,-500 monthly alimony and $7,500 counsel fees to her attorney, Harold H. Corbin.

Louis A. Topper is attorney for Seidman, who is a frequent investor in legits.

Ivan Simpson as Guest In Arden 'Spectacles'

Arden, Del., July 17.

Ivan Simpson will appear as guest star in Sydney Grundy's "A Pair of Spectacles," when the British drama is done by the Robin Hood Theatre here, July 23-28. Show, having its first U. S. production, was first presented at London's Garrick in 1890. Simpson who has played the juvenile role abroad, now will appear as the old philanthropist.

James Maloney, Cynthia Rogers, John Drew Devereaux and Barbara Bush will be in support, with Windsor Lewis directing.

Tone to Do Month's Barn Tour Again With 'Man'

Toronto, July 17.

As sequel to a series of Hollywood phone calls from Franchot Tone to management of the Niagara Falls (Ont.) Summer Theatre, Anna Cameron has been released from her contract, which had a month to run, and will appear with Tone when his production of S. N. Behrman's "The Second Man" opens a month's New England tour at Worcester, Mass., week of July 23.

Tone appeared in this play at opening of the Niagara Falls spot, with Barbara Payton opposite. Cloris Leachman, who played opposite Tone last summer when he first did "Man," will take over the femme lead again.

'City of Freedom' Preems In Detroit as Highlight Of Town's 250th Anniversary

Detroit, July 17.

"City of Freedom," a gigantic musical-pageant—allegory presented on a five-level stage by a cast of 1,300 to highlight Detroit's 250th anniversary celebration, opened Friday (13) at the U. of Detroit Stadium before 14,000 persons. Show is off the legit beaten track, but feeling is unanimous that it's a stirring spectacle, ably presented.

Many of the 20 original songs, written by Rev. Father Daniel A. Lord, S. J., reach professional standards, as does his book. Principals in the show are professionals, while minor roles, the dancing and singing choruses and characters in mob scenes, are amateur.

The show, which runs two and a half hours, presents Detroit's history in music, pageantry and narration. Main scenes are the discovery of Detroit by Cadillac; the slave period in which Detroit was a main terminus of the Underground Railway; the industrial revolution in which Detroit put the world on wheels; the depression, and Detroit's Arsenal of Democracy role in World War II. Woven into those scenes are the costumes and different types of dances that were part and parcel of the periods portrayed.

Town's Problems

The whole thing is tied together by a "Menace," portrayed by Bill Wendell, who tells the problems Detroit faced through the years, and "Detroit," played by Fred Foy, who explains how the problems

(Continued on page 61)

Pocono Playhouse Fetes 5th Anni; Standby Now

Mountainhome, Pa., July 17.

Producer Rowena Stevens threw a party last week to celebrate the fifth anniversary of opening of her Pocono Playhouse here. After a slow start, strawhat has caught on and become one of the standbys of this mountain resort area. Hangar-shaped metal barn seats 500, is air-conditioned, with modern conveniences. Pocono Mountains summer spots in a wide radius provide customers, with some hotels taking an average of 50 to 70 seats a night.

Mrs. Stevens uses an Equity resident company and star system, and has been putting on recent Broadway hits in the main. She's tried only one or two new plays, with "The Innocents," which ran on Broadway in 1950, having premed at Mountainhome. This summer she'll present her first musical, "Alice in Wonderland," week of July 30. "Alice," and "Candida," with Olivia de Havilland, are this season's only packages, Mrs. Stevens preferring not to book package shows because she claims she has no control over them.

Current is "Second Threshold," with John Loder, fifth presentation of the 12-week season. Succeeding shows will include "June Moon," with Jackie Cooper, July 23; "Alice," July 30; "Susan and God," with Joan Bennett, Aug. 6; "Heaven Can Wait," with Dame Clark, Aug. 13; and "The Silver Whistle," with E. G. Marshall, Aug. 20. Final two productions are still to be announced.

Oppenheimer 'Carnival' Musical Being Prepped

George Oppenheimer, author of "Here Today," in which Eve Arden is touring the strawhats, and "Mirror, Mirror," in which Kay Francis is dittoing, has written the book for a legit musical version of "Carnival in Flanders," the French film click of some years ago.

Franklin Gilbert hopes to produce it, and is reportedly dickering with Harold Arlen to supply the score.

Fear of $150,000 Loss Folds Bowl

Hollywood, July 17.

The Hollywood Bowl folded for the season Saturday night (14) after suffering a $30,000 loss on its five-day production of "Die Fledermaus." Operetta drew about 23,-000 people for a gross of about $90,000, and cost $85,000 to produce. "Fledermaus" was opener of a season that was to have run through Sept. 2.

Frexy Jean Hersholt reported that the folderoo was "good news in a way. The Bowl has been operating in the red since 1947, and the only way we've been able to operate has been with aid of the county. This is not end of the Bowl. It will be reorganized." Hersholt pointed out that the Bowl last year lost $6,378 on a single date of the late Serge Koussevitsky and Jascha Heifetz; $5,167 on Koussevitsky and Vladimir Horowitz; $7,540 on Yehudi Menuhin, and $9,977 on Helen Traubel. He said it made money on "Vagabond King" and "Faust," hence the decision to tee off the season with "Fledermaus." Los Angeles County aided the Bowl annually with $7,500 to $65,000, and the city also helped.

Admitting that longhair attractions were not paying off, Hersholt expressed a willingness to book

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CONGRESS OK SOUGHT ON NAT'L 'FATHERS' TOUR

Washington, July 17.

"Faith of Our Fathers," the Paul Green symphonic drama now in its second season at the Carter Barron Amphitheatre, would go on the road for a full cross-country tour, if Rep. Harold C. Hagen (R., Minn.) has his way. Hagen wants Congress to pass a law authorizing the tour.

Under the Hagen plan, the money for the trip would come from $1,000,000 of the original Congressional appropriation for the D. C. Sesquicentennial Celebration. This $1,000,000 was impounded. Hagen would like to see the tour made by locals, with the supers filled in by local college students wherever the pageant was performed.

"Faith of Our Fathers" is a pageant of the Revolutionary War and the founding of the Republic.

Trouper Bruce Goes On In 'Joey' After Fatal Crash

Easton, Pa., July 17.

Carol Bruce, slightly bruised and considerably unnerved and shaken up, went on last Wednesday night (11) to play the lead in "Pal Joey" at the Lakewood (Pa.) Theatre near here, a few hours after she was involved in an accident in which a man was killed.

Car which the actress was driving sideswiped a truck near Lehighton, and the driver was killed when truck plunged off the road. Sylvia Karlton, another cast member, was with Miss Bruce at the time. Miss Bruce remained on the scene while the body was being recovered from the cab and later sobbed for three hours in a physician's office before going on the stage.

Actress was held in $1,000 bail on an involuntary manslaughter charge.

The case will be given to a Carbon County grand jury. If the jury indicts Miss Bruce she will be tried at the next session of the county court.

However, coroner's jury Saturday (14) in Mauch Chunk absolved Miss Bruce of negligent or reckless driving, after another motorist testified that the truck hit a gulley in the highway a moment before the collision.

Olivia $11,400 at Olney to Continue Boff Summer Draw; Other Barn News

Stamm's Triple Play

In connection with the 20th-anniversary celebration of the Newport (R. I.) Casino Theatre, where she's celebrating her 10th year as managing director, producer Sara Stamm cut a tape recording with the Gloria Swanson radio show before leaving New York last month. Because of the unusual scheduling of the Swanson show, which has outlets throughout the Mutual chain, but not simultaneously, the Newport area will get triple coverage of the program on successive weeks, because of its geographic location.

First airing came over WOR Monday (16); second comes through WNAC, Boston, next week, and the following week will find it on the Mutual outlet in Providence. Newport gets excellent reception from all three cities.

Four Years of Rewriting Pays Off for 'Glory,' With Historical Pageant Sock

Williamsburg, Va., July 17.

Four years of rewriting have paid off for Paul Green's "The Common Glory," which opened its fifth season at the Lake Matoaka Amphitheatre early this month. Symphonic-drama, based on early struggles of the nation with special emphasis on the part played by Thomas Jefferson, has come to full life and, for the first time, is sparked with spectacle that takes smart advantage of the out-door setting.

Although some passages have been pared, and monologs reshaped into dialog form, most of the credit for the show's new vigor goes to Howard Scammon, this year's director. He has speeded up the action, filled out the crowd scenes by bringing the choir out of their stalls at the side of the theatre and down onto the stage, and has kept the Narrator moving in and out of the action on the three stages. At times, all stages are utilized simultaneously, or the scene is expanded to take in offstage hills and backstage lake. Battle scene at Yorktown makes a big climax, with plenty of noise, red flares, some rockets and a "French battleship" that blasts away from the lake. Other spec scenes that have been enlarged include an interlude at the Governor's mansion with a charming ballet; a garden party at the home of a Loyalist leader, which affords another opportunity for dances prior to a raid by the Liberty Boys; and the finales for each act in which townsfolk gather to hear what Jefferson has to say. Basic values of the play as history and literature have not suffered through the expansion of the spectacle angles, but the extra visual effects have simply added more excitement.

Cast this year is entirely amateur or semi-professional, with most of the company drawn from university drama and music departments. Choreography is by Myra Kinch; Anthony Manzi is associate director, and Roger Sherman is production manager.

"Glory" is presented as a non-profit venture by the Jamestown Corp. in cooperation with the Commonwealth of Virginia. Performances will be given at 8:15 p.m., each night except Mondays, with play scheduled to run through Sept. 2. *Lind.*

Fulmer to Direct 6 Shows For New Orleans Theatre

New Orleans, July 17.

Elroy Fulmer, newly appointed associate director of the Little Theatre here, will arrive in August from Hawaii to take over his new duties. He will direct six of the eight productions scheduled for 1951-52, Monroe Lippman, executive director, said last week.

Fulmer, an authority on Oriental drama, was one of the founders and the director of the Honolulu Community Theatre. A longtime corporate member of ANTA, he has also directed at the Dallas Little Theatre as an associate of Oliver Hinsdell.

Washington, July 17.

Olivia de Havilland in "Candida" rocked up a handsome $11,400 at Olney Theatre last week. Though capacity for the 650-seat strawhat, this was slightly under the record breaking $11,500 scored by Eve Arden in "Here Today" several weeks ago.

The Oscar winner's film fame outrode the mild critical reaction to her performance. Even after the reviews, including one absolute thumbs-down appraisal, demand for ducats continued at SRO proportions.

Boff biz is consistent with draws which Miss de Havilland has made all summer thus far, with "Candida." In her opening week at Westport, Conn., she grossed $11,-300; following week in Mountainhome, Pa., $8,100; next session in Barnesville, Pa., $7,400, and week before last, at Dennis, Mass., she did $10,450.

"Souvenir From Italy," the new Louis Durreux import with TV actress June Dayton in the principal role, is opening tonight (Tues.) to a disappointing advance. Producers Richard Skinner and Evelyn Freyman, who plan to bring the show to Broadway in the fall, gambled on Miss Dayton's local popularity in casting her in the part, and are still hoping interest will build.

The new Paul Vincent Carroll comedy, renamed "Border Be Damned" after shedding its original title, "Chuckeyhead Story," opens next Tuesday (24) to an already heavy advance. Eddie Dowling, star of the show, is co-producer with John Golden, who will also be on hand for the preem.

'Tidings' $4,800, Clinton

Clinton, Conn., July 17.

Lewis Harmon's Clinton Playhouse in its second week (9-14) had a fine $4,800 gross with Melvyn Douglas and Signe Hasso in "Glad Tidings." Word-of-mouth on the Edward Mabley comedy was good with the show selling out after the first two nights.

Currently, the playhouse has "Brigadoon," with Hayes Gordon, who followed David Brooks at the Ziegfeld Theatre and on tour, in the featured role of Tommy.

Next week, "A Streetcar Named Desire" is due, with Helen Wagner, Alfred Garr, Millicent Brower and Lee Marvin in leads. Charlotte Buchwald (Harmon) is directing the Tennessee Williams drama.

'Alice' $4,000, Saratoga

Saratoga, N. Y., July 17.

"Alice In Wonderland," new John Huntington musical production touring the summer circuit, drew a fair $4,000 week's business

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COLBERT TO PLAY TWO WEEKS IN COWARD OPUS

Claudette Colbert, who arrived in N. Y. from the Coast last week, has been rehearsing since then at the Cort Theatre for preem of Noel Coward's "Island Fling," due at the Westport (Conn.) Country Playhouse next Monday (23). John C. Wilson is directing.

Actress will repeat in the play at the Cape Theatre, Dennis, Mass., the following week (30), then return to the Coast. Her husband, Dr. Joel Pressman, is coming east to spend the two weeks with her, for his first vacation in several years.

Violinist L. C. Long Dies At K.C. 'Norway' Showing

Kansas City, July 17.

Lawrence C. Long, 54, violinist and arranger, died of a heart attack during the opening minutes of "Song of Norway" at the Starlight Theatre last Tuesday (10). He slumped to the floor of the orch pit shortly after the national anthem was struck up and died a few minutes later in one of the production pavilions at the side of the stage.

Beside his work as arranger, Long was the orch's librarian. He had recently signed to play for the forthcoming season of the Kansas City Philharmonic Orchestra which would have been his nineteenth season. Long was a charter member of the Philharmonic, and its librarian until two seasons ago, when he relinquished it because of ill health.

Plays Abroad

Storks Don't Talk

London, July 11.

Stork Productions, Ltd. production of a new play in three acts by Charles Lincoln; stars Mischa Auer. Directed by Ellen Pollock. At Comedy Theatre, London, July 11, '51; $2 top.

[illegible] ... Barbara Fletcher
[illegible] ... Pauline [illegible]
Gloria Cavendish ... Jean White
Prince Ivan Ipomovitch ... Mischa Auer
[illegible] ... Brenda Walker
Colonel Ramsbottom ... Godfrey Hammond
Carlo Cavendish ... John Van Eyssen
The Professor ... John Longden
Steve Chatterly ... Bill Nagy
Sign. r (Roman) Pundit ... Wolfe Morris

This is probably the worst farce ever to reach the West End. For sheer puerility, this first attempt by Charles Lincoln is unbeaten. Regrettably, there is nothing to commend in the play, and it is difficult to avoid sympathy for artists who have to perform such nonsense. The plot describes the emotional experiences of a famous young musician who has reason to doubt his legitimacy. While this is going on, his feather-brained mother is playing around with a retired English colonel and an emigre Russian prince. The payoff situation matches the naivete of remainder of the play.

The cast has no chance. Mischa Auer tries manfully to make something of his part as the Russian prince, but it's an uphill fight even for him. The other players, with the exception of Barbara Fletcher, do not rise above the material they have. Surprising that a person of Ellen Pollock's experience should have accepted the directorial chore.

(Closed July 13 after three performances.) *Myro.*

The Passing Day

London, July 4.

C.E.M.A. (Northern Ireland) presentation, in cooperation with the Arts Council, of comedy-drama in three acts by George Shiels. Directed by Tyrone Guthrie. At Ambassadors Theatre, London, July 3, '51; $2 top.

John Fibbs ... Joseph Tomelty
Peter Fibbs ... Allan McClelland
Mrs. Fibbs ... Doe Duffell
Charles Daw ... Will Leighton
Nurse ... Patricia Stewart
Doctor ... George Simpson
Duncan ... John McBride
Black ... James Young
Looney ... Patrick McAlinney
Tax Inspector ... Pat Magee

This is one of those typical tragicomedies from Ireland that teem with rich character studies; blend laughter with gloom, and provide gems of acting opportunities. Following a tryout at the Lyric, Hammersmith, it brings a highly-competent new Irish comedy to interpret an amusing, yet often ghoulish, record of the last day in the life of a man. Opening in a heatwave and with no marquee names to serve as magnet, the show is only likely to draw specialized audiences. It is a small house, and with no star salaries it might carry on profitably for a limited period.

Focal character is a miserly smalltown storekeeper. Though pleading poverty to his shrewish wife and nephew assistant, he has netted a fortune through stock market speculation. Story opens with the man unconscious after collapsing in the street, then it reveals, on a triangular set, the events immediately preceding his seizure and demise. His wife, summoned from a vacation, is only anxious to hear the worst and lay her hands on his money.

Sickened by his nagging wife and hypocritical nephew, whom he knows has robbed him for years, the husband bequeaths to them $14 each. Unaware of the contents of the will, the pair of legatees thwart the dying man's resolve to make a change in his testament, thus impoverishing themselves.

Most of the humor is supplied through the garrulous neighbors and minor personalities that are always a feature of Irish plays. The peak of natural realism is attained by Joseph Tomelty, in a scene of gradual intoxication when the once abstemious old man drowns his fears of approaching ill health. All acting is on a high level. *Clem.*

Der Junggeselle
(The Bachelor)

Zurich, June 26.

Rudolf Bernhard production of comedy in three acts by Leo Lenz. Directed by Albert Pulmann. Sets, Paul Weissleder. At Bernhard Theatre, Zurich.

Georg von der [illegible] ... Rudolf Bernhard
Dr. Manfred Gerlach ... Albert Pulmann
Annie Berger ... Lisa Liesbach
Elvira d'Alvarez ... Ellen Schwanneke
Ulrich Michel ... Willi Stettner
Heinrich ... Ernst Bosleitch
Auguste ... Walburga Gmuer

This new comedy is lightweight, unpretentious entertainment. Play is skillfully directed by Albert Pulmann, and a number of good performances help overcome the rather thin material. U. S. chances aren't too bright.

The plot isn't very original. After a promising start, it falls off considerably in the second and third acts, due to unconvincing development of the main characters. However, some of the gags used provide quite a few chuckles. Story is about a nagging old bachelor who inherits a fortune and, in order to avoid the heavy bachelor tax, marries a poor girl just for the form. After the wedding, he goes on a leisure trip; meets an alluring redhead from Brazil who follows him to his home, and wants to marry him for his money. Meantime, he realizes that his wife is the one he really loves.

Performances by Rudolf Bernhard, as the bachelor; Lisa Liesbach, as the wife, and Pulmann, as the friend of the family, are all satisfactory. Ellen Schwanneke, former German actress, looks glamorous as the femme fatale, but overplays a little too much. Sets and costumes are tasteful and easy on the eye. *Mezo.*

Parkstrasse 13
(13 PARK ST.)

Zurich, July 3.

Hermann Frick production of comedy-drama in three acts by Axel Ivers. Directed by Hans Wolfgang Philipp. Set, [illegible]; costumes, Wigert. At Theatre am Neumarkt, Zurich.

Evelyn Schrott ... Mathilde Schmitz
Arno [illegible] ... Hermann Frick
Dr. Elken ... Fritz Delius
Baroness Vera Borbeck ... Josy Holsten
Inspector Marquardt ... Hermann Brand
Ernst Nordau ... Fred Tanner
Franz ... Horst Scheuchzer

This murder mystery by German actor-author Axel Ivers, a hit in postwar Germany, is being produced here for the first time by an indie actors' group. It looks like a hit, due to skillful mounting, good publicity and a rich, colorful production. Moreover, there is a definite lack of good mystery plays here, with the Schauspielhaus neglecting completely this type of legit, and Bernhard Theatre restricting itself to straight comedy. Play keeps good balance between tension and laughter. Lines are generally sharp and witty, and action is tightly built, holding the audience right up to the surprise ending.

The plot concerns a jewel robbery and murder at a rich, twice-widowed society woman's party. Her two husbands having died under mysterious circumstances, she is about to remarry when one of the guests is suddenly found murdered. The latter, it appears, has been blackmailing her and tried to force her into marriage. All the guests, of whom everyone has had some connection with the woman's private life, look like suspects at first. But the mystery is solved by her husband-to-be, and the murderer, who also killed her first two husbands from jealousy, commits suicide before he can be arrested.

The players, though not outstanding, are generally satisfactory. Best performances are by Josy Holsten and Fritz Delius. *Mezo.*

Dialogues des Carmelites
(Dialogs of the Carmelites)

Zurich, June 30.

Schauspielhaus production of drama in 20 scenes by Georges Bernanos. Directed by Oskar Waelterlin. Based on story, "The Last One On The Scaffold," by Gertrud von le Fort; German adaptation by Eckart Peterich; sets, Teo Otto; incidental music, Max Lang; technical director, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, June 29, '51.

With Erwin Kalser, Robert Freitag, Erni Wilhelmi, Therese Giehse, Traute Carlsen, Maria Becker, Jula Gerhard-Benedek, Alice Lach, Angelica Arndts, Ellen Widmann, Liselotte Pulver, Kurt Horwitz, Reinhard Becker, Gustav Knuth, Eugen Jensen, Anne-Marie Blanc, Felix Hurler, Armin Schweizer, Leonard Steckel, Erwin Parker, Herman Wlach, Robert Bichler, Friedrich Braun and Axel Kubitzky.

Prior to its first presentation in French, its original language, set for Paris this fall, George Bernanos' only drama had its world preem in German here during the June Festival. It is Schauspielhaus' last production of this legit season. While it was originally skedded only for a few performances in the Festival, the play will now be re-presented this fall, it definitely being a hit here.

"Dialogs" was Bernanos' last work before his death, at 60, in 1948. He wrote it as a screenplay and then started to adapt it for the stage. However, he only did the first few scenes for the stage version before he died. The play's present stature clearly indicates that it originally was meant for the screen. It is divided into an unusual number of single scenes (36), some of which last merely a few minutes or are even just pantomimed, with no dialog at all. Nevertheless, play lasts over 3½ hours and could very well stand trimming. U. S. chances are spotty, due to the play's church attitude (most of the action is set in a convent) and the domination of religious and philosophic discussions, with a considerable lack of action.

Plot is based on an authentic event of the French Revolution, when 16 Carmelite nuns were sentenced to death on the scaffold because they defied orders to discontinue their religious activity. Characters, however, are fictitious. Main part is that of a young girl of noble birth who, for fear of life's problems, enters the convent, but cannot find peace. At the end, she sacrifices herself by voluntarily following her companions on the scaffold after having tried to escape death. Central problem is the imminent fear of death, which can only be overcome by faith in Christ.

The constant change of scenery and huge list of players offer technical and financial problems, which may scare off many theatres from staging this play. Schauspielhaus does an amazing job to make this world-preem a memorable event. Teo Otto's sets are impressive as well as ideal for quick changes. Oskar Waelterlin's direction is firstrate. Almost all the Schauspielhaus players appear in the cast, although some only in brief scenes. They all seem devoted to the ambitious task and make the most of their assignments. Special credit is due to Therese Giehse for a veritable tour de force in the stirring death scene of the old prioress. Erni Wilhelmi, as the young girl, as well as Maria Becker, Traute Carlsen, Kurt Horwitz and Liselotte Pulver, give standout performances. *Mezo.*

Woelfe Und Schafe
(Wolves and Sheep)

Zurich, June 26.

Schauspielhaus production of comedy in five acts by A. N. Ostrowskij, with German adaptation by Kurt Seeger. Directed by Leonard Steckel. Sets, Fritz Butz; technical director, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, June 21, '51.

Merope ... Therese Giehse
Apollon ... Hans-Christian Blech
Glafira ... Erni Wilhelmi
Kupavina ... Anne-Marie Blanc
Anfusa ... Traute Carlsen
Lynajew ... Gustav Knuth
Berkutow ... Erwin Kalser
Tschugunow ... Walter Richter

Although dating from 1875, this satirical comedy by Russian playwright, A. N. Ostrowskij (1823-86) has never been staged in this country. It was chosen by the Schauspielhaus as the gay finale of its regular legit schedule. "Wolves" shapes as an intelligent, witty satire of Russian society towards the end of the last century. It stands a good chance in the U. S. as a colorful period play, but should be trimmed considerably. In its present form, it is much too long and loquacious (performance caught lasted 3½ hours).

There is no actual plot involved. "Wolves" is rather a true-to-life description of various society types, most of which are possessed with the greed for wealth and power, and taking unscrupulous advantage of their more naive fellowmen. There is no political background whatsoever and no romantic angle in the usual way. Romance is limited to depicting the ways of a shrewd, but reckless girl who lures a hardboiled, but weak bachelor into marriage.

Play has been given artful treatment and directorial skill by Leonard Steckel, plus glossy production values and excellent casting. Supported by the fact that practically each of the eight main roles offers top acting possibilities, all players are at their very best, with Therese Giehse, Gustav Knuth, Traute Carlsen and Walter Richter deserving special credit. Erni Wilhelmi and Hans-Christian Blech, two newcomers for this stage, register as strong personalities with a bright outlook for future roles. *Mezo.*

5% Muny Tax

Continued from page 35

has been able to refrain from passing on its own rising costs to the public. If it becomes impossible to continue absorbing these, he said, and if admission prices of necessity rise, coupled with a 5% municipal tax hike over the current 20% Federal tax, patronage is bound to fall off further, affecting not only the theatre but every business in town.

At the prior council meeting, during which the measure was "indefinitely tabled," the Playhouse was joined in its opposition by various business and professional interests. Proponents of the bill, which has important local backing, have indicated, among other things, that they believe the existence of the Playhouse in the community has resulted in higher taxes and assessments, because the Playhouse, they say, has attracted new residents, necessitating more elaborate school facilities, street improvements and other items calling for unusual municipal expenditures.

The 5% tax could mean an additional $2,000 to $3,000 a year in the town's coffers. Playhouse seats 400 with a $2.80 top weekdays and $3.30 on Saturdays.

Play Out of Town

The Captive

San Francisco, July 12.

San Francisco Repertory Theatre production of drama in three acts by Edouard Bourdet. Directed by Robert T. Eley. Sets and costumes, Richard Campbell. At Bush St. Theatre, San Francisco, July 11, '51.

Gisele De Montcel ... Ann Jarvis
Mademoiselle Marchand ... Vera Collier
Josephine ... Margaret DeBarber
Monsieur de Montcel ... Stafford Repp
Irene de Montcel ... Frances O'Farrell
Jacques Virieu ... Robert Eley
Georges ... Richard Campbell
Francoise Meillant ... Grace Macmillan
D'Aiguines ... Barry Drew

Digging this opus out of the archives serves mostly to prove that time, plus a couple of wars, has taken its toll of the stock emotions, and what was once (1926) a startling dramatic tempest is today little more than a clinical curiosity.

"The Captive" (La Prisonnier") still has suspense, and still poses a problem. But it's doubtful if it will stir the police to action as it did when it first showed its distorted face 25 years ago. Compared to the atomic problems facing mankind, it is now mild fare, milk-and-water stuff. The boys and girls of Nethersex village and farm will just have to work their perverse problems out for themselves, it seems. These are days of bigger revulsions.

Performances are above-average in the main, with Frances O'Farrell, in the role of Irene de Montcel, the emotionally twisted heroine, particularly outstanding. Barry Drew, as D'Aiguines, gives an equally trenchant performance. Robert Eley, as Jacques Virieu, is good and support by Ann Jarvis, Stafford Repp and others is more than adequate!

Production is superficial, while direction is okay.

Strawhat Reviews

Continued from page 36

Summersault

and cook whose heart really is in amateur theatricals, in one of which she is playing Lady Macbeth.

Members of the Dennis resident company do good bits, with Roger Webber excellent as the gay and irrepressible Tony and Gordon Richards getting a good deal from his role as an aging Lothario. In its present form "Summersault" is good strawhat fare of the "Dear Ruth," "Kiss and Tell" school of plays.

What it needs now is considerable tightening and pruning. There is too much extraneous matter merely dragged in for rather weak laughs, particularly in the second and third acts. Perhaps too lightweight for Broadway, the play should be popular among little theatre and school groups. *Dias.*

Infamous Angel

Mahopac, N. Y., July 13.

Jill Miller production of drama in three acts (five scenes) by Hardwick Nevin. Directed by Jill Miller; sets, Ken Bloomer. At Putnam County Playhouse, Mahopac, N. Y., July 9, '51; $1.80 top.

Mary Godwin ... Mary Hayden
William Godwin ... Leo Chalzel
Fanny ... Pattie Hines
Mrs. Godwin ... Marion Randolph
Little Girl ... Veronica Safranco
Percy Bysshe Shelley ... Tom McDermott
Edward Williams ... Carl Harms
Jane Williams ... Fern Christen
Trelawney ... Rocco Bufano

If "Infamous Angel" were not about Percy Bysshe Shelley it seems doubtful if even the author, Hardwick Nevin, would consider it a good play. Since the fame of its central character is virtually its sole element of interest, it's obvious that the character, at least as presented here, is synthetic and one-dimensional. Inevitably, then, "Infamous Angel," which is stilted and garrulous, is unconvincing and uninteresting.

The single-scene first act takes place in the Godwin house in London, as the young poet, having deserted his wife and children, elopes to Italy with the smitten Mary Godwin. The next two acts, of two scenes each, show the tragic developments in the couple's menage overlooking the Mediterranean. Although this may have appeal for Shelley students, it's inadequate strawhat fare and hopelessly unsuitable for Broadway.

Considering the impossibility of the material, to say nothing of the limited production facilities and short rehearsal available in strawhat, allowances must be made for the performances. Even so, Tom McDermott seems unnecessarily poesy as the fatally attractive poet, Mary Hayden achieves credibility in the unrewarding part of Mary Godwin, and Leo Chalzel overplays as her bombastic, hypocritical father. Carl Harms, Fern Christen, Pattie Hines and Marion Randolph are adequate among the supporting parts. Jill Miller's staging seems competent within the limited dimensions of summer stock, and Ken Bloomer's two settings apparently make the best of skimpy budget conditions.

This is Miss Miller's sixth season at the Mahopac spot, which conforms to many of the traditional specifications of summer theatre. The playhouse itself is a not-entirely-converted barn and the non-star policy appears to have most of the casual, low-budget, modest-boxoffice scale qualities of strawhats before the much-deplored advent of Hollywood names. In other words, the operation seems informal, leisurely, inefficient if not primitive by contemporary summer stock standards, and probably incapable of competing with some of the more elaborate rural stands. *Hobe.*

150G Fear

Continued from page 37

such names as Josephine Baker, Spike Jones and Mario Lanza, but disclosed that Lanza, at least, had already turned down a bid. However, such bookings would "mean an entirely new Bowl policy and I don't know if it will work or not." Hersholt said the Bowl had hoped to break even with "Fledermaus," but "if we had stayed open we would have gone into the hole $150,000 for the season."

He blamed "television, the Civic Light Opera season at the Philharmonic, Greek Theatre, lack of ample parking space, and fact that the Bowl is too big," for making the 1951 season worse than others. He noted that "you can't get an audience of 20,000 any more for a symphony." Hersholt, however, expressed optimism that plans will be successfully worked out for reopening of the Bowl.

Local 47 prexy John te Groen called a special session yesterday with the Bowl committee to mull the possibility that the musicians' union might take over operation of the Bowl for remainder of the season. Te Groen will appear before the Los Angeles County Board of Supervisors with a plan for lower prices, and more popular appeal.

Meanwhile, biz is also bad for the perennial "Pilgrimage Play" which has grossed a paltry $4,000 in nine nights at its 1,312-seat site across the Cahuenga Pass from the Bowl. If there's no upsurge this week, "Pilgrimage" will close Sunday (22), although it will then have run only two weeks, three days. It costs $1,300 nightly.

Strawhat Tryouts
(July 16-29)

"Alice in Wonderland" — Westchester Playhouse, Mt. Kisco, N.Y. (16-21); Norwich (Conn.) Summer Theatre (23-28). (Reviewed in VARIETY June 27, '51).

"Born Belasco" — Cragsmoor (N.Y.) Summer Theatre (17-21).

"Chuckyhead Story" — Olney (Md.) Theatre (24-29).

"Dinosaur Wharf" — Ivy Tower Playhouse, Spring Lake, N. J. (17-21).

"Fourposter" — Grand, London, Ont. (16-21); Niagara Falls (Ont.) Summer Theatre (23-28). (Reviewed in VARIETY July 11, '51).

"Glad Tidings" — McCarter, Princeton (16-21); Lakewood, Barnesville, Pa. (23-28). (Reviewed in VARIETY June 13, '51, under title "Sacred and Profane").

"Island Fling"—Westport (Conn.) Country Playhouse (23-28).

"Little Screwball" — Westport (Conn.) Country Playhouse (16-21).

"Lucky Bag of '19"—Surry (Me.) Theatre (17-22).

"Mad Hopes" — Little Lake Arena Theatre,* Canonsburg, Pa. (16-21).

"Man Bites Dog" — Show Shop, Canton, Conn. (24-29).

"Meet Me in St. Louis"—Starlight, Pawling, N. Y. (24-29).

"Miss Mabel" — Ogunquit (Me.) Playhouse (23-28). (Reviewed in VARIETY June 27, '51).

"Souvenir from Italy" — Olney (Md.) Theatre (17-22).

"Summersault" — Cape Playhouse, Dennis, Mass. (16-21).

(* Indicates non-Equity)

Rathbone Miss Mishap

Newport, R. I., July 17.

Cynthia Rathbone, 12, traveling with her father, Basil Rathbone, who was appearing last week at the Newport Casino Theatre in "The Gioconda Smile," capsized last Wednesday while sailing with several friends off Rose Island in Narragansett Bay.

A lookout, on the USS Vulcan, Navy destroyer repair ship, spotted the accident and sent rescue craft to pick up the youngsters. After treatment on board ship they were sent home.

Those Pulse-Bumper Mellers

By JOE LAURIE, JR.

The recent passing of Al Woods dusts off my memories of the entertainment he first started in—melodrama. It has a welcome place in my memory. I can recall my visits to the Thalia and Windsor Theatres on the Bowery, the Murray Hill (on 42d St.), the Star (Lexington Ave., and 107th St.), the Third Ave. (31st St.), Huber's Museum (14th St.), Gaiety and Globe Museums on the Bowery (where they presented short one-act mellers).

For 15c. you could buy a hard ticket which admitted you to dream in an uncomfortable seat in the gallery. You'd buy yourself a big bag of peanuts (for 1c), sit back and, like Monte Cristo, "The World Is Mine!" The five musicians came into the pit through the tiny door, tuned up, and played the overture. Then came the magic moment—when the house lights dimmed out, the footlights came up, and the curtain rose slowly. Was there a greater moment in the theatre? From then on, you forgot your peanuts, your chin rested on the front rail, and you were in another world.

You sat there popeyed watching the actors—cowboys, soldiers, spys, Cossacks, Chinamen, blacksmiths, cops, robbers, convicts. Heroes with toupees (who knew or even cared about toupees?), old ladies with shawls, villainesses with dark hair and slanty eyes, villains with black mustaches, miserly landlords washing their dry hands while asking for the payment on the mortgage, slick lawyers, bankers with striped pants, spats and high hats, heroines with torn stockings and ragged dresses, or with clean gingham dresses and a sunbonnet, finishing up in the last act with a white or blue silk dress with a long train and an ostrich feathered hat. Boy, did they look beautiful!

Memories spring to life again about "Bertha the Sewing Machine Girl," "Across the Pacific" (with Charles E. Blaney), "Buffalo Bill," "From Rags To Riches" (with Joe Santley), "Chinatown," "Bowery After Dark," "Nellie the Beautiful Cloak Model," "The Fatal Wedding" (with Mary Pickford, nee Gladys Smith), "The Boy Detective," and so many many more.

They were incubator theatricals—crude, stilpshod and nonsensical. It had contortions of grammar, but who knew (or knows) grammar, except grammarians? It had spasms of emotion that had nothing to do with what had gone before or what was to follow. But it had revolvers, swmills, treadmills, slides for life, jail breaks, courtroom scenes, bankers' homes with gold chairs and potted palms, heroines in black with big round eyes, butlers and maids, the Irish or Jewish comedian who was the hero's pal, and who could and would do a song and dance with the maid during the evening!

Melodrama depicted the triumph of virtue over vice—the virtue of a sweet gal who was nice to everybody (and still remained virtuous), sunburnt heroes with open shirts, and country gals who suddenly found themselves in opium dens! There was the rich banker, the villain with a Prince Albert coat, high hat and, of course, a black mustache, who was intent upon getting the girl, if he had to kill her, and the hero who would save her no matter what was in the way, railroad tracks, mortgages or opium dens.

Defending the Little Woman

Was there ever a greater thrill than when the hero said, "I will protect my wife against the world's contumely, until my very body lies prone in death upon this verdant pur-rairie!" Who understood what he meant? Who cared? You saw the guy stand in front of the little woman with outstretched arms. What more do you want? (Except to know what contumely meant). Does a tied ball game in the ninth inning, two out and Babe Ruth at bat compare to that?

Where will you see again the Ascot ties the villains wore (unless at the Friars Club)? Was there ever a heart-thumper as when the honest farmer boy, finding out that his gal had gone wrong (so they made him think) in the big wicked city, says, "I don't care if Mary has gone wrong. Let the dead past sleep. I will marry her in spite of her shame." I'll take that, and you can have your football player running 90 yards for a touchdown. How about it when the old farmer puts his arm around the gal and sez, "She can have a home with me and maw." And can you compare the Kentucky Derby to the horses on the tread mill in "Old Kentucky?" When the old Negro servant (who has been with the family through thick and thin) throws his battered straw hat in the air, rolls his eyes, and yells, "Missy Mary, we win, we win, we win! Good old Firefly came thru, ah knew he wouldn't throw Old Mose down."

No siree, those were the pulse-bumper days in the theatre. And to just give you a clincher, how about the four Chinamen (the honest ones) who make a human bridge for the heroine to walk across to safety, away from the opium den where she might have spent a fate worse than death. You hissed, you cheered, you applauded, you stomped your feet.

And when it was all over, you walked home in a daze. You were on a wishing-jag. Your wish was to be ary part of that troupe. You were ready to defend all womanhood. On Saturday you wouldn't go into the Chinese laundry to get your old man's Sunday shirt and collar (in spite of the lichy nuts bribery!). You watched women going in, and you waited outside so in case they screamed you would be able to rush in and save them. (You were only 10 years old, but what of it?) You remembered what the soldier in the show said, "One good American could wipe out a regiment of those guys!"

I'll admit that "South Pacific," "Guys and Dolls," "Oklahoma," Jack Barrymore's "Hamlet," Maude Adams in "Peter Pan," Al Jolson, the "Follies," etc., were okay. But to tell the truth, did they give you the kick that a bag of peanuts and a lot of lousy actors gave you when you were a kid, when at the final curtain you saw the hero clasp his wayward wife in his arms and say, "Let Bi-bi-gones be Bi-bi-gones. I shall forget the wrongs you did me!"

Okay, Al—I for one will never forget the thrills and chills your shows gave me. And when they mention your name, I'll say, "Hello Sweetheart!"

WB Nets $2,160,000

Continued from page 3

ber the board of directors makes any recommendations that stockholders either tender or refrain from tendering all or any part of their stock. The decision of each stockholder as to whether or not to tender stock, and how much and at what price or prices, must be made by the stockholder," Warners state.

Despite Warner Bros.' announcement that it would ask for tenders of its stock at up to $15 per share, stock continued to hover at about 13¾. WB announcement did help, however, to create a considerable volume of trading in the shares.

Much of the stock is expected to be tendered at below the $15 price, which is the principal reason the shares haven't bounced up to that figure. Since the company has set aside only $15,000,000 to pick up the stock, owners are expected to offer it at below the maximum in order to be more certain their tenders will be accepted.

At the top price Warners would the shares offered at the lowest price. At the top price it would buy up a minimum of 1,000,000 shares. Undoubtedly it will get more than that, however, since most tenders are expected to be at $14.50 to $15.

According to Wall Streeters, there's a good likelihood that many of the current buyers at the 13¾ figure have no intention of tendering their stock at all. They figure it is a good buy for a long pull in view of the coming divorcement by which they'll get stock in both the theatre and production-distribution companies for each share of WB they now hold. Stock value will also be improved by taking the more than 1,000,000 shares off the market via the tenders. This will greatly strengthen the company's financial position.

'Norway' Light $25,000 At Kaycee's Starlight

Kansas City, July 17.

Starlight Theatre's third production, "Song of Norway" closed Sunday night (15) to a light week's take of about $25,000. One of the seven performances was rained out, and others early in the week were bothered by rain and cool weather. Gross for the week is about 30% under the $40,000 nut. "Rio Rita" take the week previous was announced as $34,000.

Director Dick Berger is looking for better returns on "Roberta," fourth attraction which opened a seven-night run Monday (16).

'Roberts' $34,500, 'Girl' 37½G, L.A.

Los Angeles, July 17.

Heavy influx of tourists fattened the take in all locations, with the al fresco attractions profiting from the warm nights. "Mister Roberts" and "Three Wishes For Jamie" continued to tote up the highest count.

Estimates for Last Week

"Girl Crazy," Greek (2d wk) (4,400; $3.90). Finished off a two-week stand with $37,500, which allows for some profit. "Bloomer Girl" came in Monday (16).

"Mister Roberts," Biltmore (3d wk) (1,636; $4.20). Theatre Guild subscription off, and with extra chairs show rolled up a smash $34,500. Looks like sellout for rest of the run.

"Peg O' My Heart," Ivar (1st wk) (376; $3.60). Paid lip service by those who saw it and building. Got up to $3,000 on first full week.

"Three Wishes For Jamie," Philharmonic Aud (2d wk) (2,670; $4.80). Bettered its opening week but still not up to previous attractions at $45,000. Over the line but not much profit.

CARSON-TEXAS' $38,300 IN FIRST DALLAS WEEK

Dallas, July 17.

"Texas, Li'l Darlin'," third production of the 1951 State Fair Musicals, ending the first of a two-week run Sunday (15), showed the largest opening week in the 10-year history of local summer shows. Turnstiles tallied 36,700, for a healthy $38,300 gross.

Musical stars Jack Carson, with Danny Scholl, Loring Smith, Jet MacDonald, Fredd Wayne, Susan Johnson and Betty Lou Keim featured. Carson has been a showstopper, also getting critics' praise, both for his ingratiating stage work and offstage manner. Amusements editors of both dailies Sunday (15) wrote lavish wordage on Carson's legit effort.

Fourth production, "I Married An Angel," went into rehearsal today (Tues.) upon Arlene Dahl's arrival from the Coast. Film actress, a replacement for Vivienne Segal, who is hospitalized in New York from a fall, will share top billing with Vera Zorina and John Brownlee in the Rodgers & Hart musical. Others in the cast of "Angel," opening Monday (23), are Hiram Sherman, Xenia Bank, Joan Holloway, David Nillo and Jere MacMahon.

'Dolls' $43,600, Frisco; 'Bloomer' Neat $43,000

San Francisco, July 17.

"Guys and Dolls" again hit capacity $43,600 at the Curran last week, in its sixth frame, with the 1775-seater scaled to $4.80.

"Bloomer Girl," in its second week at the Opera House, jumped to $43,000. The 3,500-seater is scaled to $3.90.

'Aisle' Winds in Philly To Slow $17,000 Take

Philadelphia, July 17.

"Two on the Aisle," Arthur Lesser's revue, which tried out for three-and-a-half weeks at the Forrest, after receiving two rave and one favorable notices, never really got started here, and the final stanza found the gross just over $17,000.

The new Ginger Rogers vehicle (as yet unitled) preems at the Forrest Labor Day night, with both this house and Shubert reported as getting musical bookings for late August.

Presswagent Michael O'Shea plans a new musical comedy based on the life of Antoine, designer-hair stylist.

Broadway Continues to Toboggan Except for Hit Tuners; 'Blondes' $21,600, 'Moon' 18G, 'Tree' 22G

Broadway continued its seasonal slump last week, boxoffice sagging lower than the week before. Vacation time took its toll, as did the heat. The Shriners, in convention here, were no help, but actually a hindrance. They didn't attend legit in any numbers, while their parades and general activity detracted or interfered with the boxoffice. Only the top draws, like "South Pacific," "Guys and Dolls" and "King and I," remained solid and sizeable.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (42d wk) (C-$4.80; 1,012; $26,874). Under $11,500 (week before, under $14,000).

"Call Me Madam," Imperial (40th wk) (MC-$7.20; 1,400; $35,947). $31,500, same as week previous.

"Courtin' Time," Royale (9th wk) (MC-$6; 1,023; $31,200). Bowed out after 37 performances Saturday (14), with final week's take $11,100 (previous stanza, almost $12,000).

"Gentlemen Prefer Blondes," Ziegfeld (24th wk) (MC-$6; 1,828; $48,244). $21,600 (previous week, over $23,400).

"Gramercy Ghost," Morosco (13th wk) (C-$4.80; 912; $24,500). $9,100 (week before, under $5,900). Martha Scott replaced Sarah Churchill in lead Monday (16).

"Guys and Dolls," 46th Street (34th wk) (MC-$6.60; 1,319; $43,904). As before, $44,400.

"Happy Time," Plymouth (77th wk) (C-$4.80; 1,063; $29,019). Ended run Saturday (14) after 514 performances. Final week, $7,615 (previous week, under $7,700).

"King and I," St. James (16th wk) (MC-$7.20; 1,571; $51,717). As before, over $51,700.

"Kiss Me, Kate," Shubert (131st wk) (MC-$6; 1,561; $40,897). About $16,900 (week before, nearly $17,700).

"Make a Wish," Winter Garden (13th wk) (MC-$6.60; 1,159; $50,000). Folded Saturday (14) after 102 performances; $12,100 in final frame (week before, over $13,800).

"Moon is Blue," Miller (18th wk) (C-$4.80; 920; $21,586). Nearly $18,000 (previous week, just topped $18,000).

"Oklahoma," Broadway (7th wk) (MC-$4.80; 1,900; $46,912). About $16,835 (week before, almost $18,500).

"Rose Tattoo," Beck (24th wk) (D-$4.80; 1,124; $28,000). $12,100 (previous frame, nearly $13,700).

"Season in the Sun," Booth (42d wk) (C-$4.80; 766; $20,235). About $6,950 (week before, almost $7,400).

"Seventeen," Broadhurst (4th wk) (MC-$6; 1,160; $37,000). About $18,000.

"South Pacific," Majestic (117th wk) (MC-$6; 1,659; $50,186). Same as before, $50,800.

"Stalag 17," 48th Street (10th wk) (CD-$4.80; 921; $21,547). Under $13,000 (previous week, $14,600).

"Tree Grows in Brooklyn," Alvin (13th wk) (MC-$7.20; 1,331; $47,167). Nearly $22,000 (week before, almost $23,500).

Opening This Week

"Two on the Aisle," Hellinger (R-$6; 1,527; $48,500). Musical show with score by Jule Styne, lyrics by Adolph Green and Betty Comden, sketches by Green and Miss Comden, Nat Hiken and Billy Friedberg; stars Bert Lahr and Dolores Gray, presented by Arthur Lesser; production financed at $175,000 (plus 20% overcall), cost $175,000 (plus about $25,000 tryout loss and $38,000 in bonds), and can break even on a gross of around $32,000; opens tomorrow night (Thurs.).

Future Schedule

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned" (formerly "Chuckyhead Story") Royale, Sept. 10.

"Three Wishes for Jamie," unspecified theatre, week of Sept. 17 (trying out).

Louis Verneuil play, with Ginger Rogers, unspecified theatre, Sept. 25.

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Paint Your Wagon," unspecified theatre, Oct. 13.

"Caesar" - "Antony" (Olivier - Leigh), Ziegfeld, Dec. 19.

'Fledermaus' Fine 53G In St. Louis Al Fresco

St. Louis, July 17.

With one act lost because of rain, and another performance interrupted by the same cause, "Die Fledermaus" ("The Bat") wound up its third one-week stand in the Municipal Theatre Assn.'s Al Fresco Playhouse in Forest Park Sunday (15) with a fine $53,000 score. Threatening weather throughout the engagement failed to slow down the turnstiles. Pieces and cast copped hefty plaudits from the crix, who singled out Rosemarie Brancato, Edwin Steffe, Roberts Watts, Evans Thornton and Brenda Lewis.

"Girl Crazy," presented in the local manner for the first time in 1942, has been revived for another seven-night stand and teed off last night (Mon.) under favorable weather conditions. A crowd of 8,700, the best opening night attendance of the season, paid an estimated $4,500 for the preem.

'Moon' Fine $21,300, 'SP' $50,000, Chi

Chicago, July 17.

Usual July doldrums haven't taken full effect here, with both legit attractions registering good grosses. Nothing is in the future before Labor Day at the earliest.

Estimates for Last Week

"Moon Is Blue," Harris (11th wk) ($4.40; 1,000). Fine $21,300 again, with show now taking orders for September and October.

"South Pacific," Shubert (35th wk) ($5; 2,100). Hitting right around the $50,000 mark, week after week.

'BOHEMIAN GIRL' 38½G; 'HARVEY' POOR 4½G, PITT

Pittsburgh, July 17.

Town's two top summer attractions had tough sledding last week, and both "Bohemian Girl" at Pitt Stadium and Bert Wheeler in "Harvey" at Bill Green's Arena Theatre wound up in the red.

Although "Bohemian Girl" got glowing notices in all three dailies, straight opera was a little too heavy for the run-of-mine operetta fans and wound up with around $38,500. Show got in every performance, although threatening weather two or three nights knocked off any possibility of some last-minute action at the ticket window.

The crix were also kind to Wheeler in "Harvey," but the picture version of the Mary Chase comedy is believed to have eliminated the vehicle's b.o. pull as a legiter. It got only $4,500, for the lowest gross of the season so far at the tent theatre.

Pitt Stadium this week has "Lost Waltz," with Marthe Errolle, Eric Mattson, Maria Tallchief, Andre Eglevsky, Tim Herbert and Don Saxon, while Jean Parker in "Rain" is at Green's.

Current Roadshows

(July 16-28)

"Guys and Dolls" (Allan Jones, Jay Clayton)—Curran, San Francisco (16-28).

"Mister Roberts" (Henry Fonda) —Biltmore, Los Angeles (16-28).

"Moon Is Blue" (Leon Ames)—Harris, Chicago (16-28).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (16-28).

"Three Wishes for Jamie" (John Ratti, Marion Bell) (tryout) — Philharmonic Aud., Los Angeles (16-28). (Review in VARIETY, July 4, '51.)

SUBWAY CIRCUIT

"Black Chiffon" — Flatbush, Brooklyn (17-22); Windsor, Bronx (24-29).

"Death of a Salesman"—Brighton, Brighton Beach, N. Y., (17-22); Jamaica, Jamaica, N. Y. (24-29).

"Diamond Lil" (Mae West) — Jamaica, Jamaica, N. Y., (17-22).

"Happy Time" — Flatbush, Flatbush (24-29).

"Lend an Ear"—Windsor, Bronx (17-22); Brighton, Brighton Beach, N. Y. (24-29).

Olivia at Olney

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in Huntington's 300-seat Spa Theatre here at a $3 top. Absence of a star and rainy weather had an adverse effect.

Musical is still being pruned and polished by John Charles Sacco and Frances Pole (Mrs. Sacco).

Melvyn Douglas and Signe Hasso in "Glad Tidings" have been booked by Huntington for the final production of the season, week of Aug. 27, at the Spa, as a replacement for Olivia de Havilland in "Candida." "Glad Tidings" will be the third new show offered at the Spa this year, with "Mirror, Mirror," starring Kay Francis, current, and "Alice in Wonderland," last week, being the others.

'Bloomer' 12G, Toronto

Toronto, July 17.

Rain is continuing to dent Melody Fair, this city's first introduction to theatre-in-the-round under canvas, but the venture in its fourth week is steadily building on attendance. It's off the nut with a neat gross of $12,000 for "Bloomer Girl," with Nola Fairbanks, George Britton and Cynthia Latham in the three lead roles. Blue-and-gold tent, with 1,640 reserved, arm-rest seats, is scaled at $3.40 top.

Current is "Chocolate Soldier," for which there was a $6,000 advance, with Lewis Brooks, Annabel Lister, Marilyn Cotlow, George Britton and Stanley Carlson in lead roles.

'Holly' $9,100, Westport

Westport, Conn., July 17.

"The Holly and the Ivy," Wynyard Browne's British drama getting its U. S. preem here last week, grossed $9,100 on the week's run.

Westport Country Playhouse has another tryout this week in "Little Screwball," with yet another, "Island Fling," skedded for next week.

Garfield $5,300, Matunuck

Matunuck, R. I., July 17.

Theatre-by-the-Sea here grossed $5,300 last week with John Garfield in "Golden Boy." Show opened very weak and built to sellouts Friday and Saturday nights.

Basil Rathbone in "Gioconda Smile" opened this week to a strong $1,800 advance and should top last week's figure.

'Today' $12,500, Boston

Boston, July 17.

"Here Today," the Eve Arden starrer at Boston Summer Theatre, pulled a near capacity biz here last week. House, a 917-seater, scaled at $1.20 to $2.80, grossed a nifty $12,500. "Brigadoon" is current. Preem of "Mirror, Mirror," with Kay Francis, skedded for July 23d.

A double-bill, "A Phoenix Too Frequent" and "The Critic," at the Brattle, failed to chalk up satisfactory grosses, winding with about $2,800. House seats 450 and is scaled at a $2.40 top.

The Marblehead Playhouse teed off its season with "Brigadoon," reporting substantial biz for the opener. House, with 1,000 seating capacity and scaled from $1.20 to $3. Grossed near $8,500. Arthur Treacher vehicle, "The Clutterbuck," is current.

'Desire' $7,500, Highland Park

Chicago, July 17.

Tenthouse Theatre slipped a bit last week, probably due to a last-minute switch of bills, that had a repeat of "Streetcar Named Desire" in, instead of "Legend of Sarah." Highland Park arena house racked up $7,500.

Herb Rogers stock company turns in its 500th performance this week with "Payment Deferred," which starts today (Tues.).

'Divorcee' $13,700, North Shore

Chicago, July 17.

North Shore Musical Theatre racked up a fine $13,700 with "Gay Divorcee" last week. "No, No, Nanette" is coming in today (Tues.), with Jacqueline James and Paul Gilbert.

"Brigadoon," with Harry Stockwell, is the next attraction for the Barrie O'Daniels musical arena.

'Fourposter' 11G, Wheeling, Ill.

Chicago, July 17.

Jessica Tandy and Hume Cronyn, in their pre-Broadway tryout of "Fourposter," grabbed their first highly profitable week at the Chevy Chase, Wheeling, Ill., siloer. Fine press helped with duo doing $11,000.

While the package is booked for the rest of the summer, with the exception of one week in August, reaction was so good that management is trying to set the open week as a repeat.

'Rain' Douses Princeton B.O.

Princeton, July 17.

Despite favorable notices from the local press, the McCarter Theatre here took a beating at the boxoffice last week with "Rain," starring Lawrence Tibbett.

Herbert Kenwith, the strawhat's producer, reports an excellent advance sale, however, on Harold Bromley's production of "Glad Tidings," which opened last night (16). Show co-stars Melvyn Douglas and Signe Hasso.

Busy Southern Conn. Circuit

New Haven, July 17.

Three nearby strawhats are perking up on the southern Connecticut circuit. Milton Stiefel's Ivoryton Playhouse hit a good pace last week with Claire Luce in "Streetcar Named Desire," following a fair opening stanza the week before with "Chocolate Soldier." Okay advance is in for current week of Paula Laurence in "Connecticut Yankee."

Lewis Harmon's Clinton Playhouse, swinging into its first season under his guidance, got off to a slow start with opening week (July 2-7) of "Miss Mabel," but came through handily on its second attraction, last week's stand of Melvyn Douglas-Signe Hasso in the tryout, "Glad Tidings." Current is Hayes Gordon in "Brigadoon," with no early indication of prospects.

At Southbury Playhouse, Jack Quinn stuck his neck out with an earlier than usual seasonal opening. It has worked out okay and biz has been more than satisfactory. With "Clutterbuck," "Light Up the Sky," "Vinegar Tree," and "It's a Wise Child" over the dam to optimistic grosses, house is pulling an oldie, "Charm," out of the trunk to test reaction this week.

Atlantic City Biz Upping

Atlantic City, N. J., July 17.

Ann Corio opened at the Circle Theatre, in the Chelsea Hotel, in "Personal Appearance" last night (16), following John Loder, who closed in "For Love or Money" Saturday (14). Business wasn't too good last week, but it appears on the upswing, with the Corio show expected to be best of the three productions so far offered. Spot dropped its price slightly and offered matinees on Wednesday and Saturday instead of Wednesday and Friday.

"Bagels and Yox," at the Million Dollar Pier, is clicking much better as the season gets underway.

Glenda For Pitt Arena

Pittsburgh, July 17.

Sam Handelsman has signed Glenda Farrell for one of his two open weeks at Bill Green's Arena Theatre. She comes in July 30 in George Kelly's comedy, "The Fatal Weakness," in which Ina Claire originally starred. That still leaves Handelsman without an attraction for Aug. 6, he expects to fill it within the next few days.

Season has been tentatively slated to end Aug. 13 with Lillian Gish in "Miss Mabel," but if business at the tented strawhat warrants, Handelsman may continue for an extra fortnight up to Labor Day.

Shaw Society Precedent: Meat at Birthday Lunch

Annual observance of the late George Bernard Shaw's birthday will be held July 26 by the Shaw Society of America. It will mark the 95th anniversary of the dramatist's birth.

New York section of the Society will have a luncheon meeting at Hotel Algonquin that day. Similar meetings will be held by Shavians in other cities. Second largest section is in Hollywood.

New York section will break with Shaw's vegetarian tenets; it'll have meat in its menu. Officers explain that members admire Shaw more as dramatist, critic and social scientist than as vegetarian, antivivisectionist or shorthand fancier.

At New York meeting, George Freedley and Ross Parmenter will speak, preceding a roundtable on Shaw. Big exhibition of Shavian writings and associated items is being planned for this winter, in New York.

'City of Freedom'

Continued from page 57

were solved. Foy and Wendell are starred, with Henry Kendall, James Theunick and Jack Gansert featured. Gansert is also responsible for the choreography.

Some of the acts feature a bicycle race, with the cyclists racing down ramps and onto the field in front of the spectators. Others include a brief baseball sequence, displays of early and late model automobiles, military equipment and stagecoaches.

Kendall, a baritone, was given an ovation opening night for his styling of "Song of the Fields," written by Rev. Lord. Theunick's "Song of the Depression," also an original composed by Rev. Lord, was well received.

The show, costing $125,000, is a contribution of the U. of Detroit, a Catholic institution, to the city's celebration. Top is $3.60, with unreserved seats at $1.20. Show has an 11-night run scheduled.

The five stages are built on bleacher seats in the stadium. The main stage measures 60 feet wide by 30 deep. The highest stage towers 40 feet in the air. There are no curtains, changes of scenes being accomplished by lights and by the cast, who, by their actions and costumes, create the illusion of rivers, trees and machines.

Some of the better songs written by the Rev. Lord are "You've Got Everything, Detroit," "Song of the Fields," "Baby of the Twenties" and "It's a Great Town."

Tew.

Coast Legit

Continued from page 55

these productions rate local humns. As a result, many producers are honestly bewildered when their ventures fail to make the grade.

Studios still catch every opening, because there's always that one-in-a-million chance. But story departments point despairingly at the record.

Most Costly Flops

In the last five years, Los Angeles has originated the second and third most costly flops in the history of the legitimate theatre. The championship, of course, belongs to "The Ladder," which stubborn New Yorkers of a generation ago resisted to the tune of a loss of about $1,000,000.

Second place flop honors went to "Red, White and Blue," produced here for a national tour under the auspices of the American Legion. It lost $800,000 before it finally folded some three months later, when road cities and even Chicago failed to support it. Third heaviest loser was "Magdalena," which dropped $400,000 after eking out 88 performances in New York, where it went after a Coast success. In each case, it should be noted, the local premiere drew such critical acclaim that the word "hit" was the mildest adjective applied.

Other locally-originated flops included shows which, having failed here, were tried out experimentally in New York with the same disastrous results, among them "Galileo" and "The House of Bernarda Alba."

Spot check of the tryout list—which does not include the almost ceaseless revivals of oldtimers, preferably those in public domain—shows about an even balance between comedy and mystery. Since "Lend an Ear," of course, there has been an upswing in the percentage of original revues attempted hereabouts. Most of them catered only to what has come to be known as the family trade—i.e., the family of cast members.

Coast Legit Fading?

Apart from the current complete disinterest on the part of studios, longtime local legit personnel fear the steadily-worsening situation means an eventual end to the legitimate theatre in Los Angeles. As proof, they cite a public disinterest which matches that of the studios.

Save for musicals and an occasional sock road company dramatic troupe, productions locally are finding it increasingly difficult to do business. Reviews, they point out, have lost all meaning because the ticket-buyer has been bitten too often. As a result, one recent production drew unanimous and well-deserved raves but was unable to attract a total of 10,000 patrons—in a city of 2,000,000 people.

In one respect, local legit has improved in recent seasons. At least the one-step-above-smut productions have disappeared from the local boards. Such "plays" as "Motel Wives," "Two in a Bed," "She Lost It in Campeche," "It's for Free in Fiji" and "Maid in the Ozarks" are now just a memory. Latter, incidentally, was one of the 10 productions which went to New York. Its low nut permitted it to last out a short span, but then it retreated hastily to the hinterlands.

Disappearance of this type of play, however, is the only bright note on the Los Angeles legit scene.

'Over 21' Is 2nd Entry Of Brattleboro, Vt., Barn

Brattleboro, Vt., July 17.

"Over 21," which opens tomorrow (Wed.), is second production of Harry L. Young's seven-show Brattleboro Summer Theatre schedule. "Charley's Aunt," "Papa Is All," "The Silver Whistle" and "Three Men On a Horse" will follow, with finale either "Death of a Salesman" or "Clutterbuck."

Young directed "Papa Is All," "The Silver Whistle" and "Three Men On a Horse" at Malcolm Atterbury's Playhouse in Albany the past season. Brattleboro personnel includes Atterbury, Ellen Hardies (his wife), Barbara Barton, Anna Minot, Mary Farrell (Mrs. Young), Pitt Herbert, Edward Hunt, Dalton Dearborn, Peter Harlow and Peggy Nelson. All, except Harlow and Miss Nelson, were members of Atterbury's winter Albany company.

Performances are given here in Town Hall, Wednesday through Saturday and at the Victoria Theatre in Greenfield, Mass., the following Monday and Tuesday.

Green's 'Colony'

Continued from page 55

180-foot stage, and all scenery changes are through employment of lighting without benefit of curtain. Roanoke Island Historical Assn. is sponsoring.

This year improvements have been made in the second act setting, with typical Elizabethan English construction used in the houses, instead of log buildings employed since 1937.

Barbara Edwards Griffith, first North Carolinian to play the female lead, is a pretty Eleanor Dare, a courageous gentlewoman who braves the wilderness with her husband and there meets an uncertain fate. Alabama-born Robert Armstrong, a rugged John Borden for six seasons, stands out in the cast.

Warren Lee Terry is playing old Tom for the second year, and is proving a worthy successor to Don Somers, the Old Tom of many seasons. Lillian Prince, dynamic Queen Elizabeth for her fifth season, again portrays her to perfection. Other principals, most of them veterans, give creditable performances — Ainslee Pryor, as Gov. John White; George Spence, as the Spanish navigator, Simon Fernando; Helyne McLain, a member of Lost Colony Chorus who doubles as Dame Coleman; Victor Michalak, as Ananias Dare; Mary Long, as Marjorie Harvey, and Sam Green, as Father Martin. *Herd.*

Undergoing a complete renovation—making it the most outstanding legitimate house on the continent

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Literati

By Gardner's Coast G. O.

N. Y. Herald Tribune and Parade mag syndicated columnist Hy Gardner heads to the Coast the end of this month for three or four weeks, o.o.ing the Malibu-Santa Monica fashionable film colony beaches, with stopoffs in Frisco and Las Vegas en route back. Will utilize these as new "fronts." While west Gardner will not interrupt his regular WOR taped radio programs, doing them with Coast guestors.

Dick Joseph's Sequels

For the purpose of sequels to his bestselling travelog book, "Your Trip Abroad" (Doubleday), Richard Joseph is making two more junkets to Europe. First objective is "Your Trip to Britain" to be followed by "Your Trip to France" and possibly Italy, Spain, Germany.

Joseph also has a humorous travelog book (collaboration) in the hopper, for Doubleday, "Outward Bound and Gagged." He is travel editor of Esquire.

Pix Fan Mags Gain

Lessened interest in pix, as evidenced by the declining boxoffice, hasn't extended to the fan mags. Latest available circulation figures for the big monthlies, such as Photoplay and Motion Picture, indicate small gains rather than losses in readership compared to various periods a year ago.

Although trade is off at film theatres largely due to television, competition from home video sets reportedly hasn't hit the fan mags. On the contrary, maintains Ralph Daigh, veepee and editorial director of Fawcett Publications, magazine sales are as good, or better, in TV areas than in non-TV areas.

Daigh bases his assertion upon two surveys that Fawcett (publishers of Motion Picture and True Confessions) made in the past two years. First study was for one month, November, 1950 compared to November, 1949. Second covered a four-month stretch, January-April, 1950 vs. January-April, 1949. These figures were compiled at the request of an ad agency, and were taken from about five or six publishers.

One of the most important facts gleaned from the surveys is that although TV keeps people home, they don't scan the screen continually, but make a point of looking at it only for favorite programs. Between shows, set-owners pick up mags, newspapers, pocketbooks and play phonograph records, etc.

Curiously, as of recently Fawcett's Movie Story merged with Motion Picture, a sister publication. Move was made because the firm's Movie Story, Motion Picture and True Confessions unit was selling more copies than advertisers paid for the combined package.

Space-takers were guaranteed a certain circulation, but sales for the unit were in excess of this. Hence, advertisers were getting a bonus. Solution to this dilemma, Fawcett felt, was to combine Movie Story with Motion Picture since, the firm didn't think the ad market would go for an upped rate.

Established in 1934, Movie Story had a circulation of 382,702 as of March 31, '51. Motion Picture figure for the same date tallied 909,100, compared to the Sept. 30, '50 figure of 656,963. Photoplay, a Macfadden publication, also shows a climb in sales. Three-month average ending March 31, '51 was 1,217,040. For the previous quarter ending Dec. 31, '50, the six-month average came to 1,213,948.

Duell, Sloan-Little, Brown Pact

A working alliance has been effected between Duell, Sloan and Pearce, of N. Y., and Little, Brown, of Boston.

Under terms of a 30-year pact, Little, Brown takes over handling of all DSP titles with respect to manufacturing, warehousing, promotion and selling, while DSP continues its editorial and other publishing functions in Gotham. DSP's inventory will soon be transferred to the LB warehouse in Cambridge, Mass., where all orders will be filled through Boston.

After Jan. 1, all DSP books will carry the jacket DSP-LB imprint. Both houses stressed that no change in the ownership structure of either firm has resulted from the entente. In the past few months there have been a number of consolidations in the book publishing field.

Copyright Forum

Theodore R. Kupferman, copyright committee chairman of the Federal Bar Assn., has set a series of seven copyright lectures to be held at the U. S. Courthouse, in N. Y. City, starting Oct. 15.

Speakers will include Samuel W. Tannenbaum, of Johnson & Tannenbaum; John Schulman, of Hays, St. John, Abramson & Shulman; Joseph McDonald, of ABC network; Herman Finkelstein, ASCAP general attorney; Robert J. Burton, v.p. of Broadcast Music, Inc.; Arthur E. Farmer, of Stern & Reubens; and Joseph D. Karp, of Warner Bros. legal department. Sydney M. Kaye, of Rosenman, Goldmark, Colin & Kaye, will lead a forum in connection with the lectures.

In addition to Kupferman, who is a member of NBC's legal department, the FBA copyright committee includes Bernard A. Grossman, theatrical attorney, and George Sharf, of Loew's, Inc., legal department.

Show Biz Outpour

Books of show business or general interest on fall catalogs include the following:

From Duell, Sloan & Pearce: "Jinx," by Jinx (and Tex) McCrary, the NBC radio-tele gabber; "Outrageous Fortune," by Myra Kingsley, astrologer who tells of her relations with celebs; "World of Robert Flaherty," by Richard Griffith, profiling the documentary film pioneer; and "Architects of Aviation" by Maurice Holland.

Due from Little, Brown are: "Dance to the Piper," by choreographer Agnes de Mille; "Colonel Julian," first collection in 10 years by short story writer H. E. Bates; "The Educated Heart," novel by Britain's Mervyn Jones; "Great Rascal," Jay Monaghan's blog of Ned Buntline, king of the dime novelists; "But Say It Politely," Elizabeth Hawes' tome in the Virgin Islands; and "Crisis in Freedom," John C. Miller's study of the Alien and Sedition Acts.

Coming from Random House are: "Bells, Bells Kissed a Fella," by Arthur Kober; "Betty Betz in Teen Asia," by teenage specialist Betty Betz; "Indian Summer," by Robert Sylvester, N. Y. Daily News drama editor; and "Joseph Duveen," S. N. Behrman's blog of the late art connoisseur.

CHATTER

Elick Moll's new novelette, "Command Performance," will be published in Redbook.

Jimmy Starr's latest mystery novel, "Autopsy and Eve," is slated for late autumn publication.

Artie Auerbach's tome, "Crumbs From Bums," will reach the book buyers next month, with Dutton publishing.

Meredith Willson's new book, "Who Did What to Fidelity" will be published by Doubleday in time for the Christmas trade.

Robert E. Summers, of Ohio State University, compiling a book on "America's Weapons of Psychological Warfare" which H. W. Wilson will publish.

Gordon Currie, L.A. Mirror caricaturist, left for a six-week tour of Alaska, during which he will shoot telepix, do a stint at an Anchorage nitery and entertain troops.

Public Relations Society of America has published its 1951 "Public Relations Register." Tome lists 1094 members in three ways: according to organization, location and by name.

Milton Luban, Coast scripter, has just had his first novel published, "The Spirit Is Willing," by Greenberg, New York. Story involves a reporter sent out by his city editor to interview a ghost.

Peggy LeBoutillier now doing features on the N. Y. Journal-American after globetrotting on freelance journalistic assignments to Mexico and India where she was extensively domiciled on two different occasions.

Joan Hershelt is contributing a chapter on the changes in acting techniques, from silent pictures to television, for the industry publication, "The Arts and Sciences of Motion Pictures," sponsored by the Academy of Motion Pictures Arts and Sciences.

Unique Stevens

Continued from page 57

of stage-lore. He knew all the stage greats of this and past generations, numbering such as Maude Adams, Weber & Fields, Margaret Anglin, Sarah Bernhardt, Enrico Caruso, Maxine Elliot, Nat Goodwin, Otis Skinner, Minnie Maddern Fiske, Edna Wallace Hopper, Blanche Bates, Mrs. Leslie Carter and Edward Sothern, intimately. During the early days of this century, he aided in the success of Mary Pickford, Billie Burke, Helen Broderick and others, who appeared in Chicago during Stevens' first years as aisle-sitter.

Music and Films, Too

In addition to his legit chores, Stevens did music criticism and was one of the earliest of the film reviewers, although he limited his articles to the big spectacles. He was fond of horse operas, even back in 1915, and urged that film companies produce more of the westerns. In spite of his voluminous writings, he wrote only one book, "Actorviews," in 1923, and one play, "Mary's Way Out," in collaboration with Charles Michaelson, late publicity head for the Democratic National Committee. He also penned the legitimate theatre section for the Encyclopedia Britannica and refused the offer of the editor's chair of The Stage magazine in 1946 because of his reluctance to leave Chicago.

On Dec. 3, 1949, Chi and New York newspapermen honored the drama critic as the "Press Veteran of the Year."

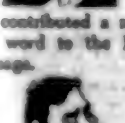
Besides his colleagues on the Herald-American, Alfred Lunt and Ina Claire spoke at the funeral service on Saturday (14). Latter came on from Frisco, while from New York came Irving Berlin, along with other old friends. Fowler cabled a eulogy from London.

Kenneth S. Giniger, editor-in-chief of Prentice-Hall, is still collating the writings in Stevens' columns for a possible book, as had been suggested by VARIETY. Stevens' final column on Sunday (15), the day following the services included, in sequence, letters from Abel Green, editor of VARIETY; Gene Fowler, John (Metro) Joseph and Gypsy Rose Lee.

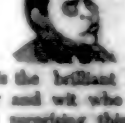
Wires of condolence from all over the world came from greats in journalism, show biz and other branches of the lively arts.

Chi Herald-American and Hearst Corp. executives were the active pallbearers: Worth C. Coutney, Merrill C. Meiggs, George A. Dewitt, Jere Hagen, Harry F. Reutlinger, Warren W. Brown, Victor Barnes and Harry J. Romanoff. More than 50 honorary pallbearers were headed by William Randolph Hearst, William R. Hearst, Jr., and George Hearst.

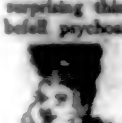
SHE contributed a naughty new word to the English language.



HE is the brilliant pianist actor and wit who is the most surprising thing that ever befell psychoanalysis.



SHE is living proof that even sane people can sometimes succeed in the theatre.



HE is the backstage Boswell whose new book does for these and other unsuspecting show people what Freud did for dreams and the emperor's new clothes did for the emperor.

No People Like Show People

By MAURICE ZOLOTOW
Introduction by Brooks Atkinson
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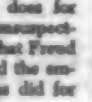
RANDOM HOUSE, N.Y.



SCULLY'S SCRAPBOOK

By Frank Scully

Wrightwood, Cal., July 16.

I first heard of the passing of Ashton Stevens when I went into the last of Wrightwood, a mountain town of 500 people not far from San Berdoo. The mistress of the inn said she had heard it over the radio and wondered if I knew Mr. Stevens. I said he was my dearest friend.

Thousands share this superlative with me, I'm sure, for Ashton Stevens was a man who did that to people. Actually nobody could be further down the scale of Ashton's longtime personal friends than I was, for we had met only three times in our lives, and our friendship, even by correspondence, was limited to the last four or five years of his life.

Of course, I had known him and his work for a generation, but hadn't actually ever met him till 1949. It flattered me no end that he even knew I existed.

What started us on a Damon and Pythias routine was a fan letter he wrote about a column I had written. People in show business don't have time to say much about each other's work and find even less time to write a word of cheer to each other. But that wasn't Ashton Stevens.

Then he had another sweet trick. If you wrote him a note that contained a grain of news he would run it in a Sunday column. This flattered most contributors because the column was in 10-point type, and few professional writers enjoy that treat as a matter of habit. He would top this by sending you one or two copies of the column, with a cheerio note.

His Beautiful Understudy

After he became critically ill a few years ago it was assumed that these niceties would go the way of all politesse. But even under an oxygen tent his literary life went on as usual. Katherine, his devoted wife, carried on from where he left off, and indeed she could very well carry on from now on. It was one of those rare menages where a beautiful woman, years younger than her lord and master, never ceased to treat him with a loving awe that an ingenue shows toward a critic who says the first kind word about her work.

My friendship for Ashton increased with such intensity during his last years that I felt I had to meet him here before both of us had to be introduced to each other upstairs. In the fall of 1949 I was going to Washington and New York, so I arranged to stop over in Chi for a day or two.

Ashton had just been released from Passevant Hospital and was back in his tower at 33 Bellevue Terrace. I had hardly hailed the Loop, however, before I was felled with the foulest collection of bugs as ever polluted the air since Hitler made his first speech. I fought the hacilli off for a day or two. Then Howard K. Hurwith (Ken Howard of vaude) took me in hand. He had a big "in" at Passevant, but that chophouse was crowded all the way to the dissecting room. So he tried the Evanston Hospital and got me in the pest house. This was the best they could do because they were still at a loss to know just what I was dying from. There I lay in darkness for two weeks, with no one allowed to come near the cell where I lay in solitary confinement.

Meanwhile, Howard Hurwith was pitching for better quarters and finally got me a beautiful room on the ground floor. The first visitor was, of all people, Ashton Stevens! He had driven 20 miles to visit me. It was our first meeting. It was, moreover the first time he had been out of bed or an oxygen tent in months. And that was how we met, he up on his feet and I flat on my back. He looked like a tired eagle that had been dried out and aged above the timber line where food and shelter had long ceased to exist. But he smiled like a young and well-fed eagle about to model for a new silver dollar. We had a wonderful time and his visit bucked me up no end.

As a result I was discharged in a week. Howard Hurwith offered to accompany me to Washington and New York, but I was so scared off by what happened to me in Chicago that I begged him to crate me back to the Mojave Desert. Mike Morrissey, chief of the Pullman police force (his wife, while attached to the Indianapolis police force, collared Dillinger in Tucson, Ariz.) came to see me, and between him and Howard Hurwith they arranged accommodations on the Super Chief that were strictly VIP.

On the way to the station I felt I simply had to pay a return visit to Ashton, if nothing more than for him to see me on my feet. I spent half an hour with him and Katherine in what proved to be his terminal turret, and we had a gay time saying goodbye, both realizing, I suspect, that at best life for us was touch-and-go.

All that winter we kept up a lively correspondence. I kept trying to sell him on deserting Chicago for a winter in the desert. Since he had been born in San Francisco and had stayed at Palm Springs long, long ago when one had to talk a red man's dialect to be understood at all, my pitches were received with smiles of charity. Obviously, he was a Chicagoan by choice and nothing was moving him out of the sweep of its winds.

The Crick Who Came Back

In fact, he got well enough to do some aisle-sitting, and there was rejoicing throughout the land to find that in his late 70's he could make such a physical comeback. Fortunately for him, catching shows in Chicago is not the grind it is in New York. Few shows open there and most that survive transfer from New York have been prejudged with reasonable accuracy. So the work is not as hard on a critic's vital organs as in Manhattan.

Still, it is a matter of catching the show and writing a review all in one night, and this is work for young men, not for fugitives from a linen prison. One has only to remember names like Heywood Broun, Alexander Woollcott, Bob Benchley, Percy Hammond, Sime, Sid, Ibee, Lawrence Reamer and Mark Hellinger to understand how lethal the work and its byproducts can be on the human body.

But Ashton, who had a deep instinct for survival, pulled out of Manhattan before he was pulled under by it, and settled for a less arduous berth near the Loop. It probably prolonged his life 30 years.

Though he managed to breathe, after a fashion, following our parting in November, 1949, I did an amazing nipup. By the next autumn I was touring the country as ambassador of the Saucerians and swinging my weight around in as lively a literary controversy as America has seen since the Algonquin bunch broke up and God, as a kindly cop, took most of them into protective custody.

Nobody was more delighted with my turn for the better than Ashton Stevens. I had scarcely checked into Chicago for a round of 11 radio and TV shows in five days when I reported to him. We greeted each other as must have the few survivors of Jimmy Doolittle's raid over Tokyo. We embraced and laughed fit to kill. This was terrific. Neither of us was dead, though both numbers had been up the year before.

After a boisterous bull session I asked if I might use his typewriter to knock out a column. His machine's typeface is as big as his heart and makes words written on it seem as important as a lead editorial. We said goodbye for a while and I promised to be back for another visit before the Scully Circus and their flying saucer act left for Denver.

I came back, too. But Ashton was asleep, and so I never saw him again. I tip-toed out of his apartment, though not, I hope, out of his life.

On the walls of Bedside Manor there is a photograph of Ashton. He is smiling like a Cheshire cat. On it he wrote:

"To Frank Scully. No better than the rest of us, just writes better."

It's a flattering tribute from one who was certainly better than the rest of us and wrote in keeping with his place above us. He is now far above us, writing. I hope, favorable advance notices for those of us who will follow in good time.

Broadway

Irving Berlin took a 6 a.m. plane on Saturday to Chi for the Ashton Stevens services, returning the same afternoon.

Don Prince, RKO homeoffice publicity chie., to the Coast Friday (13) on a two to three-week combined business-vacation trip.

Jim Sauter appointed chairman of the Entertainment Industry and Sports Committee of the N. Y. City Office of Civil Defense.

Cyuda Glenn back from Paris to close up her N. Y. apartment before returning to the French capital next month to star in the new "Folies Bergere" show.

Myrna Loy, who attended the recent UNESCO conferences in Paris, returns today (Wed.) on the America. Also aboard is Columbia Pictures' exec Joseph Eaton.

Phil Reisman is summering at Falmouth, which permits daily golfing with his pal, Joseph P. Kennedy, who also summers on Cape Cod at nearby Hyannis.

Paul Hollister, who left Macy's as executive veepee to go with CBS and RKO Pictures, has rejoined as corporate publicity adviser. His wife is the radio-TV producer, Carol Irwin.

Judy Breen, selected as Britain's "Festival Girl" in a talent search by British exhibitors, arrives in New York, Aug. 2, as part of a worldwide tour she's making to plug the United Kingdom.

Cotton Club Girls Assn., exchorines from the old Cotton Club nitery, sponsoring a Hudson River moonlight boat ride July 23 for the benefit of National Assn. for the Advancement of Colored People.

Eddie Cantor wires, "Just spent miserable week of surgery. Returned from hospital (Cedars of Lebanon) feeling much better. Took a bigger cut than anyone at blank studio. Hope to be east next month."

John Chapman, Robert Coleman and Helmut Dantine follow Richard Joseph, Robert Garland and Charles Jackson as lecturers at Walter Jacobs' "7 Arts" Festival at latter's Lake Tarleton Club, Pike, N. H.

Saks-5th Ave. g.m. Ray Johnson gifted Pegeen Fitzgerald with a loving cup inscribed, "Sunlamp Queen—well done!" referring to the radio-TV actress' recent accident when she got burnt by overexposure to a sunlamp.

Bill K. Danziger, formerly director of exploitation for Paramount and industry vet, retained for third consecutive year as consultant on national promotion for the March of Dimes by the National Foundation for Infantile Paralysis.

Clarence Greene and Russell Rouse, producing-directing-writing team which made "The Well" for United Artists release, due in from the Coast July 30 for sales huddles with UA veepees William J. Heineman and Max Youngstein.

The Times gave Sardi's vet hatcheck girl, Renee Carroll, a feature story on her resignation after 20-odd years to become bookkeeper-supervisor of the next-door Mackay's ticket agency, but failed for some reason to mention that the theatre ticket brokerage is owned by Louis Schonceit, her husband.

Marion Ross (Mrs. Milton Rettenberg), now in Reno for the familiar reason—she has been married to the musician-songsmith for 20 years—is amazed at the slot machines in the food markets there. She heard one housewife soliloquizing, "Now I need coffee and some sugar, or shall I take a chance on the $1 machine?"

Minneapolis

By Les Rees

Ray Reynolds Quintet into Heinie's.

Augie's Theatre Cafe holding over "Fats" Pichon.

Herbie Fields' orch remaining indef at St. Paul Flame.

Roy King & Kemi-Kings held over again at Magic Bar.

Clyde McCoy band into Prom Ballroom for three nights.

Edyth Bush Little Theatre offering "Night Must Fall."

Catholic organizations sponsoring engagement of "The Velvet Glove" at Old Log strawhatter.

Robin Nelson, ice magician, guest star with Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace.

Minneapolis Flame has Don Cornell, with Harry Ranch comedy band holding over for two additional weeks.

The "original" Dagmar exotic dancer, to Chicago to play a return engagement at Rialto Theatre after three weeks at Vic's Theatre Cafe here.

Paul Bunyan Playhouse and Pine Beach Theatre, northern Minnesota resort sites, presenting "The Heiress" and "Light Up the Sky," respectively.

Midnight horror show, "Asylum of Horrors," in conjunction with a scare picture reissue, drew capacity for two nights at Minneapolis and one at St. Paul RKO-Orpheum, and was booked into circuit's house at Sioux City, Ia.

Miami Beach

By Lary Solloway

"Streetcar Named Desire" clicked as first presentation of Brandt's summer stock at Roosevelt Playhouse. Play held over for third week, with "Death Of A Salesman" following Friday (20).

"Ice Vogues of '51" lost $15,000 during run at Municipal Auditorium despite raves. City Guaranteed $6,000 of loss.

Bertica Serrano into Saxony Hotel Shell-I-Mar Room Friday (20).

Larry Nixon set for Nautilus Hotel Driftwood Room today (Wed).

Joey Adams, Al Kelly, Juanita Hall and Stan Fisher into the Five O'Clock Club tomorrow (Thurs.)

Betty Reilly packing them at Sans Souci Hotel's Blue Sails Room in return date.

Henny Youngman set for endmonth date at Nautilus Hotel's Driftwood Room.

Atlantic City

By Joe Walker

Billy Eckstine into Steel Pier Music Hall with Hal McIntyre in ballroom.

"Ice Capades of 1951" to open in Convention Hall Friday (20), with Donna Atwood and Bobby Specht featured.

Bill Reiley handling Steel Pier publicity and advertising for George Hamid, replacing veteran Maud Wilson, resigned because of illness.

Martin & Lewis picture, "That's My Boy," previewed here yesterday (Tues.) with nitery performers and owners who worked with pair when they started here as guests. Paul (Skinny) D'Amato, of 500 Club, where duo got together, the guest of honor. Pic to have premiere Friday (20) at Warner.

Bucks County, Pa.

John C. Wilson, Anita Loos and Gus Schirmer, Jr., in New Hope last week to catch Russell Hardie and Ruth White in the Playhouse production of "Come Back, Little Sheba."

Mary Martin and husband Dick Halliday with their daughter Heller spent three days in Lambertville visiting Miss Martin's son by an earlier marriage, Larry Hageman, on Music Circus production staff and doubling as strong man in second act of current "Showboat."

Henry Jones, permanent member of Bucks County Playhouse acting company for past four years, has left for New York TV.

Wilbur Evans and Pat Hurley abandoned plans to open tent operetta in Drexel Brook, outside Philly.

Washington

By Florence S. Lowe

Baron Elliott Octet, with vocalist Jimmy Conler, new Decca troupe, bowed into Carlton Hotel's Congo Room Monday (16).

Dinah Washington and pianist Eddie Heywood new headliners at Blue Mirror nitery.

Singer Helene Francois opened at Old New Orleans past week, with sister Denise Darcel on hand for preem.

Novelist Marcus Goodrich in to see frau Olivia de Havilland during her strawhat stint in "Candida" at nearby Olney Theatre.

Jim Carberry feted by local Film Row on exit from RKO Keith's to take over managership of Rowley United Theatres, Little Rock.

Catholic U.'s speech and drama department teeing off its summer theatre season with Thornton Wilder's "Pullman Car Hiawatha" and Sean O'Casey's "End of the Beginning."

Berlin

By Bill Conlan

Hall Johnson Choir due here in August for the cultural festival.

Joseph Tan in town to survey local film production possibilities.

Old Gold Amateur Hour unit with Ted Mack touring Germany in August.

Songstress Pearl Bailey making the rounds of the Army Special Service clubs.

Joseph Wechsberg here to work on "The Berlin Story" for U. S. State Department.

The O'Keefe Sisters touring this area (but not the Russian zone) with the Boyd Bachmann band.

Larry Bachmann to Washington for three weeks. RKO will start shooting his "Autobahn" in the fall.

London

Hyman Zahl off to Spain and Portugal, July 12 on talent search.

Reginald P. Baker reelected prexy of the British Film Producers' Assn.

Walt Disney's "Beaver Valley" (RKO) selected for screening at the Edinburgh Festival.

Metro hosted a cocktail party for Robert Taylor, here to play male lead in "Ivanhoe."

Albert Lieven went to Germany over weekend to film "Fritz & Frederiks" in Hamburg and Wiesbaden.

Donald Peers, a Palladium headliner last season, doing his first film, "Sing Along With Me," at Merton Park.

Harry Connelly, Australian songwriter, has already disposed of his song, "A Mother As Lovely As You" to Southern Music Co.

"Soldiers in Skirts," all-male ex-service men's show, now in its seventh year on tour, booked for fourth return on the Moss Empires tour.

Fayette W. Allport, Motion Picture Assn. topper here, hopped to Madrid, but came back in time for the oening of the Anglo-American talks.

Cecil Marks, who arrived here from Australia two weeks ago, appointed roving representative for Universal. He was formerly with U. in Indonesia.

Bob Considine, who has been on looksee here, guest of honor at the regular Variety Club lunch. He hopped to Paris over the weekend and will visit Dublin before returning home.

Tom Arnold and Emile Littler have already signed Jewels and Warriss for their new "Latin Quarter" show at the London Casino, which is generally produced there in March.

Petula Clark, British troops' pinup girl, has turned down Val Parnell's offer to play four weeks at the London Palladium at $1,200 per week. Excuse offered was former film commitments.

Arthur Blake sails for U. S. Aug. 14 and is booked to open at the Bar of Music in Hollywood, starting Aug. 30. He has turned down offers to play Moss Empire's provincial dates because of this booking.

Before Danny Kaye left for America, Eddie Dukoff, his manager, took the English song, "Slow and Easy," from David Toff, of Southern Music's London office. Kaye will record it for Decca in America.

Lew Grade ordered by his doctor to vacation, or head for nervous breakdown. The Grades are therefore off on two weeks trip to La Baule, July 17, with Grade postponing his American trip until September.

Ronnie Ronalde returns to the British Broadcasting Corp. Sept. 20 to star in new radio series for 13 weeks with option. Ronalde has also been booked for five weeks, starring with Sidney and Cecil Bernstein, at Granada super cinemas.

Because of his success in Israel last year, Kenneth Spencer has been booked to return there Jan. 15 for 10 recitals. He gave two concerts in Hamburg and is booked to return for concerts in Hamburg, Berlin, and Hanover, Sept. 15 after his appearance at the Casino, Deauville, Sept. 2.

Philadelphia

By Jerry Gaghan

WPTZ is dropping "Broadway Open House," unsponsored here, around the end of July and will replace with films.

Zodiac Room singer Peggy Lloyd is grooming her pianist, Freddie Rubin, to make his debut as a vocal single.

Nitery pressagent Sid Gathrid and Inquirer columnist Frank Brookhouser are collabing on a play during latter's vacation.

Fairmount Fairways, new type golf course in Fairmount Park, is plotting a Byliners Tournament for radio, TV and newspaper personalities.

Curt Weller brings in a trio to Embassy Club for rest of summer, marking first time in several years that spot has continued dancing over the hot stretch.

Cleveland

By Glenn C. Pullen

Bob Copfer's TV singing quartet in cafe bow at Alpine Village.

Art Tatum back in hometown with trio for Skybar Club date.

Fred Strauss quit Frank Sennes booking agency to join Merle Jacobs' bureau.

Tony Bennett, disk singer, set new b.o. and attendance figure for Main Street Club.

Margaret Bannerman guest-starring in "Waterloo Bridge" at Chagrin Falls barn.

Hollenden's Vogue Room temporarily dropped floor-shows but holding Chauncey Cromwell's musical quintet.

Hildegarde Darmstadter (Mrs. Fred Stashower) elected to Play House's board of trustees with Harriet Eells and John S. Manuel.

Manny Stutz's Circle expanding its weekend vaude to four-night runs this fall, with Lionel Hampton wired for early September.

Hanna's reserved ticket subscription drive has already bagged 3,900 members for 1951-52 legit season, about 90% of them being repeaters from last year. Milton Krantz's goal is 7,000 membership on fourth year of successful experiment.

Pittsburgh

By Hal Cohen

Playwright Al Golden and family were home here for a few days.

Mrs. Joel Golden, wife of new WB theatre booker, has joined him here.

Henny Youngman coming in tomorrow (Thurs.) for Israeli bond drive.

Jules Field in town beating drums for U-I's "Prince Who Was a Thief."

Rickey Vallo off for Rochester, N. Y., and two-weeker at the Breakers.

Florence Sando appearing in "Happiest Years" at White Barn Theatre this week.

Joseph Dreano named managing director at Sherwood Park Theatre for remainder of summer.

Joanne Pascal home for spot in current outdoor operetta at Pitt Stadium, "The Lost Waltz."

June Laste back to Paris after being summer opera company's premier ballerina for five weeks.

Dancer Earl Barton flew home from N. Y. to celebrate his birthday and parents' silver wedding anni.

Mildred Don and husband Frank Milsak two weeking at seashore for radio singer's first vacation in six years.

Jackie Heller off for Miami and a look at restaurant property he's bought into with his brothers but hasn't seen.

George Schaefer, manager of N. Y.'s City Center, playing part in "Rain" with Jean Parker at Bill Green's Arena Theatre.

Stephanie Augustine, replacing Doretta Morrow in "King and I" while latter's Metro'ing in a Mario Lanza picture, is from nearby Uniontown.

Mexico City

By D. L. Graheme

Perez Prado inked for a U. S. tour. He's called "the Mambo King."

Rosita Arenas, ex-local spring festival queen, signed by radio station XEW here for its "Love College" program.

Ben Bogeaus readying "Learn to Love" with Peter Godfrey, Dennis O'Keefe and Evelyn Keyes at the Tepeyac studios.

French troupe, directed by Andre Moreau, doing well with French comedies (in French) at the Teatro Moliere.

Columbia has inked Maria Felix, top Mexican actress, for two pix here. She's due from Spain in August to start work.

Operadora de Teatros, big cinema chain, to build a film house on site of that which burned down recently in Durango City.

Actors union opening cut-rate stores to sell its members in stage, pic and radio-TV work food supplies so they can have a little of their pay left.

Censors banned Mexican pix, "They Say I'm a Communist," on the eve of its opening at a local cinema. Censors okayed exhibition after one cut, but objected to advertising and publicity for it on the ground that public would misinterpret the film's meaning.

Chicago

Danny Thomas in town last week enroute to Coast after Gotham teevee parleys.

Ex-boxer Tony Zale debuts in "Detective Story" at Miller, Ind., summer playhouse.

Comedian Willie Shore opened Monday (16) in "Goodnight Ladies" at Drury Lane site.

Armida, Republic film actress, in town with Duncan Renaldo and Leo Carillo for Cisco Kid Rodeo.

Frank Bering, Ambassador-Sherman Hotels topper, underwent surgery last week at St. Luke's.

"Cyrano" pic, which kicks off at pop prices here tomorrow (Thurs.), had five flacks for advance bally.

Josephine Baker winds up U. S. tour with benefit Aug. 21 for Chicago Urban League, then back to Paris.

Michiana Shores strawhatter takes over Stevens Hotel tower for one performance of "Accent on Youth," July 21.

Hollywood

Cathy Downs planed to Chicago.

Mickey Rooney planed to Memphis.

Mel Ballerio returned from Rome.

Molly O'Day divorced Jack Durant.

Louis B. Mayer leased offices in Beverly Hills.

Mickey Walker celebrated his 50th birthday.

Mickey Sherrard recovering from surgery.

Celeste Holm making telepix short for CARE.

Henry Hathaway recovering from major surgery.

Gigi Perreau on three-week vacation at Lake Tahoe.

Suzanne Dalbert goes east in two weeks for TV shots.

Fred MacMurray to Cheyenne as guest of Frontier Days Festival.

George Balanchine in town for huddles with Samuel Goldwyn.

Richard Rober setting out on 23-city tour to plug "The Well."

Mary Anderson to Mexico City for a role in "I Want to Be Loved."

Jerry Lewis' five-year-old-son broke a leg in a fall when his nurse dropped him.

Lillian Roth will do two Jimmy McHugh songs in Hollywood Bowl Aug. 11.

Ann Francis returned to work at 20th-Fox after a siege of throat infection.

Richard Arlen to Billings, Mont., for world preem of Paramount's "Warpath."

Carmen Miranda booked for six-week southern tour, opening Aug. 22 in Atlanta.

Attorney Emil K. Ellis in from N. Y. for financial huddles with Philip A. Waxman.

John Miljan celebrating his 30th anniversary as a film thesp with a role in "Warbonnet."

Hal Haughton heading for South Pacific as foreign publicist-explotter for Paramount.

Harvey Stone will tour European Army camps after August date at London Palladium.

James Cagney cited by Reserve Officers Assn. in recognition of his efforts for national defense.

Lotte Lehmann broke a small blood vessel in ther throat during vocal practice at Santa Barbara.

Australia

By Eric Gorrick

Williamson angling to get "South Pacific" in this zone early next year.

Marjorie Lawrence planed back to the U. S. after a nice concert runaround.

Melbourne gendarmes setting campaign to crack down on alleged lewd 16m private home shows.

Hoyt's major pic loop and London Films have just pacted new contract. Product covers British Lion and Korda.

Cyril Ritchard and Madge Elliot plane back to London in August. Duo currently is playing "Private Lives" at Palace, Sydney, for Williamson-Fuller.

Acme-Odeon nabe loop unit of Greater Union, will again spot vaude with pix over the winter season. Talent comes from Joe Taylor's Celebrity nightclub.

One of the more popular airshows currently here is the British "Much Binding in Marsh" on onceweekly span via non-commercial Australian Broadcasting Commission. The U. S. Jo Stafford Show is also building up wide fan coverage over the ABC.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

The Laudy L. Lawrences to St. Tropez.

Tamara Toumanova returned from Holland.

Gerry Mayer back at his Motion Picture Assn. desk.

Open air restaurants taking a beating from changeable weather.

Contrary to the usual habit, plenty of Parisians are staying home for July 14 long holiday weekend.

Havana

Los Chevales headline new program at Montmartre. Spanish singing group doing good business.

Monica Boyar, Dominican songster, just opened with "Sugar Chile" Robinson at Tropicana [illegible] spot.

Havana Greyhound Kennel Club debuted dog racing in Cuba. Over 10,000 witnessed inauguration of the rabbit chasers.

New TV transmitting set for the CMQ system in the city of Camaguey arrived by plane. This is transmission units which will be set up under the leadership of the Mestre brothers, owners of CMQ

OBITUARIES

ASHTON STEVENS

Ashton Stevens, dean of American drama critics, died in his Chicago apartment July 11 of a heart attack at the age of 78. His actress-wife, Katherine Krug, known professionally as Kay Ashton-Stevens, survives. Cremation followed a funeral service Saturday (14).

Details in Legit department.

STUART FOX

Stuart Fox, veteran legit character actor, died July 15 in Wakefield, R. I. He was with the resident company of the Theatre-By-The-Sea, Matunuck, R. I., had played with Judy Holliday in "Dream Girl" and was rehearsing with John Garfield in "Golden Boy" when stricken by a kidney ailment.

Fox started his career with a Cleveland stock company before his first Broadway engagement in William Gillette's "Secret Service." He later appeared with Gillette in "Sherlock Holmes." After service in World War I he played many roles under management of Belasco, John Golden, the Curts and the Shuberts. His most recent Broadway appearances were in "Bill Comes Home," "Another Love Story," and "The Ryan Girl" and "Claudia."

He is survived by two sisters.

FERDINAND P. EARLE

Ferdinand Pinney Earle, 73, pioneer film producer and art director, died July 13 in Hollywood after a heart attack. In the early days of the motion picture industry Earle was noted for his innovations in art direction, many of which were used for the first time in his production, "The Rubaiyat," which co-starred Ramon Novarro and Kathleen Key.

Earle was associated with films made by Douglas Fairbanks, Mary Pickford, Cecil B. DeMille and other motion picture leaders. In recent years he had devoted his time to painting, turning out portraits of Gov. Warren and other California notables.

CHARLES ACKERSON

Charles Ackerson, 32, radio singer and emcee, died July 12 in Cincinnati. Illness resulting from malaria contracted in the South Pacific during World War II forced his retirement last January from WLW, on which he had his own nightly show and was emcee of the station's weekly "Midwestern Hayride" program. He joined WKRC, Cincinnati, after majoring in voice at Cincinnati College of Music, and later was featured on a network show out of St. Louis before joining a station in Nashville. He was in the Army four years.

Survived by wife, one son, parents, three brothers and three sisters.

CHARLOTTE LUND

Charlotte Lund, 81, former opera singer and founder of the Charlotte Lund Opera Co., died July 8 in Orangeburg, N. Y. Miss Lund appeared in Europe and throughout the U. S. and was for a time with the Manhattan Opera Co., N. Y.

Her own opera company was formed in 1924 to present grand opera in terms that children could understand. The company which gave frequent productions at Town Hall, N. Y., was in existence until 1932.

MRS. CLARICE M. HURBAUGH

Mrs. Clarice Mae Hurbaugh, former vaude and radio entertainer, died July 16 in Columbus. She played the Keith, Pantages and Gus Sun kime as a trio with her husband and daughter. Starting in 1932, she appeared as Ma in "Folks of Pleasant Valley" on WBNS, Columbus, O. Show also toured Ohio. Later she was member of the Three Belles, vocalists on WHKC, Columbus.

Survived by husband, daughter, two brothers and a sister.

FLORENCE PFISTER SCHENCK

Florence Pfister Schenck, 55, who as Florence Koster appeared at the old Gaiety Theatre with Billy Gilbert in 1922 and at the Garrick Theatre (both St. Louis) with Abbott & Costello in 1938, died of heart disease in St. Louis July 16. She was one of the founders of the Ticket Sellers Union, Local 774, and had sold tix at the Municipal Opera for the last 18 years.

Her husband, Claude E. Schenck, is wardrobe manager of the opera organization.

ARNOLD SCHOENBERG

Arnold Schoenberg, 76, composer, died July 13 in Los Angeles after a two-year illness. Born in Vienna, Schoenberg was an exponent of modern music and a controversial figure in musical circles. Among his numerous compositions were "Pierrot Lunaire," "Fantasie," "Ode to Napoleon Bonaparte" and "Five Compositions for Orchestra."

Until his health failed in 1949 he served as professor of music at U. of California (L. A.).

JOSEPH ARONOFF

Joseph Aronoff, 74, pioneer Dallas motion pic exhibitor, died in Dallas July 6. He owned and operated the Strand, Dallas, and the Princess, Fort Worth, at the turn of the century. The Princess was one of the first to bring Pantages vaude to the southwest.

About the time of World War I, Arnoff invented Bat 'Em, a mechanical baseball game, operating the enterprise until his retirement several years ago.

ARTHUR EDISON

Arthur Edison, 51, theatrical producer and lawyer, died July 13 in New York. Edison's first play, "Incubator," was produced in 1923 in association with George Burton. In 1943 he presented "Hand In Glove" and was currently working on "Hang Together," a play by Leonard Lee.

Surviving are his wife, a son and a daughter.

ALBERT L. RAVEN

Albert L. Raven, 73, manufacturer of motion picture screens, died in Eastview, N. Y., July 11. He was president of Raven Screen Corp., New York City.

Among Raven's inventions was a perforated screen for amplified sound to penetrate. He also perfected a "halftone screen" which had greater reflective powers.

SAUL J. BARON

Saul J. Baron, 68, theatrical lawyer, died July 13 in New York after a long illness.

Baron represented many leading theatrical figures, including the late A. L. Erlanger, of whose estate he was temporary administrator in 1930. His wife died last year. Survived by several brothers and sisters, including Milton "Mickey" Baron, general manager of Jose Ferrer Enterprises.

ALFRED ALARCON

Alfred Alarcon, musician and entertainer, died in Corpus Christi, Tex., July 8. He was former part owner of the Plantation Club there and operated the Tourist Bar at the time of his death.

Alarcon was a dancer and musician, having appeared in San Antonio theatres and niteries.

JOHN D. KLORER

John D. Klorer, 48, film writer and former secretary to the late U. S. Senator Huey Long, died July 15 in Los Angeles. Klorer was at one time assistant city editor of The New Orleans Times-Picayune.

Survived by wife, two daughters and two sons.

HERMAN F. WINTER

Herman F. "Ham" Winter, 67, retired projectionist of the Lincoln Theatre, Belleville, Ill., died of a heart attack in that city June 30. Winter was the first projectionist at the theatre, which opened in 1921, and continued there until his retirement two years ago.

A daughter and two brothers survive.

WILLIAM C. B. FRANKLIN

William C. B. Franklin, 48, station and sales manager of WLCR, Torrington, Conn., died in that city July 11. Before coming to Torrington a year ago, he was associated with radio stations in Meriden, Conn., Providence, R. I., and Syracuse, N. Y.

Surviving are his wife, a son, his mother and a sister.

ERCOLE D. BAFUNNO

Ercole D. "Mickey" Bafunno, 62, director of the St. Charles, Mo., municipal band for 15 years and a musician in the St. Louis area since he was 14, died in St. Louis July 10 of a cerebral hemorrhage.

Two daughters Survive.

LAWRENCE C. LONG

Lawrence C. Long, 54, violinist and arranger for Starlight Theatre, Kansas City, died of a heart attack there July 10.

Further details in legit department.

FREDERICK C. WILSON

Frederick C. Wilson, 72, publicity director of the Canadian National Exhibition, Toronto, for two decades and previously pressagent of the Royal Alexandra Theatre, Toronto, for 12 years, died July 13 in Toronto after a year's illness.

Survived by wife and son.

DOUGLAS BRONSON

Douglas Bronson, 63, former scenario writer, died July 8 in Santa Barbara, Cal., after a long illness.

Bronson scripted Pearl White's "Perils of Pauline" and about 350 one and two-reelers.

Edward Black, 78, retired longtime drama editor of the old Omaha Bee before it merged with the Omaha News and who later held down the post with the combined sheets, died in Omaha, July 10.

Gideon Klaber, 60, literary agent associated with August Lenninger, died in N. Y. July 11. Surviving are his wife, three sisters and a brother.

Father of Irving Sherman, assistant manager of Columbia pix exchange operations department, died in New York, July 16.

Glen G. Williams, 53, for many years a member of RKO's construction department in Hollywood, died there July 9 after a heart attack.

Wife of Fred Herrington, veteran secretary of Motion Picture Theatre Owners of Western Pennsylvania, died in Pittsburgh July 7.

Charles Wesley Turney, 30, maintenance supervisor for KRCA-TV in Hollywood, was drowned July 6 while swimming at Balboa.

Mother, 66, of Benny Baker died July 7 in Hollywood after a heart attack.

Father of Bert Wild, Warner Bros. manager in Butler, Pa., died in Pittsburgh July 6.

Father, 64, of Dick Aland, vocalist with Artie Arnell orch, died in Pittsburgh July 11.

Rita Sherman, 40, wife of Jack Sherman, radio announcer, died July 13 in Glendale, Cal.

MARRIAGES

Dale Dodgson to John C. Fuller, Los Angeles, July 6. Groom is a film editor for Jerry Fairbanks Productions.

Lois Rubin to Ben Weintraub, Pittsburgh, July 8. Bride's the daughter of Morris Rubin, manager of Art Cinema Theatre there.

Elinor Lloyd to Milton Augustine, Pittsburgh, July 7. Groom's an engineer at WWSW, Pittsburgh.

Gwendolyn Ellen Minick to Robert Warren Foladare, Hollywood, July 8. Groom is son of Maury Foladare, indie press agent.

Lenore Lonergan to Chandler Cowles, New York, July 11. Bride is a film and legit actress; he's a Broadway producer.

James Gilbert to Fiona Glyne, Edinburgh, July 10. He's actor with Glasgow Citizens' Theatre, and radio player; she's actress with Perty Repertory Theatre.

Judith Feiner to Robert O. Crichton, July 16, New York. Bride is TV production assistant to Lester Lewis; he's article editor of Argosy mag. Bride's father is Benjamin F. Feiner, Jr., who screenplayed "Words and Music," the Rodgers & Hart filmusical at Metro; groom's father is author-editor Kyle Crichton.

Janet Mayer to Ted Weber, Chicago, July 12. Bride formerly was with Walt Schwimmer Productions as an account exec; he's member of WGN-TV sales staff in Chicago.

'Operation Cicero'

Continued from page 1

turk at Ulus Meydani Square, in the heart of Ankara, and at the historic railroad station where spies came and went from Allied to Axis territory during the war.

"Cicero" himself figures only in long shots in the Ankara and Istanbul location pictures, for Mason will be used in all closeups. But Mankiewicz did shoot one significant closeup, later to be duplicated in Hollywood, in which "Cicero," after having accepted a German down payment for his espionage, contemptuously strikes a match on the German swastika, lights a cigaret and strolls into the night. Ideas he did it for dough.

To this writer, who knew intimately the real-life figures in the film script, the whole story has a weird fascination—even to the fluttering swastika banner on Von Papen's limousine, the German eagle insigne at the German Embassy gates, and the garishly lighted embassy grounds with thousands of Ankarans gathered outside, as in the nights when Hitler's troops and Luftwaffe rode victoriously through the Balkans and North Africa. "Cicero" was as familiar as Sir Hugho himself, serving tea or whiskies and sodas, or emptying ashtrays, lingering in the background offering cigarets, and, incidentally taking in all the up-and-off-the record remarks of the ambassador to the press.

Suspected Cicero

Sir Geoffrey Harrington Thompson, then counsellor of the British Embassy at Ankara, later counsellor at Baghdad and ambassador to Bangkok, strongly suspected Hugessen's valet and finally suggested his removal.

Sir Hughe would have none of it. He vouched for his man (who frequently joined the ambassador in piano duets, kept his extensive wardrobe in repair, drove his Humber Snipe limousine and could, in emergencies, pilot the British Embassy's private plane).

The British pride themselves upon their intelligence and counter-intelligence services, and the "Operation Cicero" chapter is perhaps one of the most ludicrous in the history of World War II. Hugessen, entrusted with the top diplomatic and military secrets of the war, was robbed of every one of them by the rotund, moustachioed "Cicero," who applied his Leica camera to the documents in the wall safe and the familiar, red diplomatic boxes every time Sir Hughe left the premises. The irony is only doubled, or perhaps trebled, by the fact that the mistrustful Hitler decided that the documents were forged and unreliable and that "Cicero" was traduced by a German agent who counterfeited the British pounds.

Gets British Brush

At any rate, Mankiewicz has been given word that he would not be permitted to bring his camera crew into the British Embassy grounds—and that any exterior shots, even with telephoto lenses, would be regarded as an unfriendly act. It was no accident that the Turkish police contingent which guards Kavaklidere and Chankaya hilltops was augmented during the five-day stay in the capital of the "Five Fingers" company. Mankiewicz contented himself with a taxi ride around the area, in company with his art director, and decided that he could duplicate the area in Pasadena, even to the stucco architecture of the British Embassy.

The crowd problem was Mankiewicz's major bugaboo in Ankara as well as Istanbul, for the curious Turks would gather anywhere and everywhere the camera was turning. Also, they would look at the camera. Mankiewicz finally gave up on early-evening shots and resorted to the milk run, from 4-5 a. m., when even the hardiest Turks were abed. Between 2 a. m. and 3 a. m. firing of the Ramazan gun—the cannon which marks the month-long Moslem holiday—and Mankiewicz's convoy of cars, complete with whirring generators, Ankarans in the central sector of the capital got very little sleep.

Mankiewicz was polishing off the on-location shots in Turkey the second week of July with "chase" scenes through the streets and along the waterfront in lower Golata in Istanbul. "Cicero," betrayed by practically everyone, is being pursued by the Turks, the British, and the Germans themselves. There are even reports that the Russians wanted to get their hands on him. "Cicero," according to the American magazine articles and the book written around him, is supposed to be enjoying his ill-gotten gains (including the counterfeited British pounds) in the Argentine. Truth of the matter is, he isn't at all—but this writer is not at liberty at this writing to reveal all the story.

"Operation Cicero" has another, startling, unexpected conclusion.

ASCAP Tops

Continued from page 1

slightly under $11,000, as did his present writing partner, Oscar Hammerstein 2d. The estate of the late George Gershwin received $19,000, as did Jerome Kern's. The Gus Kahn estate received over $8,000 with Johnny Mercer, Ira Gershwin and Harry Warren getting about the same.

Among the publishers, the Warner Bros. combine, Music Publishers Holding Corp., topped the field with a $250,000 quarterly dividend. The Big Three firms received slightly under $200,000 with Chappell Music getting about $170,000 for the quarter.

France's HCL

Continued from page 1

bread, and company manager Jack Schlissel. As a veteran theatrico said in Rome when asked how trade was, "Better than 100%, we can't be." However, a lot of tourists are finding that this year, with the advice of travel agents they can pick up reservations at fib, which was impossible during the Holy Year.

There do not seem to be as many Yanks traveling by private car here as in France, although the Italian government makes it attractive by offering coupons at the border, guaranteeing unlimited gas at fractions below regular price level. Unused coupons are redeemable when leaving the country. Roads here are being improved, but are not up to French standard, which in turn aren't nearly up to U. S. par.

The Traffic

Most traffic seems to be motor scooters here, with whole families riding on the two-seat contraptions, bambinos strapped on handlebars and in back of mama. Motor bikes, regular bikes plus horses, donkeys, oxen and sheepherders make traveling via car an experience not encountered at home. Italian drivers are more cautious than their French horn-blowing counterparts, but, like the French, favor speed. Unlike France, the roads here are patrolled by cops. In Rome it is a city offense to blast a horn. But the motorcycles gunning motors more than compensate for that blessing.

Money-changers, those perennial optimists who expect Yanks to have dollars left, are aprowl in even greater numbers in the metropolitan centers hereabouts.

Food, which is plentiful and fine for tourists, is anywhere from 25 to 30% lower in price than in comparable French eateries. Lodging, what with 21% taxes for everything from head tax to water and electricity, replete with tariff stamps, brings the take almost up to LaBelle's take. Big saving in sunny Italy, and it is big, is on the food tab. Rome and Venice get top prices of all cities. But, as stated, British tourists are proving that travel can be done on limited purses.

Biggest boxoffice attraction this summer has been the U.S.S.R. ballerina, Galina Ulanova. Yanks who have spotted her act contend she couldn't get away with barestaged, lack-of-production, concert-styled performance anywhere else. Here she packed them in, backed by partner, three singers and three musicians. Suspicion is that natives hereabouts were as pleased at thought of seeing a Soviet artist allowed out as they were by her fine terp technique. Above all else, Italians want peace, and are working hard for it, rebuilding cities, hamlets, roads and schools until all hours.

All Yanks checked have nothing but fondness for this land after a visit.

BIRTHS

Mr. and Mrs. Mort Greene, daughter, Hollywood, July 9. Father is a songwriter.

Mr. and Mrs. Samuel Goldwyn, Jr., daughter, July 11, Paris. Mother is the former Jennifer Howard, daughter of the late Sidney Howard, playwright; father is the son of Samuel Goldwyn, film producer, and is currently attached to Gen. Eisenhower's staff.

Mr. and Mrs. Mel Rydell, daughter, New York, July 9. Father, nephew of the late Lou Rydell, Variety ad manager, is assistant to Fred Duerr head of RKO's statistical department.

Mr. and Mrs. John V. B. Sullivan, son, New York, July 11. Father is salesman for WNEW, N. Y.; mother, the former Joan Dillon, formerly was assistant to the indie's general manager.

Mr. and Mrs. Walter Schneider, daughter, Pittsburgh, July 8. Mother's Dixie Wong, nitery dancer.

Mr. and Mrs. James Ley, daughter, Pittsburgh, July 6. Father's head booker at U-I's Pitt exchange.

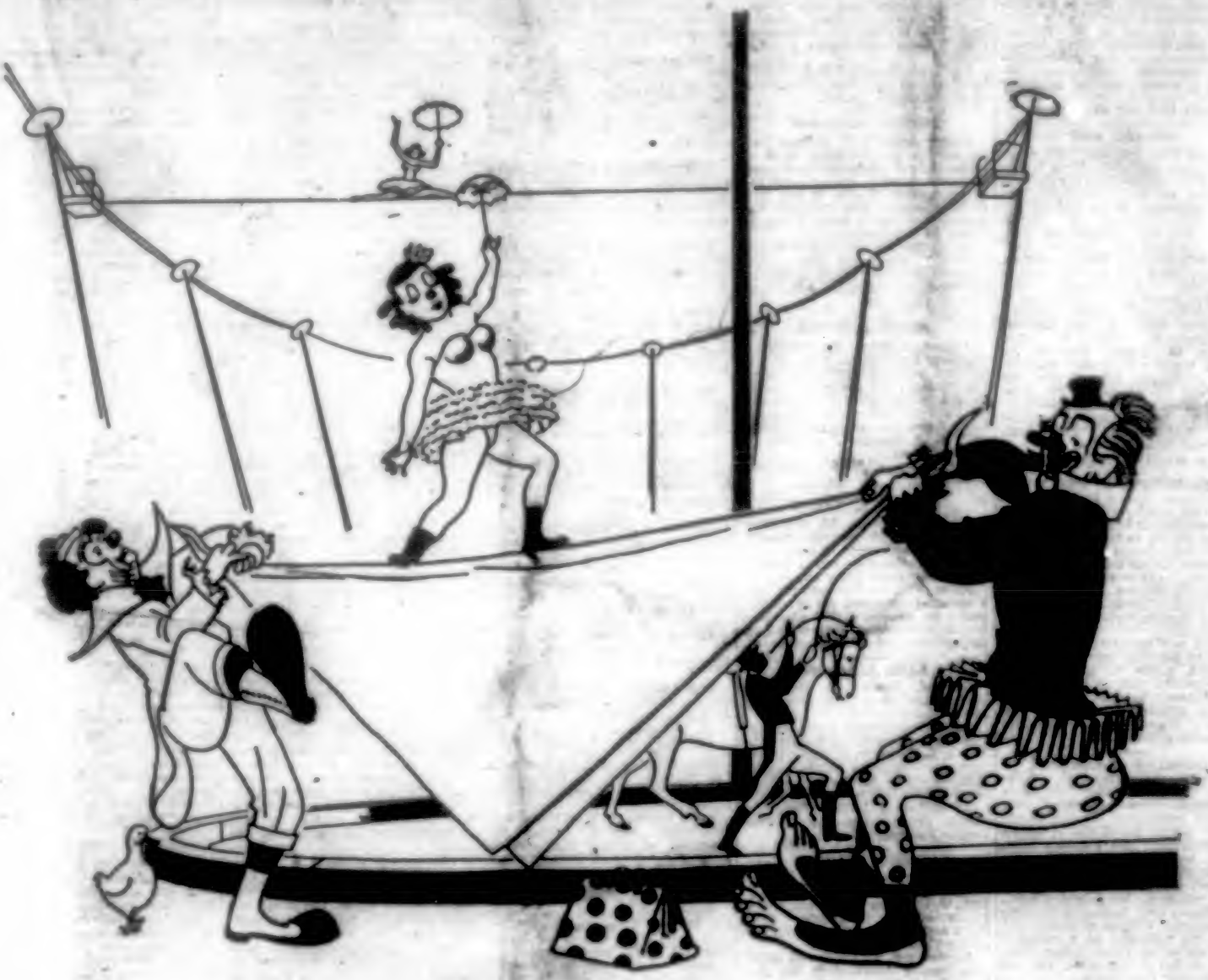
Mr. and Mrs. Sterling Smith, son, Los Angeles, July 8. Father is a motion picture cameraman.

Mr. and Mrs. Al Flore, girl, Chicago, July 10. Father is one of the Harmonicats.

Mr. and Mrs. John Huston, daughter, Hollywood, July 9. Father is film director.

Mr. and Mrs. Dick Dudley, son, New York, July 15. Father is emcee of NBC's "Rockabye Dudley" show.

Mr. and Mrs. Irwin Lewis, son, New York, July 16. Father is WINS, N. Y., continuity director.



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VARIETY

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TV CABLE JOINS L.A.-N.Y. IN SEPT.

Big Celluloid Future in Video's Horizon; 80% Shows Seen on Film

Coast-to-coast commercial television is on an historic threshold and because of talent sensitivities and a still fuzzy future, top-echelon industry leaders don't want to be quoted by name that there's a big celluloid future in TV's horizon. But that is a firm conviction—that perhaps 80% of future television will be on film.

This doesn't mean that the big-name, "round" actor shows will be keyed, but there is the potential, according to network spokesmen, that many of these big shows can price themselves out of the market unless there is good judgment exercised.

The $50,000-$60,000 name-talent shows on $25,000-an-hour time charges can approach $90,000-a-week as the network enlarges, and TV fears that only the very few top sponsors—the topmost 15 or 20 big businesses of the world, such as General Foods, General Motors etc.—will be able to afford that kind of a tariff.

The coaxial cable may only compensate matters because of the time differential. The instantaneity is not all it's believed to be when it comes to practical merchandising. That's where shows-on-film, time-clocked and keyed to each market, are the answer.

Certainly the individual stations will favor film. Their big revenue comes from local before-and-after-plugs—the old hitch-hiking technique. Even with more TV stations, there isn't much likelihood for chain video in such locales as Spo-

(Continued on page 18)

N. Carolina Gov. Gets Back At Crix—As Disk Jock

Greensboro, N. C., July 24.

Fred Fletcher, who conducts a program called "Tempus Fugit" on WRAL, Raleigh, had state and local notables to pinch-hit for him during his vacation. One of his substitutes this year was Gov. W. Kerr Scott, who played phonograph records, read advertisements, and gave the weather reports.

"Can I cuss anybody I want to—say, for instance, certain news commentators?" asked the Governor. Fletcher assured him it would be perfectly all right. Thus he had opportunity to take a dig at Jesse Helms, WRAL newsman and program director, who has frequently given Scott a hard time.

Many of the old-fashioned tunes played were dedicated to "Miss Mary" (Mrs. Scott). The Governor served as master of ceremonies on the record program from 8:05 a.m. to 9:30 a.m. He announced birthdays, and welcomed new-born babes at Raleigh hospitals as "future leaders of the state."

The Governor did not miss the chance to plug some of his pet projects—rural telephones and the development of streams.

Tallu's 85G Advance On Maney-Scripted Blog

Tallulah Bankhead is getting $85,000 in advance for her autoblog, which presagent Richard Maney is writing from conversations with the actress and stenographic notes supplied by her.

Woman's Home Companion is paying a flat $55,000 for the magazine rights for the piece, and Harper is making a down payment of $30,000, against royalties for the book rights. Miss Bankhead is understood to be splitting the returns 50-50 with Maney.

Lo, The Poor Pueblo Indian: Dances Are Part of Show Biz—Without Boxoffice

By NED ARMSTRONG

Santa Fe, N. M., July 24.

The strangest entertainment in America is provided in the state of New Mexico at this time of the year, where Indian ceremonial dances are attended by thousands of tourists.

These dances, costumed and colorful, are one of the leading tourist attractions to the state which defines itself as "land of enchantment." New Mexico, through its information bureau, does a big promotion job each year.

Several thousand Indians dance in more than a dozen separate pueblos (villages) and the tourist trade is a $1,000,000 business.

Yet the Indians themselves derive small benefit, sometimes 25c a person, sometimes 50c for parking an auto. There is no Chorus Equity for Pueblo Indians, nor any rules and regulations, since the whole box-office of the dance is defined as ceremonial, a by-product

(Continued on page 55)

Halley to Narrate For TV 'Gangbusters' at 3G

Rudolph Halley, former counsel for the Kefauver Committee, has been signed to do the narration on the video version of "Gangbusters" starting on CBS Sept. 4 for Schick Electric Shavers. Halley had been consistently turning down video and radio offers, before accepting this deal.

Total cost of the package is around $12,500, with Halley getting a reported $3,000 weekly. Show was picked up after the sponsor had been hunting for a month for a vehicle for the Tuesday night 9 p. m. slot.

"Gangbusters" show in its radio version has long had upper-echelon police officers do the commentary. The late N. Y. Police Commissioner Lewis Valentine and Col. H. Norman Schwartzkopf of the New Jersey State Police spieled on the radio version.

REPORT TRUMAN TO HEAD HOOPLA

Hollywood, July 24.

Hollywood will be on a coast-to-coast television circuit in September, it was learned from an authoritative source. Linking of the eastern cable with the Omaha-to-Oakland microwave relay will be completed by then, with a ceremonial dedication to mark the epochal event. Picture studios have already been overtured for stars to participate in the first transcontinental telecast. Plans now afoot to assemble the talent at this end are being conducted with the utmost secrecy.

Tentative plans call for a two-hour show across the nation, with Hollywood and N. Y. each supplying the talent for one hour. Understood President Truman will keynote the joining of the two coasts for television, with the heads of all networks also participating in the speech-making. It's speculative how the picture studios will react to the invitation for talent because of the undoubted resistance by theatre owners.

With Paramount, 20th-Fox and other majors becoming increasingly active in television, it is believed they may cooperate "up to a point," so as not to bring down the wrath of exhibitors, who would set up the plaint, "We might as well close our theatres that night."

House GOPs Flay Govt. Info Setup

Washington, July 24.

Some 20 Republicans in the House of Representatives today (Tues.) launched one of the bitterest attacks on the "Voice of America" and the State Dept.'s overseas information program, slamming its material and techniques.

Rep. William S. Hill (Colo.) said that in the fiscal year just ended State's information setup had 5,956 employees, with the budget now under discussion seeking to raise the figure to 9,883. He said that despite the personnel on staff, $1,471,000 was spent last year for freelance material, of which $444,000 went to freelance writers.

Among the freelance writers employed by the international broadcasting division, Hill said, were

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'My House' Censor Snarl

Kansas City, July 24.

"Come On-A My House," current novelty click by William Saroyan and Ross Bagdasarian, is running into censorship trouble on several indie stations throughout the country.

Big platter hit has been banned from the air because of alleged suggestive implication in the phrase "come-on-a my house, I'm gonna give you everything."

Top Yank Filmites Bristling at London 'Kicking Around' in Anglo Pact Talk

A number of top industry execs are starting to bristle as they watch what they term the "studied kicking around" they allege the British government is giving the American industry delegation now in London to negotiate a renewal of the Anglo-U. S. film agreement.

Yank team has been in the English capital for 10 days and has met only once with British government reps. That session was reportedly a discouraging one for the Americans, with the Britons heading them off before they could even make any demands by reciting how bad the English balance of trade had turned.

British then immediately called a recess and informed the Americans they would let them know when the next confab was to be held. Yanks have been awaiting the word ever since. They can't even take care of other business on the Continent, since the British may call a huddle at any time with short notice.

London dispatches yesterday (Tues.) indicated the hiatus would end with a meeting called for today.

Members of the U. S. negotiating group have been diplomatic and

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Danes Warn Danny Kaye On Hans Andersen Pic

Copenhagen, July 24.

Danny Kaye's next picture for Samuel Goldwyn, "Hans Christian Andersen," may run into an unexpected snag with the Danish government. Danes fear that the film may make a fool of the story-teller, their national hero, and have warned Kaye about the consequences if the film satirizes Andersen.

It's understood that Danish embassy officials in London approached the comedian when he was there for his last date at the Palladium. Film, now in the scripting stage, is soon scheduled to roll in Hollywood.

U.S. Will Be Squint-Eyed, Hunch-Backed by 2051, Due to TV, Sez Van Horne

Television in the year 2051 A.D. will be able to span interplanetary space, provide three dimensional pictures and transmit scents, according to predictions by a number of critics and editors. Newspapermen made their forecasts to be sealed in a wall of Television Square, the new video building being constructed for WOR-TV, New York.

Most of the Nostradamuses feel that for business and personal use tele will have supplanted almost all other forms of communications within a century. Jack Poppele, WOR engineering veepee, predicted that the present system will be replaced by "pay-as-you-see" subscription methods.

A dim view was taken by Harriet Van Horne, of the N. Y. World-Telegram & Sun, who foresaw the decline of reading books and thinking. "By the 21st Century, our people doubtless will be squint-eyed, hunch-backed and fond of the dark."

NBC-TV 1st Religiosos Set for Fall Preeming

NBC-TV plans to launch its first religious series in the fall. Web has set plans for a weekly half-hour show, to be aired Sundays at 1 p.m., which will originate from various cities on the cable and from both studios and places of worship.

Each cycle of six shows is to be broken down into three on Protestantism, two on Catholicism and one on Judaism. According to NBC-TV exec veepee Sylvester L. (Pat) Weaver, this represents the proportion of each faith in the U. S.

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20th-Fox's 'Madam' Deal Hinges On Ethel Merman's Pic Comeback

Deal is in the serious discussion stage for acquisition of screen rights to "Call Me Madam" by 20th-Fox. It hinges on availability for the film of Ethel Merman, star of the hit stageday musical.

Present indications are that Miss Merman will be available to 20th during 1952 which would be satisfactory to the studio. Price for screen rights has already been agreed on at $300,000.

Irving Berlin, author of music and lyrics for "Madam," discussed the project with 20th production exec Joseph M. Schenck on the Coast recently. Terms were decided on at that time.

Show opened at the Imperial, N. Y., last Oct. 12 and has been a sellout since. Book is by Howard Lindsay and Russel Crouse. Leland Hayward is the producer.

The $300,000 figure would be the highest sum paid for a Broadway show since the peak film years of 1946-47. Highest last year was the $200,000 which Warner Bros. paid for "Where's Charley," currently shooting in London.

N.H. Summer Resort's New Showmanship; 'Culture Under Trees' Festival

By RICHARD JOSEPH

Pike, N. H., July 24.

Something new in showmanship has been added to the highly competitive summer resort biz by Walter Jacobs of the Lake Tarleton Club here with the windup this week of the White Mountains Festival of the Seven Arts.

For the past two weeks w.k. players, writers, critics, musicians, newspapermen and educators have spoken to Tarleton guests in informal sessions under the trees on the front lawn of this resort in a setting similar to that of Rollins College and other al fresco schools and colleges.

At the same time longhair music, ballet, opera, experimental theatre, art, and historical exhibits have been presented in addition to the more customary resort entertainment.

Basic premise behind the Festival is that vacationists are not allergic to symposiums with their swimming; ideas with their indoor sports; culture with their calories. White Mountains Festival differs from Berkshire, Jacob's Pillow and other meetings in that this is sponsored by and held at an individual resort hotel.

The festival is an outgrowth of the Tarleton's Rocking Chair Forums at which various Dartmouth College professors, vacationing in the vicinity or teaching summer school at the college were invited to sound off at after-lunch sessions on the lawn on whatever interested them most.

The festival was tried out on a tentative basis last year, and drew so much interest from Tarleton guests and residents of the surrounding neighborhood that Jacobs decided on a return engagement this year. Success of past fortnight's session has automatically blueprinted the festival feature every year.

Names

Outstanding on this season's program were sessions on show biz by actors Arnold Moss and Helmut Dantine, producer Lee Sabinson

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Ease Red China Ban

Washington, July 24.

U. S. Government has lifted the ban on certain exports to Communist China and other Red centers of the Far East, except for Korea, so that it is now okay to send in sheet music and motion picture films providing they don't contain technical information.

Bibles, calendars and newspapers are also approved for export to that area.

Stander Loses Suit Vs. Lawrence Over Red Charge in Probe

Actor Lionel Stander last week lost a $500,000 slander suit brought against fellow-thesp Marc Lawrence in N. Y. Supreme Court. Stander charged Lawrence unjustly accused him of being a Communist in testimony last spring before the House Un-American Activities Committee.

In dismissing the action Justice Henry Clay Greenberg held that "the matter claimed to be defamatory is absolutely privileged, since it was pertinent to the inquiry being conducted by the Congressional committee."

WSB PANEL DELAYED ON CEILINGS VERDICT

Washington, July 24.

Once more the special panel of the Wage Stabilization Board has failed to come up with its recommendations on whether to lift wage ceilings from industries which are exempt from price controls by act of Congress. Among these industries are motion pictures, radio and television.

Panel was stated to have its majority and minority reports ready to submit to WSB last Friday (20), but, so far, nothing has been forthcoming. The panel has been in a snarl from the time it started to deliberate, following receipt of testimony from interested parties.

Senate Groups to Hear Pix Vs. Co-ops' Exemption

Washington, July 24.

Aug. 2 will be "show business day" before the Senate Finance Committee, which is now conducting hearings on the House-passed tax bill.

Film industry will be well represented to fight the section in the measure which exempts cooperative theatres from the 20% admissions tax which must be paid at other theatres. Among those registered to speak on this are Abram F. Myers, Allied States Assn.; A. Julian Brylawski and Gael Sullivan, for Theatre Owners of America, and Col. Robert T. Barton, of the Virginia Motion Picture Assn.

Spokesmen will be on hand for non-profit symphony orchestras and opera companies to endorse another portion of the bill which exempts their performances from the 20% bite. Spokesmen for the radio and television set manufacturers, amusement parks, etc., are also expected to be on hand.

V 25

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Big Lineup For Berlin Festival

Berlin, July 17.

The European entertainment spotlight will be trained on Berlin during Sept. 5-30 when the Berlin Cultural Festival obtains. Already the airlines report numerous advance bookings to Berlin during these dates. Berlin theatres are being deluged daily for tickets for "Oklahoma," "Medea," the Juilliard Quartet, Hall Johnson Choir, the Old Vic's presentation of "Othello" and other attractions.

The New York lineup includes Astrid Varnay in "Tristan & Isolde" and "Die Walkuere," Juilliard Quartet (12 concerts), Hall Johnson (13 concerts), Angna Enters (18 pantomime appearances), "Oklahoma" (13 performances) and "Medea" with Judith Anderson (seven performances). "Medea" will be presented at the Hebbel Theatre and "Oklahoma" will be at the Titania Palast and Korsor theatres. There will be special performances of "The Consul," "Oedipus Rex," "Salome," "Lysistrata," "Abraxas" and "Columbus" by Werner Egk, the Berlin Philharmonic, RIAS Symphony, Paris National and NWDR radio orchestras.

The Old Vic company from London will give five performances of "Othello" at the Hebbel, followed by the Comedia Francaise which will do Moliere's "Le Bourgeois Gentilhomme."

American participation in the festival was arranged by State Dept. theatre officer Mateo Lettunich. In April he conferred with the various agents on Broadway and the State Dept. set aside special funds to finance the Berlin appearance of the New Yorkers.

Salary Board Approval Needed on Stock Options, Exec Director Warns

Washington, July 24.

Motion picture, radio and other corporations which offer restricted stock options to their officers and employees may not do so without the approval of the Salary Stabilization Board. This warning was given on Sunday (22) by Joseph D. Cooper, executive director of SSB.

"We know that during the first six months of this year," said Cooper, "approximately 100 companies appear to have granted options which qualified as 'restricted plans' by terms of the amendment to the 1950 tax laws." SSB is now making a study of the stock option form of compensation in connection with salary ceilings. Public hearings are slated for New York Aug. 6-8.

Meantime, Wage Stabilization Board has announced a new regulation covering paid vacations and holidays, and premium pay for overtime. When the board approves these fringe benefits, it ruled, they are not to be an offset against the 10% general wage adjustment being allowed in industries.

Cornelius Vanderbilt Marvels At Germany's (Too Speedy?) Recovery

By CORNELIUS VANDERBILT, Jr.

Frankfurt, July 13.

Germany is bounding back to recovery in such a manner as certainly not to please some. Yet it is the only country visited this summer which really shows visibly just what American billions have been doing for the German market. In the past three weeks we have visited several major cities in the U. S. Zone and motored about 3,000 miles. If Britain, France, Italy or Belgium showed a similar success one would not feel the billions spent had been spent in vain. So far only Holland and the U. S. Zone look as if Uncle Sam had been there.

The American Zone is expensive—about as expensive as Switzerland or France if one lives in the deluxe hotels and eats at the better restaurants. The new value put on the mark has a lot to do with this extra expense, and the new currency regulations encountered at the borders puts an extra crimp into black-marketing operations. Inside Germany one receives 4 marks 10 for the American dollar, which at banks in Switzerland runs from 4 marks 35 to 4 marks 60. In some place where there is a black-

(Continued on page 18)

Goetz's Daughter Stricken

Washington, July 24.

Lt. Col. Joseph P. Goetz, former RKO executive, now chief of armed forces professional entertainment branch, has been called to the bedside of his 19-year-old daughter, Mrs. Barbara Kettner, critically ill with polio at the Miami Valley Hospital, Dayton, O.

Nashville Set to Stage 'Phil Harris Day' for Its Native Son, After 15 Yrs.

Nashville, July 24.

This city will stage a "Phil Harris Day" Friday (27), when the NBC star returns to his hometown for the first time in 15 years.

RCA, which will back the Harris-Alice Faye show next fall, is planning to use Harris extensively in promotions. Ken Alexander, account exec at J. Walter Thompson for RCA, Carl Hacker and Brad McCuen of RCA, and Jo Dine of NBC press, are making the trip to confer with Harris on various phases of promotion.

Tennessee Gov. Gordon Browning, a singer himself, and Nashville Mayor Ben West will greet Harris. Latter will head an outdoor show at Sulphur Dell, before the Junior League all-star baseball game. Walter Scharff, director of the Harris-Faye show orch, will front the 21-piece band.

Harris will be accompanied by three other bandleaders, who gave him breaks in the early '20's: Francis Craig, composer of "Near You"; Adrian McDowell, of the Dixie Syncopators, and Bonny Smith, WSM music director.

Harris-Faye airer starts Sept. 30 in the 8-8:30 p. m. slot, following the "Big Show." Latter, incidentally, will be shedded from 6:30-8 p. m., a half hour later than last year. Reason reportedly is U. S. Steel's desire to get the Tallulah Bankhead starrer closer to its "Theatre Guild" at 8:30 p. m.

Way Off Broadway

By HENRY MORGAN

Portofino, Italy.

It happens that I can't stand Genoa so I have no news from there except it still takes a whole hour to drive through no matter what you do. I did look around Cannes and Antibes and Nice for a bit but it's the same old nonsense. They have some entertainment for sailors, but the tourist is still stuck with those phoney galas at the Casinos. A gala, not to get too gay about it, is a fake big evening with a singer of sorts or a ballet tryout, followed by fireworks. This gets the summer people to dress up and come for dinner.

Since there's no other choice after dinner they drift into the gambling rooms and throw away their vacation money. Even intelligent Americans do this night after night. They get up around noon and by three o'clock they have enough energy to lie about how well they did at chemin-de-fer, or roulette, or some other childish game that kept them up all night. The only other entertainment available on the Riviera isn't for a family newspaper of this kind . . . unless you want to count what the ladies do in the afternoons. They go shopping in a funny way. It's a kind of game. What they do is, they pair off and each couple takes a shop. Then they meet around five o'clock, and although each of them is loaded down with stuff they claim is "only for gifts" you know darn well who's going to end up with the merchandise. But the funny part is the conversation. Each lady disparagingly displays the stuff she's cheated the natives out of, and then starts a monolog of which the first sentence is always, "But I know of a little shop on Madison Avenue . . ."

Jim Sheldon went to the theatre in Genoa and his report was as follows: "Eleanor and I thought it was a beautiful theatre. I don't

(Continued on page 15)

Paris Puts Birthday Party Dress Away, As Show Biz Scrams City

By LYTLE FREDERICKSON

Paris, July 24.

They've been taking down the bunting, folding up the flags and storing away the other trimmings for another year. The 14th of July was the end of a season that can well be called hectic, and over that weekend alone something like 500,000 Parisians cried quits and left for the country or the sea to recuperate.

Most of the theatres have closed already or are scheduled to close soon. The scene shifts now to the provinces, and to drama festivals hither and yon, most of them on a big scale, in the antique theatre of Orange, Aix-en-Provence, Avignon, and even up in the mountains. Pierre Aldebert, for instance, is giving four performances of the highly successful "Vray Mistere de la Passion" in a small town high up in the Alps.

The "Mistere," given in front of Notre Dame, was one of the high points of the gigantic birthday party Paris has been treated to. It was not easy to get tickets, even though the specially-constructed grandstand had accommodations for 10,000 spectators. It was colorful, moving and beautifully staged, and was played nightly for two weeks, with a cast of over 1,000. The only flaw was the loudspeaker system, through which much of the dialog was unintelligible, but the spectacle was enough in itself to hold the huge audiences spellbound.

Particularly outstanding were the scenes of the Last Supper and the Crucifixion. The latter was particularly well staged, with literally hundreds of people swarming from all sides toward Calvary. While the Biblical characters were costumes of their period, the mob were medieval dress. It was like some primitive, religious painting come to life, and the effect was overwhelming.

The 2,000th Birthday Party itself was held on the Esplanade des Invalides, with 14 military bands from all over, including an American Army band from Germany and kilted Highlanders from Scotland. Costumed groups from 94 French provinces put on their local songs and dances, and the evening wound up with an unusually fine display of fireworks that brought out what seemed to be (when you tried to get through the crowds) about half the city of Paris.

Things are quieting down now, the principal attractions in Paris being a series of musical festivals devoted to Mozart and Beethoven. The Pablo Casals Bach Festival at Perpignan (Columbia is recording it, as it did last year's festival in Prades) is running at capacity—fortunately for Paris, it is being relayed by the French National Radio. So, even if the theatres are closed, Paris is not lacking for music.

EYE PLAN FOR MINOR EXHIBS

COMPO's D-Day

The picture business is watching Ned Depinet's last-ditch stand on behalf of COMPO with full appreciation of what the industry leader has done in the past two years. It's almost exactly that span of time since COMPO (the Council of Motion Picture Organizations) was sparked in Chicago, and the spark-plug through the entire, highly tenuous period has been Depinet. If there ever was a dedication-to-a-cause within the film business, this is it.

Right now the RKO prexy, who is also president of COMPO, is making a yeoman pitch, with a producer-exhibitor round-table conference now in progress in Beverly Hills. Depinet is faced with his own language, unceremoniously thrown back at him—first learn to crawl before you walk, and maybe one day COMPO will be in position to run. COMPO's swaddling clothes are still in the kindergarten stage despite the two years and mature nurturing.

COMPO is without funds, without rank-and-file industry enthusiasm, but rich in veteran leadership which, for some inexplicable reason, has been unsuccessful in rousing enthusiasm. These are the bald facts. The most wishful thinkers will not dispute this.

Millions of words have been uttered and almost as many written pro and con COMPO—mostly pro. Anything so pro-industry can't be written off; but inertia and lethargy, plus boring-from-within by organizations and/or individuals, for selfish or other reasons, has just about watered down COMPO to the slowest crawling stage Depinet could have ever envisioned.

The first big whole-industry plan yet created by COMPO is now in the offing. It's the Jubilee Campaign primed for this fall. It's a realistic all-out, all-industry pitch. Heading it up is an equally realistic all-out, pro-industry showman, Bob O'Donnell.

This is COMPO's D-Day. If all components, from exhibition to distribution, don't rally to merchandise a back-to-the-movies-going-habit, then it's too late for herpicide.

In Depinet-O'Donnell's favor, and in favor of the general enthusiasm, is the new film product. It's good—some of it great. What's better, it's potent at the boxoffice. Look at 'em—"Caruso," "That's My Boy," "Show Boat," "Quo Vadis," "David and Bathsheba" and the reasons for the enthusiasm—and biz—are obvious. And that's with or without closed-circuit, big-screen theatre TV as a hypo.

At Monday night's (23) top industry get-together to honor Rockefeller Center's pres, Gus Eyssell, at New York's 21 Club, the guest of honor and Russell V. Downing, executive veep of Radio City Music Hall, expressed the belief that they thought "we'd never see another picture staying 10 weeks at the Hall." They referred, of course, to the Hall's recent 10-week "Caruso" b.o. record. Barney Balaban raved about Metro's "Quo Vadis." Major Albert Warner was ecstatic about 20th-Fox's "Bathsheba." Harry Brandt and Sam Rinzler already noted what "That's My Boy" (Par) was doing in its early engagements. The upbeat is there. It's vivid, realistic.

COMPO's objective right now is to dramatize all this anew. The pub-admen of the pix biz know it, and have not only cut a chore for themselves but are going forward to execute it. It's up to COMPO to consummate it. The last time for lip service was the last time. There is no longer any room for pleasant yatata and mere pep talks. This is COMPO's D-Day, and if it can't be made to work then the picture business had better put those five fancy letters—COMPO—back into the alphabet soup and just give in to TV.

If it does bow to TV, the picture business will be shattering a tradition of nearly half-a-century, an achievement of showmanship and resourcefulness which have been indigenous to the industry. Traditionally, it has been able to cope with each new crisis, turning it to self-advantage. The pix biz has gone through historic crises from silents to sound, and despite censorship, giveaways and periodical economic travail, has always emerged a pyramidingly successful enterprise.

History should repeat itself. It not, then maybe for the first time politics and fatuousness have truly softened a champion boxoffice performer into a hasbeen—a chump for a cathode tube.

Abel

DISTRIBS WOULD SLICE OVERHEAD

With a great many trade observers convinced that present costly methods of distribution are in for a radical change within the next five years, a revolutionary new overhead reduction scheme was being tentatively discussed within the industry last week. It would call for establishment of a joint agency to handle selling to minor tail-end accounts for all distribs.

Admittedly a long way off and with many hurdles to jump before it could be possible of achievement, the idea nevertheless held a good bit of appeal for distribs faced with the necessity of heavy cost-trimming. Its logic lay in the fact that 80% of the expense to any company of maintaining its exchange setup is in selling theatres accounting for only 20% of its income.

That's admittedly uneconomic, yet there's no way to beat it now if the tail-end accounts are to be sold at all. Revenue from these residual theatres—said to number about 8,000—is highly important en masse, but individually mean little profit because of the high cost of selling them.

Indicative of the problem was

(Continued on page 16)

'For Sale' Sign Off as B.O. Ups

Recent upturn in theatre biz is being reflected on the realty market. Brokers report that exhibs who had put their theatres on the block several months ago now are not so anxious to sell; and if they are willing to sell, they are boosting their original asking prices.

Jules Krumbold, partner in Berk & Krumgold, theatre brokers operating in the east, reveals that competing exhibitors have gotten together in a number of situations and taken theatres off each other's hands to reduce competition. For example, he said, an exhib having two theatres in a town will lease one of them to a competitor, who will close it. The lessor benefits from the rent, while the lessee has eliminated a competing source.

Krumgold believes a greater number of theatres will be withdrawn from sale as conditions improve.

D. of J. Forces 'Hughes Man' to Quit RKO Theatres Board in Control Row

Dept. of Justice has forced resignation of one member of the board of the new RKO Theatres Corp. and is understood insisting on withdrawal of at least one more. Director who pulled out at the last session of the board, early this month, is James T. Brown, of Mellon Bank, Pittsburgh.

Brown's forced withdrawal is a major victory for the Wall St. stockholders' group headed by David J. Greene. Syndicate made the squawk on composition of the board that led to start of the D. of J. investigation last January.

Whether the Greene group, which controls a large block of RKO shares, can consolidate this initial victory hinges on current negotiations it is holding with rep of controlling stockholder Howard Hughes. It is demanding that Brown be replaced by a rep of the minority stockholders.

Greene's counsel, Isidor J. Kresel, will not be satisfied by that alone, however. He's pressing for another stockholder place on the directorate. This would fill the vacancy to be caused by the additional resignation the Justice Dept. is demanding.

Hughes' attorneys are understood fighting removal of another board member. However, if forced

(Continued on page 20)

Be Good to Old Crows!

Indianapolis, July 24.

Lesson in theatre economics from the bulletin of Allied Theatre Owners of Indiana:

"Some place or other we read where a drive-in operator encouraged crows at his theatre. It appears that they are excellent scavengers and do a great job of KP by cleaning up all the odds and ends of foods that are dropped or discarded in a drive-in. We can't tell you how to encourage the crows to come around but pass on this hint so that you won't shoot them or shoo them if you're lucky enough to have these cleaner-uppers."

Revise Arnall SIMPP Pay On Retainer Basis

Financial provisions of Ellis G. Arnall's pact with the Society of Independent Motion Picture Producers has been revised. Instead of the $40,000 a year in salary and expenses which he formerly received as president of the organization, Arnall is getting an annual retainer plus a per diem for actual time spent on the Society's affairs.

SIMPP has also revised the basis of its dues for a majority of its 36 members. Whereas they formerly paid ¾ of 1% on the distributor's gross of their films, most of them are now paying the fee on producer's share. That means a considerable reduction.

The new arrangement with Arnall was actually made some months ago, but was heretofore undisclosed. Both the ex-governor of Georgia and the SIMPP exec board are said to be highly pleased with the way it has been working out.

Instead of about three weeks per month which Arnall formerly spent on SIMPP business, he is now giving what totals about one week over each four-week period. That varies downward or upward.

(Continued on page 16)

Distrib Links Film Ban To Dog-Race Fix Theme, But Prov. Reason Differs

Providence, July 24.

"Third Time Lucky," a J. Arthur Rank pic, has been banned by police censors here. Sol Edwards, film's American distrib, hinted this week that the nix may have been on grounds other than that given by the official o.o.s.rs. He's undecided yet, however, on whether to fight it.

Letter from George W. Cowan, police amusement inspector, informed Edwards that the film was

(Continued on page 15)

National Boxoffice Survey

Trade Perking Up Despite Heat; 'Boat' Champ Again By Wide Margin; 'Little Girl,' 'Prince' Next

Generally improved biz tone despite hot weather, floods and some stopgap product is punctuating trade at key first-run theatres covered by VARIETY this stanza. Although the summer dogdays are being felt per usual, a number of exhibitors report their theatres currently running ahead of same period last year. They claim it stems from better product now available in mid-summer.

Again pacing the field by a wide margin, "Show Boat" (M-G) already is proving a worthy successor to "Great Caruso" (M-G). In many spots, it is registering higher totals. The musical tinter is mostly terrific in some 19 dates in keys covered by VARIETY this session. It seems certain to make a new non-holiday high at the huge N. Y. Music Hall opening week.

"Take Care of My Little Girl" (20th) is pushing up from fifth to second position while "Prince Who Was Thief" (U) is third. "Cyrano" (UA) is fourth on a batch of pop-scale engagements.

"Francis Goes to Races" (U), just starting this round, is grabbing off fifth money while "Ft. Worth" (WB) is finishing sixth. The Robinson-Turpin Fight (Rep) surprisingly, is showing enough to wind up seventh. "Frogmen" (20th) is slipping from fourth slot to eighth. "Ace in Hole" (Par) and "Mask of Avenger" (Col) round out the Big 10 list in that order.

"Strangers on Train" (WB), "Tales of Hoffmann" (Indie), "Kon-Tiki" (RKO) and "Comin' Round Mountain" (U) are runners-up, in that sequence.

Most of the fresh product, aside from that placing in the money list, does not shape too well. However, "That's My Boy" (Par) looms as a smash contender. Martin-Lewis comedy heading for a wow week in Philly. "Peking Express," also from Par, is fairish in two locations and okay in another. "Law and Lady" (M-G) is rated poor on its first date. "St. Benny, the Dip" (UA) ran into general downbeat in Minneapolis to do only mildly. "2 Gals and Guy" (UA), also new, is nice in Providence.

"Sirocco" (Col) looks mild in Washington. "Kon-Tiki" (RKO) which set record in same city, is sock in N. Y. and K. C. "American Spy" (Mono) shapes fair in Providence.

"Big Horn" (Lip) is rated solid in Chicago. "Oliver Twist" (UA) shapes up nicely in Cleveland and okay in L. A.

(Complete Boxoffice Reports on Pages 8-9).

Branton Nominated To Fill Vacancy Of Trampe on Mono Bd.

Hollywood, July 24.

G. Ralph Branton, veteran theatre circuit exec, has been nominated to fill the vacancy on the Monogram board of directors created by the death of Charles Trampe last spring. Prexy Steve Broidy, in announcing Branton's selection, said the company's directorate voted to submit its present nine members for stockholders' approval at the annual meeting Nov. 14.

Broidy also revealed that Monogram's consolidated earnings for the fourth quarter ending June 30, on the basis of unaudited figures, will exceed those of any quarter in the history of the company and top combined earnings of $258,118 for the first nine months of the fiscal year.

Formerly general manager and

(Continued on page 16)

DICK DE ROCHEMONT IN PROD. AFTER MOT EXIT

Richard de Rochemont will go into regular pic production when he bows out of March of Time this fall, following discontinuance of the MOT film series for theatres. He has been production chief of MOT since 1943. Whether he will become an indie producer or take a production berth with a major company is being kept under wraps for the time being, but he said Monday (23) in N. Y. that he was not throwing his lot with TV.

De Rochemont sails Aug. 29 for Europe to liquidate MOT properties and will return Oct. 5.

Krim to the Coast To Set Indie Deals

Arthur B. Krim, United Artists prexy, leaves N. Y. for the Coast today (Wed.) to line up new releasing pacts with indie producers.

He figures on being back at the homeoffice within a month.

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Roy Rogers' 1st-Round Anti-TV Win Poses Major Problem for Industry

Hollywood, July 24.

Question of whether the flow of old feature films to television will be halted, in the wake of Roy Rogers' preliminary win in his fight to halt Republic's sale of his oldies to video, remained a matter for legal speculation this week. Federal District Court in Los Angeles granted the cowboy star a temporary injunction yesterday (Mon.) against Rep, which will restrain the film company temporarily from dealing with TV.

Consensus among legalites is that Rogers' chief point to his contention that Rep has no right to publicize his name in connection with commercial products—which would happen if his films were sponsored on TV. But, the attorneys point out, that factor could be contested only by a name star. It's the Hopalong Cassidys (Bill Boyd), Gene Autry's, et al., who have been most valuable to TV bankrollers, and it's doubtful whether advertisers would be anxious about plugging films with lesser-known talent. Rep supposedly has in mind the sale of Rogers' oldies in a block, which could be used by sponsors in a regular video series, which is another point to be taken into consideration.

If the entire fight revolves about the point of being identified with a sponsor's product, the attorneys say, then it's doubtful that lesser-known actors could win a similar suit. As a result, the legalites see little chance of actors who have appeared in films which have been sold to video getting their day in court. Any dangers that these thesps might eventually sue for retroactive damages, consequently, is slight. In addition, according to the attorneys, it's possible that the sale of films similar to those now being seen on TV will continue unabated.

While it's generally conceded that Rogers stands an excellent chance of winning his fight against Rep, the lawyers also think the suit will undoubtedly be appealed by either side and may go to the Supreme Court. That might require years of battling. Attorneys, meanwhile, believe there may be some legal precedents upholding Rogers' contention. They recalled that various music publishers some years ago had won a court battle forcing the major film studios to obtain separate licenses if they

(Continued on page 16)

CONFIDENTIAL REPORTS OUT OF BIZ ON AUG. 4

Confidential Reports, Inc., set up in 1945 as a boxoffice-checking service on percentage pix by seven major distribs, will fold Aug. 4. Checking chores on that date will pass to Sargoy & Stein, N. Y. law firm which has been handling the auditing of exhibs' books for distribs in percentage-fraud suits, and to Willmark Service System. Distribs plan to use the services of both organizations in checking boxoffice receipts.

CRI has been operating in the red for the last two years. Metro has been using Willmark for the last five years and 20th-Fox switched to that service last March.

CRI was founded by Jack Levin for the distribs after the film companies withdrew from Ross Federal Service, which had handled the b.o. checking for many years. Thirty-two branch offices were opened in key cities, but most of them have been shuttered during the last year.

Dave Diamond Talks Major 2-Pic Distrib

Producer Dave Diamond, whose last pic was "I Was An American Spy" for Allied Artists, has had preliminary talks with RKO, Paramount and United Artists in regard to the release of two pix he will make next year, Diamond said in N. Y. Monday (23). They are "Diamond Head," by Houston Branch and Frank Waters, and "Mama Was a Wolf," an original by John Larkin. Both will be in Technicolor.

Diamond shoves off for England shortly to prep "Women of Britain," the Jan Struthers novel, for Associated British Pictures Corp. Pic will roll in late August or early September.

Par's SEP Stunt

Hollywood, July 24.

Meeting of the Paramount publicity department here last week to plan a campaign for "Rhubarb" will be the subject of a mag article in the Saturday Evening Post. Pete Martin, SEP writer, sat in on the session, with only the three members of the Par staff who knew him by sight hep to the fact that he wasn't actually "Sam Melnick," publicity man for a Philly theatre chain," as he was introduced.

William Perlberg, producer of the pic about a millionaire tomcat that owns a ball team, took part in the confab, likewise under the impression the stranger in the corner was "Melnick." Jerry Pickman, pub-ad chief, and Teet Carle, studio publicity topper, ran the meeting, which was the idea of mag planter Jimmy Sarno.

Top Pix Continue To Up B.O. Hopes; New Films Soar

Continuing peak grosses racked up by a few current films this week further bolstered exhib hopes for an improved business future.

Responsible for the initial uplift, of course, was Metro's "The Great Caruso," which chalked up a rousing record gross of close to $1,300,000 in 10 weeks at Radio City Music Hall, N. Y., and proportionately performed nearly as well in key spots across the country. Mario Lanza-starrer, for example, held over for eight weeks in Detroit, Philadelphia and Seattle, and five weeks in Kansas City, all phenomenal for those situations.

Off at a greater pace, initially, is the same distrib's "Show Boat" (Ava Gardner-Howard Keel-Kathryn Grayson). In 62 current holdover dates so far the pic reportedly is above "Caruso" by an average of 19%. Opening week of "Show Boat" hit an alltime high for an M-G pic in Washington and Jamestown, N. Y., and proved the best in nine years in Norfolk.

Same film is soaring at the N. Y. Music Hall. Pic completes the first week of its run tonight (Wed.) with a take of about $167,000, which means a new non-holiday week's record for the house. Initial week of "Caruso" at the Hall brought $159,000.

Paramount has high hopes for "That's My Boy" (Martin & Lewis),

(Continued on page 13)

Durante Seeks to Halt 'That's My Boy' Title

Los Angeles, July 24.

Jimmy Durante's lawyers are readying an injunction suit to restrain Paramount from releasing the Jerry Lewis-Dean Martin film under the title, "That's My Boy."

Comedian declares the title has been identified with him since 1942, when he first used it on his radio show with Garry Moore. Since then, he asserts, he has used it on numerous occasions and at one time "loaned" it to Universal-International as the title of a song in "The Milkman," in which he co-starred with Donald O'Connor. Besides, he says, the song title was copyrighted and registered with the American Society of Composers, Authors and Publishers.

Hal Wallis bought the screenplay, "That's My Boy," from Cy Howard. For a time the title was switched to "Junior" and then switched back.

Spokesman for Paramount in New York said the picture had already gone into release during the past week under the "That's My Boy" title and there was no intention of switching it. He said lawyers for Par and Wallis, the producer, scouted the idea that Durante had any case on the basis of such a popular and long-used phrase as "That's my boy."

Fairbanks in From Europe

Douglas Fairbanks, Jr., planes into N. Y. from London tomorrow (Thurs.) for huddles with execs at United Artists, which is releasing his two newest pix.

Fairbanks, whose indie company made the two films in association with producer Daniel M. Angel in England, stars in "Mister Drake's Duck," a satire on atomic energy. Second is "Another Man's Poison," starring Bette Davis and Gary Merrill, now in the final stages of production.

State Dept. Using More H'woodites On Overseas Pix

Washington, July 24.

Stepup of the State Department's overseas film program includes increasing use of Hollywood personnel and an accelerated use of show biz techniques to sell U. S. propaganda pix.

Herbert Edwards, chief of State's international motion picture program, reveals that more and more the studios are cooperating in the worldwide selling job by lending top flight writers and producers for work in the field. Latter go on the Government payroll on a $50-per-day consulting basis, relinquishing their larger studio salaries if they are under contract.

Latest addition is Turner Shelton, whose industry background includes stints with Mongram, Eagle Lion and Warner Bros. Shelton checked in this week to work on production ideas, with title of special assistant to Edwards. He is sole industry recruit currently working in the D. C. office. Others elsewhere include scripter-producer Sheridan Gibney, now working under the State aegis in Germany; Milton Krims, writer, also in Germany; Wallace Fox, producer, intermittently stationed in New York, and Vaughan Paul, in charge in India.

Others whose industry know-how is being utilized by Edwards include Robert Carlisle, producer Harvey Foster, Erskine Gilbert, newsreel and educational film expert William F. Githens, novelist-filmwriter Gina Kaus, Metro documentary scripter Deane Hoag, director Ralph Murphy, Fillmore Phippe, producer Andrew Stone and Gunther Von Fritsch.

Although the major studios have expressed willingness to accept contracts for State's documentaries, none have been given to date.

WALL ST. INDICATES FAITH IN PIC INDUSTRY

Faith of Wall St. in stability of film stocks appears indicated by report issued by the New York Stock Exchange last week on short interests during the 30-day period ending July 13. For about the fifth successive month, no film shares are on the list.

Short holdings are those stocks acquired by speculators on the chance the price is going to go down, rather than up. The number of shares in other industries held by short interests for the exchange as a whole increased during the month.

In the radio-television field, where there have been rather larger short holdings in the past year, there was some decline in everything but RCA. Latter went up from 25,225 shares June 15 to 29,986 July 13. Decca Records decreased from 3,040 shares to 440 held short. CBS "A" common shorts shrank from 12,285 to 3,400 and "B" from 7,400 to 1,452.

Grant Leonhouts Leaving State Dept. for Cinerama

Grant Leonhouts, associate chief of the U. S. State Dept.'s International Motion Picture Division in charge of the New York office, bows out Aug. 1 for a top exec post with Reeves Soundcraft Corp. He will devote his full time to expansion plans for Cinerama, new large-screen, three-dimensional effect development controlled by the Reeves organization.

William Barry, deputy chief in the N. Y. office of the State Dept.'s IMPD, succeeds Leonhouts.

Life Mag Probes Pic Industry

Life mag last week completed what it termed "the most complete investigation yet made" of what the future of the film industry holds in light of Hollywood's changing economic picture. Lengthy article by Robert Coughlan, to appear shortly, is understood to "go out on no limbs" since the principal thing Coughlan and his investigators discovered is that the picture is much clouded by "fantastically-large ifs, possibilities and confusion."

Coughlan spent 10 days of interviewing on the Coast, following a stint with New York distribs and a number of interviews by correspondents of exhibs throughout the country. He reportedly concluded that "you can't make any flatfooted predictions, but things sure look tough." Article, it is understood, will forecast closing of 25% to 75% of present theatres, with the figure likely to be closer to the former than the latter.

Writer is also said to see no bad time ahead for Hollywood as a whole, but suffering by individual firms, particularly the majors, during the next five to 10 years as conversion goes on from making films for theatres to films for TV. Coughlan is said to see a possible happy ending for Hollywood via subscription tele. Emphasis in the article as a whole, however, is understood to be that there are no clear-cut predictions possible.

Pointing up public interest in the industry's future economics is the fact that the Saturday Evening Post is likewise preparing an exhaustive survey. It reportedly will be a two-part piece by Milton Mackaye.

With U. S. Pix Set to Enter Arg., No Admission Hike Seen Till '52

Buenos Aires, July 24.

Negotiations are still continuing between the Argentine Producers Assn. and the exhibitors' group and the labor department here to obtain government authorization for an increase in film theatre admission scales, once the new imported films start playing the country.

However, it looks as if the government will hold up the hikes until after the end of the current year chiefly because of reluctance to boost prices until after the presidential elections. These will be held in November instead of February next year as they should have been.

Central Bank ended the import ban, which has lasted for more than two years, by issuing permits last week. It is understood about 400 import licenses have been handed out for features, shorts and newsreels. American distribs have been rushing pix in by air to get started and will have others on boats within the week.

RKO was the first U. S. company to receive its permits and probably will lead off its releases here with "Joan of Arc." Four 20th-Fox pix arrived last week and company hopes to start with "The Snake Pit." Paramount's first is expected to be the "The Hebrew."

The companies have no illusions

(Continued on page 15)

Souvaine Off to Europe

Henry Souvaine, prez of Souvaine Selective Pictures, planed to Italy Thursday (19) to look over new Italian films with a view to possible U.S. importation.

In a month's stay abroad Souvaine may also visit Paris to study French product.

No Guarantees On Convertibility In Arg. Accord

While Argentina last week agreed to resume issuance of import licenses for American pix after a two-year lapse, there is no binding commitment in the written agreement as to monetary remittances. Foreign department chiefs of U. S. companies said in N. Y. Monday (23) that Argentina had pledged its best efforts to convert 20,000,000 pesos into remittable dollars annually, but that there was no guarantee that it could be done. Contrary to earlier reports in trade circles, there is no dollar sum stated in the document.

Although one foreign department head said that remittances were in the "lapa of the gods," there was a general feeling among the distribs' international departments that the Peron regime would live up to its pledge and make every effort to release frozen coin, even

(Continued on page 16)

N. Y. to Europe

America Ahead
Andrews Sisters
Antonia Brico
Jack Carson
Carl Erbe
Charlotte Foley
Marjorie Gateson
Maria Jeritza
James Kilgallen
Sherry Klarke
Nathan Milstein
Christopher Morley
Merle Oberon
Barbara Perry
Lillian Schaaf
Albert Schiller
Henry Souvaine
Charles Torem
John van Druten
Darryl F. Zanuck

Europe to N. Y.

Ward Bond
Clarence Brown
Joseph Calleia
Alfred E. Daff
Paul Douglas
Douglas Fairbanks, Jr.
Glenn Ford
John Ford
Van Johnson
Otto Lang
Isaac (Ike) Levy
Joseph Mankiewicz
Hugh Martin
Agnes Moorehead
Major Reap
Jan Sterling
Jerome Thorpe
Ray Tripp
Lou Wallace

L. A. to N. Y.

Andrews Sisters
George Balanchine
Ed Begley
Jack Carson
Bebe Daniels
Yvonne De Carlo
Catherine Doucet
Doris Dowling
Nat Dyrbee
Jack Elliott
Emil E. Ellis
Cesare Giraci
Johnny Graff
Cary Grant
Coleen Gray
Jan Grippo
Andre Hakim
Fred Heider
Erskine Johnson
Reuben Kaufman
Hyman Kay
Anthony Z. Landi
Marjorie Lord
Reggie Male
Arch Obeler
Merle Oberon
Patti Page
Jerry Pickman
Roy Rowland
Bigelow Sayre
Ben Segal
Ann Sothern
Hunt Stromberg
Franchot Tone
Spencer Tracy
Sonny Tufts
Dan Wilson
Herbert Yates
Darryl F. Zanuck

N. Y. to L. A.

Vivian Blaine
Sonny Burke
Armand Deutsch
Arthur E. Krim
Mitchell Leisen
Vincent Minnelli
Norman Pincus
Manie Sachs
Sol A. Schwartz
Irving Shorton
William M. Wright

BALK PLAN TO CUT DAY-DATES

Step Forward for 20th-Fox

The 20th-Fox hookup with CBS-TV color, which is compatible primarily to the Eidophor (Swiss) big-screen color system, is another forward-step in Spyros Skouras' plan to insure the boxoffice. The film company has a large stake in Eidophor.

Long an adherent of the policy that "the picture-theatres always needed something 'extra' to bolster the gate," Skouras has been long-range planning the harnessing of the TV medium for b.o. hypo. The color variation is one of the things the 20th-Fox prexy was seeking before actually going into the idea of huge stage shows telecast into possibly scores of theatres from some central focal point, such as the Roxy, in New York.

The picture business in recent weeks has outgrown its gloom and bypassed the harbingers of despair by a combination of circumstances. Among them has been the realization that the TV technique can be harnessed, on an exclusive, closed-circuit basis, via big-screen theatre projection and turned into potent profit-plus. Given color, the production values are obvious. Given an opportunity for giant inter-theatre hookups, there's no limit to the scope, splendor and boxoffice potentials of live attractions that can be "piped" from some central focal point.

The picture industry's resourcefulness has always been able to cope with any new situation. The rich history of the business attests to that. Skouras' CBS-Eidophor move is another manifestation of the same principle. Abel.

20th-Fox Sees Big-Budget Musicals For Theatre-TV With CBS-Eidophor Tie

Those big-budgeted musical extravaganzas, which have been talked up for years as the real profit-makers for theatre television, were brought a step nearer commercial reality with the teaming of the Columbia Broadcasting System's color TV process and 20th-Fox's Eidophor system of theatre-TV, according to 20th execs.

Such programs, in the opinion of 20th spokesmen, would mean little to the boxoffice if presented in the black-and-white big-screen video now in use. Audiences, they said, would invariably compare them with Technicolor filmusicals and find them wanting. Now, with the addition of color to big-screen TV, which 20th and CBS plan to market in a unit for exhibs throughout the country, theatres can count on their big-screen equipment continuing to be profitable even after the novelty inherent in the current presentation of sports events in theatres subsides.

Twentieth toppers declined to estimate the cost of their big-screen color unit but said that it would compete favorably in price with the RCA theatre-TV projector now in use. Latter lists at $15,000. While 20th profits from the CBS deal through gaining color for its big-screen operations, CBS is also expected to benefit via the applicability of the Eidophor

(Continued on page 13)

Levey Prowls for Pix

Jules Levey leaves N. Y. on the Liberte Aug. 3 for Europe and the Near East on the prowl for new product. He has the rights to "Fabiola," which United Artists is now releasing in the U. S.

Levey will spend most of his time abroad in Italy where he'll huddle with local film-makers. En route to Rome he plans to stop off in Dublin, Manchester and London for the preem of "Fabiola" in those cities.

RKO Speeding Distribution Of Delayed Films

RKO this week appeared set to bolster its distribution lineup after about two years during which the company seemed reluctant to swing completed pix into release. Step-up was seen reflected in the fact that the company is tradeshowing seven films the highest number of such unveilings RKO had in some time. Other indications point to a heftier sked in the future.

RKO this year has been selling at the rate of two and one-half pix per month. The point which observers make is that this has proved insufficient in view of current market conditions. Also, it's no secret that certain of the stockholders have been plenty riled over the company's operations in this respect. They're mindful, of course, that the pic outfit, on a pro forma basis, had a net loss of $5,832,000 in 1950 and are demanding more and better pix to prevent

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UA Defers to Seizinick In Turning Back to Him 'Jenny,' '3d Man,' 'Idol'

Although United Artists, via its purchase last spring of Eagle Lion Classics, holds distribution rights to three Selznick Releasing Organization films, the distrib has agreed to turn the trio of pix back to Selznick as of Aug. 15. The Selznick outfit simply indicated it wanted them back, although the reason is obscure, and so UA obliged.

Films are "Portrait of Jenny," "The Third Man" and "Fallen Idol." The three, along with "The Paradine Case" and "Mr. Blandings Builds His Dream House," were turned over to ELC by SRO for "tail-end" spilling. SRO handled sales of the films in the important-revenue areas but was not physically equipped to reach the remote hinterland spots, thus the deal with ELC.

SRO-ELC pact covering "Paradine" and "Blandings" expired last year. These two never went to UA when ELC was taken over. However, the ELC pact covering "Jenny," "Third Man" and "Idol" was not to expire until the end of 1951.

Mpls. Aquatennial Lures 'Em to Mpls. Theatre TV

Minneapolis, July 24.

Big-screen TV demonstrated again how it may help to be a live-saver for showhouses, when Radio City Theatre made a successful attempt to lure people away from the opening parade of the Aquatennial, annual summer mardi gras here, by showing the highlights of the elaborate pageant, including 40 sumptuous floats, as they came over WTCN-TV.

In previous years, the two Aquatennial parades, witnessed free, of course, by thousands who line the sidewalks, and by ticket buyers paying up to $1.80 top in the 18,000-seat municipal stadium, have virtually depopulated the theatres.

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FAVOR LICHTMAN SETUP—IN THEORY

Several hurdles that appear insurmountable unless exhibs show unusually cooperative tendencies are holding up Al Lichtman's plan for cutting the number of theatres playing a pic day-and-date in a particular area. Scheme proposed by the 20th-Fox distribution chief is favored in theory by everyone concerned, but is being balked in practice.

Lichtman's plan reportedly has found some takers among Detroit theatres and has evoked considerable interest elsewhere. It cannot have any widespread application, it's said, however, unless some basic problems are solved and—more important—other distribs follow 20th's lead in attempting to vary the choice of product open to the public in any single territory.

None of the other distribs so far has indicated any enthusiasm for following Lichtman's tack. They admit the aim is commendable and that biz as a whole would be improved by ending excessive numbers of simultaneous runs, but they balk at the practical problem of trying to put any such scheme into effect.

20th-Fox exec's idea is that half the houses with any given run should play picture "A" this week and the other half should play picture "B." The following week they'd reverse. Thus, each theatre would have equal advantage and equal disadvantage in having one pic before its competition and one pic after its competition.

Public As Guinea

The public and the industry as a whole would be the gainer. Theatregoers would have the choice of two films, instead of one, and would have the selection over a two-week period rather than a single stanza.

Industry would gain in that by making any film available for twice as long as previously, its advertising and word-of-mouth would get a chance to penetrate. Squawk now is that with a vast number of theatres playing day-and-date, a film is in and out before many of its potential customers get to hear of it.

Biggest snag in the Lichtman scheme is that no exhib wants to give up any advantage or imagined advantage he has in the way of run. On run-of-the-schedule pix, of course, he loses nothing by accede-

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Eyssell Fete Turns Into Charity Pitch For Pix Foundation

In one of those we-take-from-our-own-to-serve-humanity dinners on Monday night (23), a group of industry leaders, sparked by Jack Cohn and Spyros Skouras, mapped the preliminaries for a campaign to form a realistic charity foundation for intra-industry relief. Ostensibly an informal get-together of pix biz joppers to honor Gus Eyssell on his recent election to the presidency of Rockefeller Center, Inc., the dominant board membership of the Motion Picture Pioneers, Inc., of which Cohn is prexy, turned their thoughts as much to charity as to levity.

About 20 of the foremost film executives who were in New York, by invitation of Cohn, gathered to toast Eyssell, a Kansas City boy who made good in Radio City. But the Columbia Pictures executive veepee, Skouras, Sam Dembow, Jr., Sam Rinzler, Harry Brandt, among others all lobbed a program for "at least $50,000 to be raised this fall, at the Picture Pioneers' annual dinner, via some big benefit show," which is to serve as a sinking fund for practical philanthropy.

All present concurred, among them Barney Balaban, Nate Blumberg, John O'Connor, Grad Sears (who came out of retirement, some 15 pounds heavier), Major Albert Warner, Russell V. Downing, Joe Vogel, Bill Heineman.

Exhib Group Voted at COMPO Seminar To Keep H'wood Aware of Public Pulse

Hollywood, July 24.

Film-makers and exhibition leaders at the all-industry seminar on mutual problems today (Tues.) voted to set up a committee of 30 exhibs whose job will be to keep studio execs constantly informed on the type of pix demanded by the public. Five or six members of the committee will meet with studio execs at the rate of about once every two months. The close working alliance was believed to be without precedent in the history of the industry.

Coast parleys are being conducted within the framework of the Council of Motion Picture Organizations. The conference, which runs through Thursday, is aimed to improve both ends of the business via swapping of views and more harmonious relations.

Confereos came out of the closed huddles today apparently fully satisfied with results achieved so far. Sam Pinanski, Theatre owners of America prexy, said he never attended "a more enthusiastic or intimate type of discussion."

However, whether the harmony which prevailed today will continue tomorrow was no certainty. On the program is a general discussion of television, and already there have been evidences of varying opinions regarding the medium. Said to be an important factor in this respect is the film companies' attitude regarding the licensing of dated pix to telecasters.

Theatremen, of course, have been against the practice and the large studios have refrained from it. However, some indie producers and smaller distribs clearly have been

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A. L. Mayer Would Quit

Hollywood, July 24.

Arthur L. Mayer today tendered his resignation as exec v.p. of the Council of Motion Picture Organizations but, at the request of COMPO toppers, agreed to stay on the job for "a few more months." His one-year pact with the outfit expires in three weeks.

Influencing Mayer to remain was Robert J. O'Donnell's acceptance of the post of director of the COMPO jubilee. Considering this angle, Mayer figured he, too, would stay put until the jubilee gets rolling. Mayer asked, however, that a committee be established to find his successor.

Future of COMPO Keyed to B.O. Push Under O'Donnell

Importance of the upcoming all-industry "jubilee" campaign was seen further stressed this week with the appointment of Robert J. O'Donnell, general manager of Interstate Theatres, as national director of the drive. Texas circuit topper is expected to give virtually his full time to the job, headquartering in N. Y.

Widespread industry opinion—openly expressed recently by Arthur L. Mayer—is that the outcome of the b.o. drive, which will take place in the fall, will figure largely in determining the fate of the Council of Motion Picture Organizations. Mayer is latter's exec v. p. COMPO is fostering the drive.

The campaign will be the first such project for COMPO, and as such will be the first real test of what actual b.o. assistance the industry organization is capable of providing. This is the big factor which will decide the extent of support which many exhibs will give the outfit in the future.

In consideration of this, COMPO prexy Ned E. Depinet and other industry toppers clearly were bent on selecting a popular and efficient exec under whom the "jubilee" stands the best chance of success. O'Donnell was approached, negotiations were completed over the past weekend, and Depinet announced the appointment Monday (23). Film company prexies and exhib organization leaders had been consulted before the deal was consummated.

The campaign will be designed to reach the public via national advertising and staging of special industry events on local, regional and national levels.

O'Donnell is COMPO's treasurer. He's also a member of the Theatre Owners of America's exec committee, and chairman of that outfit's committee on organization and membership.

Ex-Envoy Gibson Named In 15G Pic Suit by P.A.

A much-publicized drive to raise $300,000 in the U. S. by public subscription to finance a religious film has hit the courts. Involved are Hugh Gibson, former Ambassador to Belgium; The Divine Tragedy, Inc., and publicist John A. Marple.

In a $15,000 damage suit brought in N. Y. Supreme Court against Gibson and DT, Marple charges the defendants made false representations in order to induce him to work for the campaign between October, 1949, and November, 1950. Assertedly he performed publicity duties, handled sales promotion and offered general advice, but was never paid.

Newspapers Profit By Ad Splurges On 2 'Alice' Openings

With the two versions of "Alice in Wonderland" slated to open against each other in New York this week, newspapers seemed the most certain to profit. Both Walt Disney and Souvaine Selective Pictures were set to herald their entries with expensive pre-opening ad campaigns.

Souvaine, distributing the Lou Bunin puppet version of Lewis Carroll's classic, is set to let go with its heavy batteries in today's (Wed.) evening papers and tomorrow morning's sheets. It will take a full-page in every New York daily.

Bunin pic preems at three Brandt houses tomorrow, the Mayfair on Broadway, the Midtown and Trans-Lux 72d St. Disney's cartoon-version opens at the Criterion on Broadway Saturday (28). His big guns will go off in the press Thursday, Friday and Saturday.

Disney will not go in for the same flamboyant space as Souvaine, about one-quarter page in each paper being the largest ads he will use. He has already run considerable advertising, however, and will spend in all about twice as much as Souvaine. Latter's pre-opening budget is about $25,000, compared with almost $50,000 by Disney. Disney expenditure includes posting as well as newspaper space.

2 Korda Pix, 'Egypt,' 'Secret,' Hit by Legion

Two British imports which Snader Productions acquired from Sir Alexander Korda last week for TV and theatrical distribution have been rated as Class "B" by the National Legion of Decency. They are "Angel with the Trumpet" and "Small Back Room."

"Little Egypt," Universal's Rhonda Fleming-Mark Stevens starrer, was also placed in Class "B," as was 20th-Fox's "The Secret of Convict Lake." "Egypt" was said to contain "suggestive costuming and dancing" while "Lake" has "suggestive sequences and tends to condone immoral actions."

Bright Victory

Human story of rehabilitation of war-blinded vet. Needs careful promotion for showcase dates, and word-of-mouth will help push.

Hollywood, July 20.

Universal release of Robert Buckner production. Stars Arthur Kennedy, Peggy Dow; features Julia Adams, John Hudson, James Edwards, Nana Bryant, Richard Egan, Will Geer, Jim Backus, Minor Watson, Joan Banks, Marjorie Crossland. Directed by Mark Robson. Screenplay, Robert Buckner, based on novel, "Lights Out," by Baynard Kendrick; camera, William Daniels; editor, Russell Schoengarth; music, Frank Skinner. Previewed July 18, '51. Running time, 96 MINS.

Larry Nevins ... Arthur Kennedy
Judy Greene ... Peggy Dow
Chris Paterson ... Julia Adams
Corporal John Flagg ... John Hudson
Joe Morgan ... James Edwards
Mrs. Nevins ... Nana Bryant
Sergeant John Masterson ... Richard Egan
Mr. Nevins ... Will Geer
Bill Grayson ... Jim Backus
Mr. Paterson ... Minor Watson
Janet Grayson ... Joan Banks
Mrs. Paterson ... Marjorie Crossland
"Moose" Garvey ... Donald Miele
Pete Hamilton ... Murray Hamilton
Jess Coe ... Larry Keating
Captain Phelps ... Hugh Reilly
Nurse Bailey ... Mary Cooper
[illegible] ... [illegible]
[illegible] ... [illegible]
Private Fred Tyler ... Russell Dennis
Lt. Atkins ... Phil Faversham
Psychiatrist ... Robert F. Simon
Mrs. Coe ... Virginia Mullen
Nurse ... Ruth Esherick

Universal has a very distinguished picture in this human story of a war-blinded veteran. Careful promotion can make it a natural in showcase dates where extended runs will give word-of-mouth an opportunity to build.

It is not as readily adaptable to the regular releasing market. While the theme is downbeat, the picture is not, but again it will need special handling to garner the attention it deserves. Performances are exceptionally worthy, yet the names of its two stars can't be figured to supply much initial ticket window lure, so the method of exploitation used in selling it will count when returns are in.

Robert Buckner scores both for his production conception and the intelligent scripting he gave Baynard Kendrick's novel, "Lights Out," on which the film is based. He brings the story to the screen with a compassion and understanding that carefully sidesteps any dips into the maudlin aspects such a theme provides. The dialog is honest, as are the characters, and there is a feeling of integrity throughout the film.

Arthur Kennedy's performance of the blind vet makes the character very real and understandable as he goes from the natural despair of a man finding himself blinded for life, through the various stages of rehabilitation, into a well-handled romance and bright prospects for the future. Opposite him is Peggy Dow, and she, too, strikes the same natural mood that is the film's chief asset.

Mark Robson's direction is sensitive and sympathetic in handling what could have been a very depressing, downbeat subject. There are a few minutes of depression for audiences in earlier sequences, particularly when Kennedy attempts suicide after he learns he has no chance at sight again, but the compassionate handling helps to leaven this, and story goes on to even light moments that have little, natural humorous touches as Kennedy works out his problems.

There is interest in the various aspects of the training given the blind at the Government's Valley Forge Hospital in Pennsylvania. It is there that Kennedy meets Miss Dow, a working girl who gives her free time to helping the wounded. She falls in love with him and he is drawn to her, but he has a girl waiting at his home in Florida. A furlough home takes him through the difficulties of meeting parents and friends again, and the hometown girl, beautifully played by Julia Adams, decides she is not mentally capable of facing the future with him.

Kennedy, determined to make his own way without charity, sets his sights on a career as a lawyer and reunions with Miss Dow, who has no qualms about her ability to be his eyes. Film ends on the hopeful note that Kennedy will complete his rehabilitation at the Government's Avon Blind Farm in Connecticut and advance himself in the world of law with a helpful bride.

John Hudson stands out as an attache at Valley Forge who works with Kennedy. So does James Edwards as a blinded Negro soldier who gives Kennedy a lesson in tolerance he had not learned in the south. Nana Bryant and Will Geer, as Kennedy's parents, are excellent. Jim Backus and Marjorie Crossland show up very well, and among others who do their part in holding up the general top quality of the film include Miss Adams, Richard Egan, Donald Miele, Murray Hamilton, Larry Keating, and Robert F. Simon.

The production has been beautifully lensed in clear, sharp detail by William Daniels, and has a fine music score by Frank Skinner and tight editing by Russell Schoengarth. *Brog.*

Flying Leathernecks
(COLOR)

Stout war-action drama of Marine fighter squadrons in the Pacific. Stars John Wayne, Robert Ryan; good b.o.

Hollywood, July 18.

RKO release of Edmund Grainger production. Stars John Wayne, Robert Ryan; features Don Taylor, Janis Carter, Jay C. Flippen, William Harrigan. Directed by Nicholas Ray. Screenplay, James Edward Grant; story, Kenneth Gamet; camera (Technicolor), William E. Snyder; editor, Sherman Todd; music, Roy Webb. Tradeshown July 16, '51. Running time, 102 MINS.

Dan ... John Wayne
Griff ... Robert Ryan
Cowboy ... Don Taylor
Joan Kirby ... Janis Carter
Clancy ... Jay C. Flippen
Dr. Curran ... William Harrigan
Colonel ... James Bell
General ... Barry Kelley
Shorty Vegay ... Maurice Jara
Lieut. Malotke ... Adam Williams
Pudge McCabe ... James Dobson
Capt. McAllister ... Carleton Young
Lieut. Jorgenson ... Steve Flagg
Lieut. Ernie Stark ... Brett King
Tommy ... Gordon Gebert

Marquee pull of John Wayne and Robert Ryan in the action market has been teamed with a story of Marine fighter pilots to give "Flying Leathernecks" strong boxoffice expectations. Payoff promises to be very good, and its chances are further helped by Technicolor dressing.

Film is the initialer for Edmund Grainger's independent unit releasing through RKO. He has erred in stringing the footage too long, 102 minutes, and in the use of a conventional story line, but the entertainment carries enough weight to please the masculine action fan. Femme interest is small, even though there has been an attempt to inject some through the use of Janis Carter as the wife waiting at home.

Actual color footage of battle action in the Pacific has been smartly blended with studio shots to strike a note of realism. Scenes from Guadalcanal, air attacks on enemy fleets, Kamakazi strikes at U. S. ships, are among real sequences cut in, and they help the action impact obtained by Nicholas Ray's direction. Had story characters been as worthwhile as the action sequences, film would have been a socko offering from any angle. However, it still adds up to entertainment.

Much of the film was lensed at California's Camp Pendleton and El Toro Marine Base with the cooperation of the U. S. Marine Corps and Marine Aviation. This adds a realistic touch to the more rugged phases of the story-telling in duplicating scenes of fighting on Guadalcanal, Leyte, Tarawa and Iwo Jima.

James Edward Grant scripted the Kenneth Gamet story, which deals with a small squadron of flying leathernecks stationed in the Pacific and the frictions that develop between its commander, Wayne, and its executive officer, Ryan, when they are not busy fighting the war. Ryan is disappointed because he has not been recommended for command of the squadron but works with Wayne until latter's rigid discipline and impartiality build a better friction between them.

This purely masculine yarn sidetracks when Wayne goes on leave to the states for time with his wife, Miss Carter, and small son. These scenes are excellently done, both in playing, direction and writing, but do have the affect of ending the action. This starts in again, however, when Wayne is re-assigned to the Pacific, goes through numerous battles, is wounded and again shipped stateside. In this second phase, he and Ryan finally get together after Wayne feels his exec officer has learned enough to take on command of the squadron.

Wayne is right at home in his role and there is a very good performance turned in by Ryan despite the juvenile aspects of the character he has to portray. Among the flying leathernecks, Don Taylor pleases as a Texan air devil, Jay C. Flippen as a thieving crew chief. Maurice Jara is excellent as an Indian pilot who loses a leg; Adam Williams, James Dobson, Steve Flagg and Brett King also give good performances. Other assists come from William Harrigan, as medic officer; James Bell and Barry Kelley. As previously noted, Miss Carter also does well.

Technical functions in blending real and studio footage together are extremely expert and, William E. Synder's color lensing is exceptionally good. There's a martial note to Roy Webb's music score that fits requirements. But footage could stand trimming. *Brog.*

Marie of the Port

"Marie of the Port" ("La Marie du Port"), French import which preemed at the Paris Theatre, N. Y., Monday (23), was reviewed in VARIETY from Paris April 26, 1950. *Mosk.* appraised the Jean Gabin starrer as a "well-made film that deals in adult emotions, and should do well in art house and sureseater situations."

Picture deals with a restaurateur (Gabin) who takes his mistress to a small port to attend her father's funeral. There he falls for her sister, but eventually returns to his first love. *Mosk.* rated Gabin's performance as "excellent" while Blanchette Brunoy and Nicole Courcel were "suitable" as the sisters.

Bellon-Fidulke International Productions is distributing in the U. S.

Mr. Belvedere Rings the Bell

Solid comedy adaptation of "Silver Whistle" play; strong for family and juve trade.

20th-Fox release of Andre Hakim production. Stars Clifton Webb; features Joanne Dru, Hugh Marlowe, Zero Mostel. Directed by Henry Koster. Screenplay, Ranald MacDougall, based on play, "The Silver Whistle," by Robert E. McEnroe; camera, Joseph LaShelle; editor, William B. Murphy; music, Cyril Mockridge. Previewed at RKO 86th St. Theatre, N. Y., July 18, '51. Running time, 87 MINS.

Lynn Belvedere ... Clifton Webb
Miss Tripp ... Joanne Dru
Rev. Watson ... Hugh Marlowe
Emmett ... Zero Mostel
Mr. Beebe ... Billy Lynn
Mrs. Hammer ... Doro Merande
Miss Hoadley ... Frances Brandt
Mrs. Sampler ... Kathleen Comegys
Mrs. Gross ... Jane Marbury
Mr. Cherry ... Harry Hines
Reporter ... Warren Stevens
Stebbins Twins ... Wm. & Ludwig Provaznik
Mrs. Feth ... Cora Shannon
Kroeger ... J. Farrell MacDonald
Martha ... Cecil Weston
Father Shea ... Thomas Browne Henry
Policeman ... Hugh Sanders
Reporters ... Ray Montgomery, Don Kohler
Hallman ... Edward Clark
Pharmacist ... Norman Leavitt
Librarian ... Dorothy Neumann
Bishop ... Harry Antrim
Hotel Manager ... Harris Brown
Kramer ... Guy Wilkerson
Curtis ... Pierre Taylor
Harris ... Luther Crockett
Beach ... Ted Stanhope
Housekeeper ... Kathryn Sheldon
Desk Sergeant ... Ted Pearson
Mr. Holmes ... Robert Malcolm

Built for laughs, yet interspersed with a degree of pathos, this newest entry in the Belvedere sweepstakes rings the bell for general audiences. Broad humor, sparkling dialog and some novel situations are combined skillfully to offer a tasty comedy dish. Incidentally, use of the Belvedere character is strictly academic to take advantage of the name at the boxoffice; actually, "Mr. Belvedere Rings the Bell" is a literal adaptation of the Theatre Guild play, "The Silver Whistle."

While the principals turn in sturdy performances, the supporting players carry the ball for the laugh touchdowns. They are the forlorn inmates of a home for the aged. These characters are tops, pulling on the heartstrings and yet snaring bellylaughs.

Based on Robert McEnroe's Broadway stage hit of two seasons ago, story specifically tells of a lecturer's attempt to bring some happiness to the drab lives of the old folks in a church home. Acting on the theory that age is more of a mental condition than a physical one, Webb quits the lecture platform and gets himself admitted to the home as an inmate, posing as a man past 70 although he really is under 50. His agility, carriage and youthful activities offer mental stimulation to the oldsters, who respond by acting young themselves. But the bubble bursts when Webb's masquerade is discovered. However, the reforms that he institutes at the home become permanent policies with his departure.

Henry Koster's direction is smooth, extracting the best from the story and cast. His handling of the inmates is particularly good. Their childlike antics after Webb's rejuvenation treatment are especially hilarious.

Clifton Webb, in the familiar Belvedere role that he has played for 20th-Fox in earlier pix, portrays the lecturer on how to stay young. He is called upon to be more sophisticated than in previous Belvedere portrayals. Joanne Dru, as the nurse of the home, supplies the romantic interest commendably, while Hugh Marlowe, as the cleric in charge of the home and with whom Miss Dru is in love, is also believable. Zero Mostel makes a good foil for Webb, playing the advance agent for the ...

On the Loose

Dull drama on teen-age problems and paternal responsibilities. Ineptly turned out and very spotty b.o. prospects.

Hollywood, July 20.

RKO release of Collier Young (Filmakers) production. Stars Joan Evans, Melvyn Douglas, Lynn Bari; features Robert Arthur, Hugh O'Brian, Constance Hilton, Michael Kuhn, Susan Morrow, Lillian Hamilton. Directed by Charles Lederer. Screenplay, Dale Eunson, Katherine Albert; story, Malvin Wald, Collier Young; camera, Archie Stout; editor, Desmond Marquette; music, Leigh Harline. Tradeshown July 20, '51. Running time, 74 MINS.

Jill Bradley ... Joan Evans
Frank Bradley ... Melvyn Douglas
Alice Bradley ... Lynn Bari
Larry Lindsay ... Robert Arthur
Dr. Phillips ... Hugh O'Brian
Susan Tanner ... Constance Hilton
Bob Vance ... Michael Kuhn
Catherine ... Susan Morrow
Miss Bruton ... Lillian Hamilton
Mrs. Tanner ... Elizabeth Flournoy
Mr. Tanner ... John Morgan
Buzz ... Lawrence Dobkin
Judge ... Tristram Coffin
Prosecuting Attorney ... Edwin Reimers
Roy March ... Mark Tompson

The Filmakers, indie unit that has accounted for several good tries in low-budget field, has come up with a completely undistinguished offering in "On the Loose." It is an abortive attempt to present the teen-age problem, and misses on all counts as entertainment. Full-blown exploitation of the obvious theme gives it some chance for the ballyhoo house, but otherwise it has the dubious merit of being very dull supporting fare for general runs.

The story of a high school girl who figuratively goes "on the loose," because of selfish parents and a disappointing puppy-love romance, has been badly scripted and just as badly directed and played. Cast's very inept job of projecting the drama, to some extent, results from the poor material supplied and the method with which it is presented.

Joan Evans is the teen-ager, daughter of Melvyn Douglas and Lynn Bari. The parents are too involved with their own small pleasures to pay much attention to the girl. She takes up with a smart-alecky, drinking group, stays out late and generally raises a very mild brand of cain. When she goes to the home of Robert Arthur late one night while his parents are way, he gets the idea she is loose, and the shock of this interpretation of her innocent love causes her to chase around with all the high school males. When father Douglas slaps her she tries to drown herself, papa's conscience is stricken and he tries to make amends. However, while partying with the girl one night he strikes Arthur when the latter insults Miss Evans' honor. At the trial, the truth comes out and gal is again accepted by all.

Under the handicap of such tritely conceived material cast has a hard time, but could have helped supply a little realism. Charles Lederer's direction of the Dale Eunson-Katherine Albert script, from the Malvin Wald-Collier Young story, is plodding and dramatically static.

Young's production guidance, with Wald as associate, gives the film a fair framing, and the technical assists are acceptable. The one okay spot in the film is the charleston dance done by Douglas and Miss Evans, but this sequence is by no means enough to carry the picture. The 74 minutes' running time seems long. *Brog.*

Mark of the Renegade
(COLOR)

Early-California costumer with enough action to rate near-average grosses in general release.

Hollywood, July 20.

Universal release of Jack Gross production. Stars Ricardo Montalban, Cyd Charisse; features J. Carrol Naish, Gilbert Roland, Andrea King, George Tobias. Directed by Hugo Fregonese. Screenplay, Louis Solomon, Robert Hardy Andrews; story, Johnston McCulley; camera (Technicolor), Charles P. Boyle; editor, Frank Gross; dances staged by Eugene Loring; music, Frank Skinner. Previewed July 18, '51. Running time, 81 MINS.

Marcos ... Ricardo Montalban
Manuella ... Cyd Charisse
Luis ... J. Carrol Naish
Don Pedro Garcia ... Gilbert Roland
Anita Gonzales ... Andrea King
Bardoso ... George Tobias
Jose De Vasquez ... Antonio Moreno
Duenna Concepcion ... Georgia Backus
Colonel Vega ... Robert Warwick
Miguel De Gandara ... Armando Silvestre
Rosa ... Bridget Carr
Cervera ... Alberto Morin
Father Juan ... Renzo Cesana
Innkeeper ... Robert Cornthwaite
Pena ... Edward C. Rios
Landlord ... Dave Wolfe

This is another of Universal's Technicolored costume actioners that hit the general market at regular intervals. It is about par for the cycle and should rate near-average grosses. It has postcard prettiness in costumes and settings, a fair escapist tale laid in early California and generally satisfactory performances.

Results would have been better with a clearer plot line and dialog that contained less cliches and stilted talk. Principals are in character in portraying the Johnston McCulley story, scripted by Louis Solomon and Robert Hardy Andrews. Plot finds Ricardo Montalban landing on California shores with the villainous pirate, George Tobias. He is to contact a secret informer who will pave the way for the pirates to sack the pueblo of Los Angeles.

From then on, Montalban has his hands full. He is captured by henchmen of Gilbert Roland, who has ambitions on becoming emperor of California with the aid of the pirates, and is forced to court Cyd Charisse, comely daughter of Antonio Moreno, leader of the Californian republic. Mixed in for an extra dose of s.a. is Andrea King, mysterious femme who operates a gambling spot. She, as well as the priest character played by Renzo Cesana, and a few other unexplainable persons help to foil plot clarity as the story unfolds. However, windup proves Montalban is no real renegade with a brand on his forehead. It was simply a trick to conceal his identity as an agent for the Republic of Mexico until he could get the evidence against Roland.

Hugo Fregonese's direction stages a number of exciting swordplay sequences, as well as some good chases and balcony romps. The action handling helps to overcome script flaws and keep footage moving. Montalban wears his costumes and action requirements expertly. Miss Charisse looks beautiful in color and costumes. She and Montalban also register in a Spanish dance.

J. Carrol Naish, aide to Roland and assigned to keep Montalban in tow, has a lot of fun with his role. So does Tobias as the pirate. Roland swaggers through his heavy spot and makes the finale duel with Montalban nifty action. Miss King, Moreno, Armando Silvestre, Bridget Carr and the others also do their part in the escapism.

Jack Gross' production wears easy on the eyes. He has given it rather lush-appearing trappings and good outdoor scenic values, all of which are properly shown by Charles P. Boyle's lensing. Frank Skinner's music score sets well with story flavor. Technical credits are good. *Brog.*

Lost Continent

Exploitation adventure-fantasy for ballyhoo bookings. Profitable outlook in fast playdates.

Hollywood, July 20.

Lippert Pictures release of Sigmund Neufeld production. Stars Cesar Romero; features Hillary Brooke, Chick Chandler, John Hoyt, Acquanetta, Sid Melton, Whit Bissell, Hugh Beaumont. Directed by Samuel Newfield. Screenplay, Richard H. Landau; story, Carroll Young; camera, Jack Greenhalgh; editor, Phil Cahn; music, Paul Dunlap; special effects, Augie Lohman. Previewed July 18, '51. Running time, [illegible] MINS.

Major Joe Nolan ... Cesar Romero
Marla Stevens ... Hillary Brooke
Lieut. Danny Wilson ... Chick Chandler
Michael Rostov ... John Hoyt
Native Girl ... Acquanetta
Sgt. Willie Tatlow ... Sid Melton
Stanley Briggs ... Whit Bissell
Robert Phillips ... Hugh Beaumont
M. P. ... Murray Alper
Simmons ... William Green

Title and story of "Lost Continent" make it a natural for the exploitation situation. Returns on the ballyhoo dates should be good, although picture doesn't have enough consistent entertainment punch to hold up in any extended engagements.

Story and production were obviously woven around a few sequences showing such prehistoric creatures as brontosaurus, triceratops and a pterodactyl to capture a quick payoff in the exploitation market. It realizes on that aim sufficiently to promise a profit to Lippert Pictures and to theatres that take advantage of the campaign the distributor is putting behind the film.

Exploitation chances are built around the prehistoric animal gimmick, an atom-rocket flight and a lost island that blows up for the finale. Sequences showing the valley where the prehistoric creatures live is done in green hues to heighten weird effect, although the hue doesn't permit too much clarity. Two femmes in the cast, Hillary Brooke and Acquanetta, have very slight parts but will prove their worth in lobby art ballyhoo.

Carroll Young did the story on which Richard H. Landau based his script. It shows Cesar Romero, Air Force pilot, assigned to help scientist John Hoyt and his helpers find an atom-powered rocket that has crashed on a lonely, mountainous island during an experimental flight. Rocket takeoff is excellently done for thrills but device of rounding up Romero and his co-pilot, Chick Chandler, to start the hunt is rather routine.

When Romero's plane approaches the island on which the rocket has crashed, uranium disturbances cause it to crash also.

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BIDDING HITS OVERALL RENTALS

More Than Third of Col's Product Next Season (55 Pix) From Indies

Hollywood, July 24.

Over a third of the pix to be distributed by Columbia during the film year starting Sept. 1 will come from independent or semi-independent producers. Of about 55 pix slated for release during 1951-52, over 20 will be made by other than the lot's salaried producers.

Whole slate will be announced at a convention which will be held some time next month. Schedule of releases is now being worked out in preparation for the meet.

Incidentally, if the present total of 55 pix holds, it will mean a considerable reduction for Col. Company is distributing 66 films during the current season. In the new lineup, however, are more "A's" than this year, meaning the entire reduction has been absorbed in the low-budgeter division.

The 1951-52 schedule holds promise of a Rita Hayworth-starrer, it is not named or otherwise identified, however. List also includes a Judy Holliday-starrer which is identified only to the extent that the script is by Garson Kanin and Ruth Gordon.

Stanley Kramer in the "A" department and Sam Katzman in the "B's" are accounting for the biggest bulk of Col's indie product. As a matter of fact, since Col provides part of the financing for both producers, as well as for its other indies, they are not completely autonomous. Col gets 50% of the profits, as well as a distribution fee.

Switch in policy to heavy dependence on this semi-indie type product has two-way significance for Col. In the first place, it means that the studio is able to get producers who otherwise would not be available to it, such as Kramer, Edward Small, Louis de Rochemont, Harold Hecht-Burt Lancaster and Santana (Robert Lord-Humphrey Bogart).

Secondly, it means a considerable reduction in the studio's in-

(Continued on page 16)

Italian Producer Head In N. Y. to Promote Native Pix in U. S.

Dr. Renato Gualino, head of Lux Films and pres of the Italian Producers Assn., arrived in New York last week to see what's to be done about forming an organization to promote Italian films in the U. S. Recently signed Italo-American film agreement calls for setting up a special office in America to ballyhoo Italian pix. Its operations would be financed by lire turned over to the Italian government by U. S. film companies from their earnings in that country.

Meantime, Yank distribs in Italy are worried because the Italian government reportedly is trying to reduce the ceiling on remittances after originally agreeing that 50% of the companies' take in the territory could be converted into dollars. Resignation of the Alcide de Gasperi cabinet is also making the situation somewhat uneasy although the new cabinet is expected to follow the same economic policies pursued by de Gasperi.

McCarthy to Madrid Next

Paris, July 24.

John G. McCarthy, director of the Motion Picture Assn. of America's international division, will go to Madrid for confabs with Spanish government officials after the current Anglo-American film agreement talks wind up in London. Exec has been in Britain since inception of the parleys July 16.

Originally McCarthy planned to make Paris his next stop. However, there is no urgency for such a trip since no cabinet exists to make decisions. MPAA international chief held preliminary talks in Spain several months ago but no deal was finalized. Majors' chief aim in this territory is elimination of an exorbitant import license fee for films.

Woodstock Festival For Art Pictures

An art film festival will be held at the Playhouse in Woodstock, N. Y., Labor Day weekend (Sept. 1-2-3) at which 25 films will be shown to an audience of leading artists, writers, producers, et al. The pix to be screened have been selected as the best of more than 500 viewed.

Pix will be seen in four sessions of screenings and discussion. Many will be receiving their American premiere. Awards will be given for the best in various classifications. Idea is to create wider distribution of films about art, artists and art subjects.

Gas-Shortage Threat Scares Drive-in Ops

Minneapolis, July 24.

Story published in Minneapolis Morning Tribune, under staff correspondent Fletcher Knebel's byline, that war, steel shortages and the Iran oil nationalization may force gas rationing next year, has territory's drive-in theatre operators worried.

"Your driving may have to be restricted next year," was the lead paragraph in Knebel's front-page story.

Knebel calls attention to the testimony of Oscar Chapman, Secretary of the Interior, before the Senate Interior Committee, warning that the nation may be forced to gasoline rationing in eight or 10 months. The reason, he said, is the shortage of steel for new oil production and pipeline distribution, coupled with the closed Iran oil spigots, which produce 5% of the free world's oil.

Industry feels that gasoline rationing undoubtedly would put many of the owners out of business and damage others' grosses substantially.

ROBSON, WISE DIRECT 1 EACH IN UA-ASPEN DEAL

Mark Robson and Robert Wise each will direct a film for United Artists release under a distribution pact with Aspen Productions, it was disclosed by UA prexy Arthur B. Krim in N. Y. yesterday (Tues.). The two pix, which Theron Warth, formerly with RKO, will produce, are to be delivered within the next 12 months.

Robson and Wise assignments will not alter their present commitments. Wise is under contract to 20th-Fox but is permitted outside work. His film for UA will be based on a documentary story by Alvin Josephy, Jr. Robson has a deal to do two-a-year for Samuel Goldwyn. He also recently completed "Bright Victory" (Peggy Dow and Arthur Kennedy) for Universal. He'll do an original comedy by Sumner Arthur Long, presently titled "Blessed Event," for UA.

Deal was set by the distrib with Oliver Schwab, secretary-treasurer of the indie Aspen outfit, and Phil Gersh of the Sam Jaffe Agency.

Goldwyn Agcy. Switch

Hollywood, July 24.

Producer Samuel Goldwyn is expected to switch ad agencies. Foote, Cone & Belding has had the account for Goldwyn's last two pix, "Edge of Doom" and "Our Very Own," but indications are the Monroe Greenthal Agency will land the ad assignment for Goldwyn's "I Want You," which is near completion.

BIG PIX BOOM; WEAKIES FLOP

Major distributing companies, which—although they were loathe to admit it—were at one time well-pleased with results of competitive bidding, are not so sure about it now. They're come to the conclusion that bidding may be hurting film rentals, rather than helping.

Auction method of picture selling definitely gets the distribs more coin on big pix. Defect is that it leaves them with a lot of lesser product entirely unsold in many areas, so the net effect on a company's whole yearly output may be a reduction on overall billings.

Exhibs are right on time with bids for product which has proved itself in other areas or is otherwise surefire. There's very frequently strong competition for it, and the bids naturally soar as a result.

On weaker films, however, distribs have been discovering that they almost literally cannot give them away in bidding situations. The net is that the distrib finds itself with several thousand fewer contracts than it would have ordinarily gotten for such a film and, naturally, considerably less coin.

In non-bidding situations, the distrib has the advantage of having regular customers. A theatreman who regularly buys Warner or Metro product, for instance, feels he has some obligation to take the bad ones along with the good. The distrib thus liquidates the entire program, although admittedly not getting as good a price for the big pix as would be achieved in a bidding situation.

No Forcing Allowed

In a competitive bidding area, there is no such thing as a regular customer. It is also not possible for the distrib to do any politic "forcing"—such as suggesting to an exhib he buy a weak pic in order to get a good one (which is against the law)—since there's no advantage to an exhib in playing along with the distrib. Theatre operator knows that the decisive factor on each film will be the best bid.

Distribs are very scrupulous in not allowing any consideration extraneous to the bid itself to influence the decision on what is the best offer. They keep very careful records of each bid, since they are wide open to lawsuits by an exhib who thinks that his proffer has been nixed despite the fact it is the best the distrib has received.

Theatre operators are almost all avidly against the bidding system, claiming it's just a trick by the releasing companies to get more film rental. With the distribs' realization that bidding also may be costing them money in the long run, the practice might disappear were anyone able to come up with another system that would solve the distribs' legal problem on choice of a customer.

Since no such solution appears possible, most observers feel that bidding is here to stay, though it's getting increasingly unpopular all around.

Mpls. Storm Shuts Off Electric, Nips Theatres

Minneapolis, July 24.

Already burdened with boxoffice trouble aplenty, local neighborhood and suburban theatres took it on the chin again last Friday night (20), ordinarily one of the week's best, when a wind and electrical storm, winding up in a two-hour cloudburst, caused an electric power shutoff. Unable to continue with their shows after 9 p. m., affected houses had to refund admissions.

In addition to losing its Friday night performance because of the downpour, the "Aqua Follies," big water show at the local Aquatennial celebration, was forced to cancel two more scheduled for Saturday night because the rainfall brought the water above the stage at Wirth Pool, where it's playing.

Baltimore Verdict Vs. Exhibs Conflicts With Pa. Ruling for Ozoner Product Bid

Recent decision by a three-judge Federal court in Baltimore, ruling that distribs have the right to select their own customers, appears to be in conflict with a Pennsylvania court edict which made it mandatory for a distrib to permit a drive-in theatre to bid for a run. While the Maryland decision concerns conventional theatres and the Pennsylvania ruling dealt specifically with ozoners, sales execs see a parallel in the cases, putting the companies on a spot as to which decision they should abide by.

The Maryland action involved the Windsor Theatre Co., which brought a suit against the Walbrook Amus. Co. and the Hilton Theatre Co., all of Baltimore. Windsor charged the Walbrook and Hilton companies with conspiring with seven major distribs to restrain interstate commerce by pressuring the film companies to refuse pix to the Windsor on first neighborhood run. The distribs, themselves, were not named in the action. Federal Judges Parker, Soper and Dobie, who heard the case, found for the defendants, declaring that the film companies had the right to choose their customers.

In the Pennsylvania case, brought by the Boulevard Drive-In Theatre, Allentown, Pa., which sought equal rights with conventional houses to bid for product, the court ruled in favor of the owner. Latter action is now on appeal by the distribs.

Thus, in effect, the two decisions contradict each other. Major sales execs, however, point out that in the Pennsylvania case Judge William Kirkpatrick found that the distribs had always relegated ozoners to subsequent-run and had never experimented to see if an outdoor theatre could return sufficient revenue to warrant first-run product. In ruling that the drive-in should be given a bidding privilege, the judge was instructing the distribs to give the ozoner an opportunity to prove its revenue possibilities.

Distribs believe that if the Circuit Court of Appeals in Philadelphia reverses Judge Kirkpatrick's decision, the Maryland verdict will hold. If the appeals court affirms the lower court decision, the contradictory verdicts are likely to cause confusion.

2 Coast Indie Circuits Sue Majors for $6,291,719

Los Angeles, July 24.

Two indie circuits operating in Alhambra, Cal., filed antitrust suits against National Theatres, Fox-West Coast, Charles P. Skouras and major distributors, demanding treble damages amounting to $6,291,719.10.

Plaintiffs are Cinstrand Theatres, Ltd., operating the Garfield Theatre, and the Edwards Theatre Circuit, operating the Alhambra. They charge unfair distribution practices.

Abbott-Costello Snare Backing From N.Y. Bank

With bank loans for indie production now at a minimum, Bud Abbott and Lou Costello have won financing for their current "Jack and the Beanstalk" from Bankers Trust Co., N. Y. Pic is now in production by the A&C-controlled Exclusive Productions unit at the Hal Roach Studios for Warner Bros. release.

Dependability of the A&C product at the b.o. made getting the loan a comparatively soft touch for the comedy team and gov. them some unusual concessions. One is that the loan is understood to exceed 50% of the budget, which is about $800,000.

Banks have been very firm recently in not going beyond half the cost of a pic. Another concession is that this is a one-film loan. Bankers Trust and other lending institutions have been insisting recently that loans be on a series of pix, so that they can be cross-collateralized.

R. R. PRESNELL FILES BKPTCY.; OWES $95,210

Robert R. Presnell, Sr., film writer and producer, last week filed a voluntary petition of bankruptcy in N. Y. Federal Court, listing liabilities of $95,210 and assets of $25,710. Principal creditor is the Chemical Bank & Trust Co., N. Y., which loaned $61,155 to ARPI Productions, firm headed by Presnell and John Reinhardt.

Chemical Bank is suing Presnell in N. Y. Supreme Court to recover the $61,155. It's claimed that the writer-producer personally guaranteed the bank loan, but he disputes this. ARPI turned out "Sofia," a Gene Raymond-Sigrid Gurie starrer, for Film Classics release in 1948.

Among other creditors are Peter A. Mayer, $15,000; Lillo and Arthur L. Mayer, $1,000 on a personal loan; attorney David Siegelman, $300; Alfred Ybarra, $1,500, and film writer Milton Krims, $150. Peter Mayer is son of Council of Motion Picture Organizations exec veep Arthur Mayer. Younger Mayer turned over $15,000 to ARPI and Presnell allegedly endorsed the agreement.

Of Presnell's assets $25,210 are in insurance policies. The rest comprises some $500 worth of clothing.

Philly Amus. Biz Off

Philadelphia, July 24.

City Treasurer and the Receiver of Taxes reveal that amusement tax receipts are $292,127 less for the first six months of 1951 as compared with the figure for the same period in 1950.

Philadelphia has a 10% amusement tax in addition to the 20% Federal levy.

Majors Expect Verdict In 2 Weeks on Pennsy Drive-in Bid Appeal

Major distribs expect a decision within the next two weeks on their appeal from a Federal court ruling in Pennsylvania requiring the companies to permit drive-in theatres to bid with conventional houses for first-run product. Distribs argued the appeal in the Circuit Court of Appeals, Philadelphia, in late June, the case stemming from a suit brought by the Boulevard Drive-In, Allentown, Pa., which sought equal bidding rights with indoor houses.

Federal Judge William Kirkpatrick on Feb. 15, '51, ruled in Philadelphia that the majors could not prevent a drive-in from having the privilege of negotiating for a run enjoyed by a conventional theatre. This decision has resulted in a flood of bidding requests by owners throughout the country. The court found that there was no local conspiracy but declared that the practice of relegating ozoners generally to a second-run status violated the antitrust laws.

In their appeal, the eight defendants—Metro, Paramount, RKO, 20th-Fox, Universal-International, Columbia, United Artists and Warner Bros.—claimed that the record was "bare of evidence to support the court's crucial finding of an industry-wide policy." The distribs charged that the trial court erred in holding that evidence of consciously parallel business practices "is sufficient proof by itself of antitrust conspiracy" and that the

(Continued on page 16)

'Show Boat' Great $50,000, L.A. Ace; 'Avenger' Mild 19G, 'Ft. Worth' 22G, 'A&C' 15G, 'Hurricane'-Hampton 18G

Los Angeles, July 24.

Metro's "Show Boat" is cracking the gates whip here this week milling for giant $50,000 in two theatres. Otherwise, the first-run pace is mild. The low admission scale is holding Lionel Hampton's stage date with "Hurricane Island" to modest $18,000 or near at the L. A. Paramount.

"Ft. Worth" is sighting a slow $22,000 in three sites while combo of "Mask of Avenger" and Lorna Doone" shapes mild $19,000 in two houses. "Comin' Round Mountain" looks dull $15,000 in five spots. Second and final round of "Frogmen" is heading for nice $29,000 in five locations. Other holdovers are fairly steady.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk). Nice $29,000. Last week, good $47,700.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Ft. Worth" (WB). Slow $22,000. Last week, "Strangers On Train" (WB) (3d wk-5 days), nice $15,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only). Giant $50,000. Last week, "Excuse My Dust" (M-G) and "Night Into Morning" (M-G) (2d wk-4 days), $9,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Mask of Avenger" (Col) and "Lorna Doone" (Col). Mild $19,000. Last week, Hillstreet, with second frame of Josephine Baker on stage and "China Corsair" (Col), record $35,000 and $14,700 over first week. Pantages, second week of "Two of Kind" (Col) and "Murder Without Crime" (Indie), small $6,400.

Los Angeles Paramount (F&M) (3,398; 80)—"Hurricane Island" (Col) and Lionel Hampton topping stage bill. Modest $18,000. Last week, "Passage West" (Par) and "Kentucky Jubilee" (Lip), dismal $6,400.

Hollywood Paramount (F&M) (1,430; 80)—"Passage West" (Par) (2d wk) and "Hurricane Island" (Col). Slight $3,500. Last week, (Continued on page 20)

Aqua Show Bops Mpls.; 'Cyrano' Good at $9,000, 'A.&C.' Sturdy With 5G

Minneapolis, July 24.

As usual, the boxoffice is taking its customary beating from the town's Aquatennial, annual summer mardi gras. Transients attracted to the city apparently pass up the theatres, while the localites for the 10 days have their attention largely diverted to other entertainment. Despite this, two newcomers of consequence, "Cyrano" for its first regular admission date, and "Secret of Convict Lake" are not up to hopes. "Comin' Round Mountain" is stout.

Estimates for This Week

Century (Par) (1,600; 50-76)—"When I Grow Up" (UA). Slow $3,000. Last week, "Take Care Little Girl" (20th) (2d wk), $3,400.

Gopher (Berger) (1,000; 50-76)—"Comin' Round Mountain" (U). Stout $5,000. Last week, "Excuse My Dust" (M-G) (2d wk), $3,500.

Lyric (Par) (1,000; 50-76)—"St. Benny, the Dip" (UA). Mild $3,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $4,200.

Radio City (Par) (4,000; 50-76)—"Convict Lake" (20th). Helped on opening day by personals of Zachary Scott and Helen Westcott, but hampered by counter attractions like other bills. Light $9,000. Last week, "Strictly Dishonorable" (M-G), $8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Cyrano" (UA). First time at regular scale after roadshow date with special "student" afternoon 35c prices. Good $9,000. Last week, "Sirocco" (Col), $7,500.

RKO-Pan (RKO) (1,600; 40-76)—"King Kong" (RKO) and "Son of Kong" (RO) (reissues). Satisfactory $4,800. Last week, "Strangers on Train" (WB) (2d wk), okay $5,000.

State (Par) (2,300; 50-76)—"Ft. Worth" (WB). Okay $6,500. Last week, "Prince Who Was Thief" (U), good $7,000.

World (Mann) (400; 50-90)—"Teresa" (M-G). Neat $3,000. Last week, "Gay Lady" (UA), $3,000.

Broadway Grosses

Estimated Total Gross
This Week $442,300
(Based on 18 theatres.)
Last Year $496,000
(Based on 18 theatres)

'My Boy' Terrif $40,000 Philly

Philadelphia, July 24.

Even in the face of a heat wave here, biz is sizzling at first-run theatres with "That's My Boy," new Martin-Lewis comedy, racking up a giant total on its preem at the Stanley. "Ace in Hole" looks big at Boyd while "Guy Who Came Back" is being helped by "Robinson-Turpin Fight" film to fair total at the Mastbaum. "Cyrano" shapes sock at Midtown. "Show Boat" continues great in third Randolph session. Rochester and Bob Chester band will up "Cavalry Scout" to good stanza at Earle.

Estimates for This Week

Arcadia (Indie) (625; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (13th wk). Nice $4,000. Last week, $4,500.

Boyd (WB) (2,300; 50-99)—"Ace in Hole" (Par). Big $25,000. Last week, "Great Caruso" (M-G) (10th-final wk), $12,000.

Earle (WB) (2,700; 50-99)—"Cavalry Scout" (Mono) plus Rochester and Bob Chester's orch onstage. Good $18,000. Last week, "No Questions Asked" (M-G), $15,000.

Fox (20th) (2,250; 50-99)—"Take Care Little Girl" (20th) (2d wk). Nice $14,000. Last week, $20,000.

Goldman (Goldman) (1,200; 50-99)—"Ran All the Way" (UA) (3d wk). Down to $9,000. Last week, strong $14,500.

Mastbaum (WB) (4,360; 50-99)—"Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep). Fair $20,000. Last week, "Strictly Dishonorable" (M-G) (2d wk), $11,500.

Midtown (Goldman) (1,000; 50-99)—"Cyrano" (UA). Sock $16,500. Last week, "Teresa" (M-G) (4th wk), $7,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (3d wk). Great $24,000. Last week, $33,000.

Stanley (WB) (2,900; 50-99)—"That's My Boy" (Par). Wow $40,000. Last week, "Ft. Worth" (WB), $21,500.

Stanton (WB) (1,473; 50-99)—"He's Cockeyed Wonder" (Col) and "When Redskins Rode" (Col). Okay $10,500. Last week, "Apache Drums" (U), $12,500.

Translux (T-L) (500; 50-99)—"Night Train" (Indie). Modest $13,700. Last week, "Interrupted Journey" (Indie), $3,000.

World (G&S) (500; 50-99)—"Ballerina" (Indie) and "Paris 1900" (Indie). Nice $4,500. Last week, "Angelo" (Indie) (3d wk), $3,000 in 4 days.

Martin-Lewis Up 'Guy' to Record $130,000, Det.; 'Boat' Fancy 12G, 3d

Detroit, July 24.

Martin and Lewis are heading for a record week at the big Fox Theatre despite competition from a multitude of events which are bringing Detroit's 250th birthday celebration to a climax this week. The comedy team may boost "Guy Came Back" to terrif $130,000 or about $30,000 more than Jack Benny did about four years ago. Meanwhile, other downtown houses will suffer considerably from the gigantic birthday events which include appearances by President Truman, a six-hour parade and nightly free vaude shows.

"Show Boat," however, looks nice in third week at United Artists. "Stranger on Train" is way down at Michigan in second round. "Passage West" is weak at the Palms as is the Robinson-Turpin fight film which is getting top billing over "Never Trust Gambler" at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.50)—"Guy Who Came Back" (20th) plus Martin and Lewis onstage. Record $130,000 or close due to comedy team onstage. Last week, "As Young As Feel" (20th) and "Telegraph Hill" (20th) sad $17,000.

Michigan (United Detroit) (4,000; 70-95)—"Strangers on Train" (WB) (2d wk). Down to $10,000. Last week, oke $17,000.

Palms (UD) (2,900; 70-95)—"Passage West" (Par) and "While Sun Shines" (Lip). Light $7,000 in 5 days. Last week, "Fort Worth" (WB), $13,000.

Madison (UD) (1,900; 70-95)—"Robinson - Turpin Fight" (Rep) and "Never Trust Gambler" (Col). Weak $7,000. Last week, "Warden Big House" (Indie) and "Prison Break" (Indie) (reissue), $4,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (3d wk). Down to nice $12,000. Last week, smash $18,500.

Adams (Balaban) (1,700; 70-95)—"Caruso" (M-G) (9th wk). Slipping to $6,000. Last week, good $6,000.

'Ft. Worth' Fat $14,000, Toronto; 'Avenger' 10G

Toronto, July 24.

Summer doldrums are sloughing this week's biz generally. "Fort Worth" is topping the newcomers. Second stanza of "Go for Broke" is fine. "Mask of Avenger" shapes good.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,050; 955; 470; 698; 694; 35-60)—"Poison Prison" (WB) and "American Spy" (Mono). Oke $11,000. Last week, "Man Planet X" (UA) and "Fury Congo" (Col), $12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)—"Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Nice $9,000. Last week, "Katie Did It" (U) and "Secrets of Monte Carlo" (Rep), $7,000.

Hyland (Rank) (1,357; 50-80)—"Browning Version" (Indie) (10th wk). Still steady at $4,500. Last week, same.

Imperial (FP) (3,373; 40-80)—"Ft. Worth" (WB). Neat $14,000. Last week, "On Riviera" (20th) (3d wk), $7,500.

Loew's (Loew) (2,743; 40-70)—"Go for Broke" (M-G) (2d wk). Fine $9,500. Last week, $15,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Hard, Fast, Beautiful" (RKO). Okay $13,000. Last week, "Young As Feel" (20th), $11,000.

Odeon (Rank) (2,390; 50-80)—"Mask Avenger" (Col). Good $10,000. Last week, "Dark Man" (Rank), $8,000.

Shea's (FP) (2,386; 40-80)—"Dick Turpin's Ride" (Col). Nice $10,000. Last week, "Passage West" (Par), $9,500.

Uptown (Loew) (2,743; 40-80)—"Comin' Round Mountain" (U) (2d wk). Good $8,500. Last week, $7,500.

'Ace'-'R&T Fight' Hot $9,000, L'ville

Louisville, July 24.

Business at downtown houses started out briskly in current stanza, with quite some patrons seeking comfort from extreme heat. All stands are shaping okay at the wickets. "Ace in Hole" at the Rialto is being helped tremendously by the Robinson-Turpin fight films to trim session. "Fort Worth" at Mary Anderson, is catching okay trade while "Show Boat" at State is hefty on holdover.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Ft. Worth" (WB). Okay $6,000. Last week, "Little Big Horn" (Lip), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Ace in Hole" (Par) plus "Robinson Turpin Fight" (Rep). Fight pic should help to neat $9,000, good summer gross. Last week, "Half Angel" (20th) and "House Telegraph Hill" (20th), $8,500.

State (Loew's) (3,000; 45-65)—"Show Boat" (M-G) (2d wk). Healthy $11,000 after giant $14,000 opener.

Strand (FA) (1,200; 45-65)—"Johnny One-Eye" (UA) and "My Brother-Outlaw" (UA). Fair $4,000. Last week, "Get It Wholesale" (20th) and "Secrets Monte Carlo" (Rep), about same.

'Francis' Okay $14,000 in Drab Hub; 'Frogmen' Stout 20G, 'Boat' 25G, 2d

Boston, July 24.

"Showboat" in second round at Orpheum and State holding up nicely to lead town this week. "Frogmen" at Met looms stout and "Francis Goes to Races" at Memorial looks okay. "Two of a Kind" at Paramount and Fenway looms unexciting. "Best of Badmen" at Boston is just fairish. "Cyrano" in second stanza at Astor is holding fairly strong while "Kon-Tiki" at Exeter is oke in third week.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Cyrano" (UA) (2d wk). Not too bad at $4,000. Last week, nice $6,000.

Boston (RKO) (3,200; 40-85)—"Best of Badmen" (RKO) and "Dalton's Women" (Lip). Fairish $9,000. Last week, "Five" (Col) and "Suicide Attack" (Indie), $8,000.

Exeter (Indie) (1,300; 20-80)—"Kon-Tiki" (RKO) (3d wk). Off to about $5,000 after oke $6,000 for second.

Fenway (NET) (1,373; 40-85)—"Two of Kind" (Col) and "Hurricane Island" (Col). Mild $4,000. Last week, "American Spy" (Mono) and "Cavalry Scout" (Mono), $4,300.

Majestic (Shubert) (1,100; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (15th wk). Slipping to about $1,800. Last week, okay $2,200.

Memorial (RKO) (3,500; 40-85)—"Francis Goes to Races" (U) and "First Romance" (Col). Okay $14,000. Last week, "Young as Feel" (20th) and "Guilt Is My Shadow" (Mono), $9,000.

Metropolitan (NET) (4,367; 40-85)—"Frogmen" (20th) and "Fugitive Lady" (Rep). Stout $20,000. Last week, "Strangers on Train" (WB) and "Two Gals, Guy" (UA), $11,500.

Orpheum (Loew) (3,000; 40-85)—"Show Boat" (M-G) (2d wk). Neat $17,500. Last week, staunch $22,000.

Paramount (NET) (1,700; 40-85)—"Two of Kind" (Col) and "Hurricane Island" (Col). Unexciting $9,500. Last week, "American Spy" (Mono) and "Cavalry Scout" (Mono), strong $11,400.

State (Loew) (3,500; 40-85)—"Show Boat" (M-G) (2d wk). Fairly strong with $7,500 after big $11,000 for first.

Key City Grosses

Estimated Total Gross
This week $2,174,300
(Based on 22 cities, 180 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,300,000
(Based on 25 cities, and 207 theatres)

'Francis' Smash $12,000 in Cincy

Cincinnati, July 24.

Overall count for major houses is holding to a nice mid-summer degree. "Show Boat," in terrific tempo, retains town lead on heels of modern record-shattering opener in spacious Albee where it may remain for a third stanza. Of current newcomers, "Francis Goes to Races" is marking up a nice winner for the Capitol. "Two Of a Kind," extraed with Charles-Walcott scrap shots, has the Palace in clover.

(Estimates for This Week)

Albee (RKO) (3,100; 55-75)—"Show Boat" (M-G) (2d wk). Terrific $17,000 in wake of modern Cincy record-breaking $29,000 preem.

Capitol (Mid-States) (2,000; 55-75)—"Francis Goes to Races" (U). Smash $12,000. Last week, "Comin' Round Mountain" (U), oke $7,500.

Grand (RKO) (1,400; 55-75)—"Pickup" (Col) and "Smugglers' Gold" (Col). Pleasing $6,500. Last week, "Hard, Fast, Beautiful" (RKO) and "Tokyo File 212" (RKO), $5,000.

Keith's (Mid-States) (1,542; 55-75)—"Jesse James" (20th) and "Frank James" (20th) (reissues). Fairish $5,500. Last week, "American Spy" (Mono) and "Bowery Bombshell" (Mono), ditto.

Lyric (RKO) (1,500; 55-75)—"In Navy" (Indie) and "Buck Private" (Indie) (reissues), split with "Sin Esther Waters" (Indie) and "Young and Beautiful" (Indie). So-so $4,500. Last week, "Hitler's Strange Love Life" (Indie) and "Passions Pavement" (Indie), $4,000 in 5 days.

Palace (RKO) (2,600; 55-75)—"Two of a Kind" (Col) and Charles-Walcott fight clips. Satisfactory $9,500. Last week, "Ace in Hole" (Par), $8,500.

'FRANCIS' FANCY 12G, CLEVE; 'AVENGER' 13G

Cleveland, July 24.

Cool weather and John Derek's one-day personal is boosting "Mask of Avenger" at the Hipp to a creditable if not big showing this round. Outstanding is "Francis Goes to Races" which is boosting to rousing $12,000 at the Allen, with a holdover set. "Law and the Lady" is not so good at the State. "Bullfighter and Lady" is being helped by "Robinson-Turpin Fight" to okay session at the Ohio.

Estimates for This Week

Allen (Warner) (3,000; 50-80)—"Francis Goes to Races" (U). Rousing $12,000. Last week, "Ft. Worth" (WB), $13,000.

Hipp (C-B) (3,700; 55-80)—"Mask of Avenger" (Col). Nice $13,000. Last week, "Prince Who Was Thief" (U), $13,500.

Lower Mall (Com) (585; 55-80)—"Oliver Twist" (UA) (2d wk). Nice $4,500 after $4,000 last week.

Ohio (Loew's) (1,244; 55-80)—"Bullfighter and Lady" (Rep) and "Robinson-Turpin Fight" (Rep). Okay $7,000. Last week, "Savage Drums" (Lip) and "Little Big Horn" (Lip), $6,500.

Palace (RKO) (3,300; 55-90)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie). Modest $11,000. Last week, "Comin' Round Mountain" (U), $10,000.

State (Loew's) (3,450; 55-85)—"Law and the Lady" (M-G). Fair $12,000. Last week, "Show Boat" (M-G) (2d wk), $14,000.

Stillman (Loew's) (2,700; 55-80)—"Show Boat" (M-G) (m.o.). Sturdy $10,000. Last week, "Kind Lady" (M-G), $7,000.

'Francis' Lusty $11,000 In Seattle; 'Boat' Lofty 20G, 'Frogmen' Sock 14G

Seattle, July 24.

With the exception of "Show Boat," which shapes terrific at Music Hall, only "Francis Goes to Races" and "Frogmen" look very big this session. "Lost Continent" also is doing very well. "Francis" is rated big at Orpheum and "Frogmen" looms socko at Paramount. Biz generally shapes stronger despite outdoor competition.

(Estimates for This Week)

Coliseum (Evergreen) (1,877; 65-90)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Big $10,000. Last week, "Passage West" (Par) and "Yes Sir, Mr. Bones" (Lip), nice $9,300 in 8 days.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Peking Express" (Par) and "Pardon My French" (UA). Oke $8,000. Last week, "Convict Lake" (20th) and "Kentucky Jubilee" (Lip) (2d wk), $5,000.

Liberty (Hamrick) (1,650; 65-90)—"Ft. Worth" (WB) and "When I Grow Up" (UA). Fair $7,000. Last week, "Ran All Way" (UA) and "2 Guys and Gal" (UA), $7,300.

Music Box (Hamrick) (850; 65-90)—"Robinson-Turpin Fight" (Rep) and "Ran All Way" (UA) (m.o.). Slow $2,500 in 5 days. Last week, "Oliver Twist" (UA) (2d wk). Solid $4,600 in 9 days.

Music Hall (Hamrick) (2,200; 65-90)—"Show Boat" (M-G) and "Night Into Morning" (M-G). Colossal $20,000. Last week, "Strictly Dishonorable" (M-G), dull $7,000.

Orpheum (Hamrick) (2,600; 65-90)—"Francis To Races" (U) and "In Old Amarillo" (Rep). Big $11,000 or near. Last week, "Prowler" (UA) and "Hoodlum" (UA), $8,000.

Palomar (Sterling) (1,350; 40-70)—"Great Caruso" (M-G) and "Hollywood Story" (U) (2d runs). Good $5,000. Last week, "Go for Broke" (M-G) and "Double Crossbones" (U) (2d runs), $4,000.

Paramount (Evergreen) (3,039; 65-90)—"Frogmen" (20th) and "The Scarf" (UA). Sock $14,000. Last week, "Young As Feel" (20th) and "Yukon Manhunt" (Mono), drab $5,300.

Heat Fails to Dull Chi, H.O.s Best; 'Cyrano' Great 24G, 'Prince' Wow 14G, 'Little Girl'-Laine Loud $49,000, 2d

Chicago, July 24.

Perfect beach weather is not putting much of a crimp in the Loop this frame, although the holdovers are supplying most of the power. New entries are running slightly above average, best being "Cyrano" with smash $24,000 at State-Lake. "Prince Who Was Thief" and "Big Gusher" shapes socko $14,000 at Grand. Reissue of "Joan of Arc" plus "Tokyo File 212" is moderate $11,000 at Palace. United Artists with "Little Big Horn" and "Savage Drums" looms brisk $15,000. "Teresa" looks lusty $7,000 at arty World.

"Showboat" plus Les Paul and Mary Ford onstage at Oriental is racing to huge $52,000 to pace holdovers. Chicago, with "Take Care Little Girl" and Frankie Laine and Rosemary Clooney onstage, is big $49,000 in second week. Initial holdover week of "Frogmen" is shaping big $24,000 at Woods with assist from Robinson-Turpin fistifilm. "Brave Bulls" and "Lorna Doone" is disappointing $8,500 at Roosevelt.

Estimates for This Week

Chicago (B&K) (3,900; 98) — "Take Care Little Girl" (20th) plus Frankie Laine and Rosemary Clooney onstage (2d wk). Holding at big $49,000. Last week, $60,000.

Grand (RKO) (1,200; 55-98) — "Prince Who Was Thief" (U) and "Big Gusher" (Col). Sock $14,000. Last week, "Comin' Round Mountain" (U) and "Fury of Congo" (Col) (2d wk), $10,000.

Oriental (Indie) (3,400; 98) — "Showboat" (M-G) and Les Paul and Mary Ford headlining stageshow (2d wk). Huge $52,000. Last week, $65,000, a bit below expectancy.

Palace (RKO) (2,500; 35-98) — "Joan of Arc" (RKO) (reissue) and "Tokyo File 212" (RKO). Passable $11,000. Last week, "Sirocco" (Col) and "Smuggler's Gold" (Col) (2d wk), $12,000.

Roosevelt (B&K) (1,500; 55-98)— "Brave Bulls" (Col) and "Lorna Doone" (Col) (2d wk). Slow $8,500. Last week, $10,000.

State-Lake (B&K) (2,700; 55-98) —"Cyrano" (UA). Smash $24,000. Last week, "Ft. Worth" (WB) and "Was American Spy" (Mono) (2d wk), $10,000.

United Artists (B&K) (1,700; 55-98)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Solid $15,000. Last week, "Follow Sun" (20th) and "Night Into Morning" (M-G) (2d wk), $14,000.

Woods (Essaness) (1,073; 98) — "Frogmen" (20th) plus Robinson-Turpin fight film (2d wk). Lusty $24,000. Last week, $26,000.

World (Indie) (587; 80)—"Teresa" (M-G). Loud $7,000. Last week, "Ballerina" (Indie) (5th wk), $3,500.

Ziegfeld (Lopert) (434; $1.20-$2.40)— "Tales Hoffmann" (Indie) (14th wk). Strong $3,800. Last week, $3,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Prince'-Fight Pic Fine $10,000, Pitt

Pittsburgh, July 24.

"Show Boat" continues to lead the way at the Penn, where second week is still in big money and strong enough to rate lush musical at least one more stanza anyway. "Prince Who Was a Thief" getting some good help from "Robinson-Turpin Fight" pic at Fulton to show solid session. Nothing much for "Fort Worth" at the Stanley while "Hard, Fast and Beautiful" is only doing so-so at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Prince Who Was Thief" (U) and "Robinson-Turpin Fight" (Rep). Latter helping a lot, proof being that championship bout film was only booked for four showings daily at opening and fifth one was quickly added. Fancy $10,000. Last week, "Frogmen" (20th) (2d wk), $5,000.

Harris (Harris) (2,200; 50-85)— "Guy Who Came Back" (20th) and "Katie Did It" (U). Better than average, $8,000. Last week, "Two of Kind" (Col) and "Never Trust Gambler" (Col), $5,000.

Penn (Loew's) (3,300; 50-85)— "Show Boat" (M-G) (2d wk). Holding up nicely at $21,000, which insures another stanza. Last week, blazing $29,500, best here since "Battleground" (M-G) nearly two years ago.

Stanley (WB) (3,800; 50-85)—"Ft. Worth" (WB). Dim $8,000. Last week, "Appointment Danger" (Par), $8,500.

Warner (WB) (2,000; 50-85)— "Hard, Fast, Beautiful" (RKO). So-so $5,000. Last week, "Strangers on Train" (WB) (m.o.), $4,500.

'Boat' $16,000, New High In Denver; 'Prince' 22G

Denver, July 24.

"Show Boat" is heading for a record session at the Broadway this week, and is staying indefinitely. Intermittent rains are boosting totals at most spots. "Prince Who Was a Thief" is showing the most money with solid total playing in three houses. "Ft. Worth" looks good in two locations.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Prince Who Was Thief" (U) and "Danger Zone" (Lip), day-date with Tabor, Webber. Trim $9,000 or close. Last week, "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), $8,000.

Broadway (Wolfberg) (1,500; 40-80) — "Showboat" (M-G). Record $16,000. Last week, "Teresa" (M-G), $6,500.

Denham (Cockrill) (1,750; 40-80) — "Passage West" (Par). Poor $6,000. Last week, on reissues.

Denver (Fox) (2,525; 40-80)—"Ft. Worth" (WB) and "Circle of Danger" (UA), day-date with Esquire. Good $16,000. Last week, "Strangers on Train" (WB) and "Yukon Manhunt" (Mono), $10,000.

Esquire (Fox) (742; 40-80) — "Ft. Worth" (WB) and "Circle Danger" (UA), also Denver. Neat $3,000. Last week, "Strangers on Train" (WB) and "Yukon Manhunt" (Mono), $4,000.

Orpheum (RKO) (2,600; 40-80)— "Law and Lady" (M-G) and "Saddle Legion" (RKO). Poor $7,500. Last week, "Kind Lady" (M-G) and "No Questions Asked" (M-G), $8,000.

Paramount (Fox) (2,200; 40-80)— "Prowler" (UA) and "Kentucky Jubilee" (Lip). Good $9,000 or close. Last week, "Double Cross-

(Continued on page 20)

K.C. Nearing Normal As Flood Emergency Ends; 'Island' 12G, 'Boat' 13G

Kansas City, July 24.

Theatre biz looks to approach normalcy by the weekend after the recent flood emergency, although transportation and water restrictions and other abnormal conditions will keep trade far below par. Air-conditioning was resumed in theatres Friday (20), which proved a break in face of 90-100 degree temperatures which followed in the wake of the flood. "Show Boat" on holdover week likely will be leader with figure soon topping first week. Otherwise city is lightweight. Last week's biz was way off, firstrun houses taking a bad beating. In general grosses were 40-50% off, most of take coming first three days of week.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)— "Kon-Tiki" (RKO) (2d wk). Building to sock $4,000 to surpass opener which was hefty $3,000. Holds a third.

Midland (Loew's) (3,500; 50-80)— "Show Boat" (M-G) (2d wk). Drawing nearer expectations with $13,000. May go a third stanza. Last week, in face of flood restrictions, slowed down to $9,000.

Missouri (RKO) (2,650; 50-75)— "Cyrano" (UA) and "Her First Romance" (Col). Mild $7,000. Last week, "Jungle Headhunters"

(Continued on page 20)

'Boat' Colossal $17,000, Port; 'Prince' Big 12G

Portland, Ore., July 24.

Hot, sticky weather continues to keep patrons from heavy picture attendance. "Showboat" looks huge at the small United Artists. "Prince Who Was Thief" is big at Broadway. "Strangers On a Train" also shapes up well.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Prince Who Was Thief" (U) and "Million Dollar Pursuit" (Rep). Big $12,000. Last week, "Excuse My Dust" (M-G) and "No Questions Asked" (M-G) (2d wk), $7,500.

Guild (Parker) (400; 65-90)—"Il Trovatore" (Indie). Sock $3,000 or over. Last week, "Oliver Twist" (UA) (3d wk), $1,300.

Mayfair (Parker) (1,500; 65-90)— "Folsom Prison" (WB) and "Rio Grande Patrol" (RKO). So-so $3,400. Last week, "Convict Lake" (20th) and "Gambling House" (RKO) (m.o.), $4,000.

Oriental (Evergreen) (2,000; 65-90)—"Strangers On Train" (WB) and "Short Gras[illegible]" (Mono), day-date with Par[illegible]kay $5,000. Last week, "Ace In [illegible]" (Par) and "Circle Danger" (Par), $4,000.

Orpheum (Evergreen) (1,750; 65-90)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Mild $5,500. Last week, "Ace In Hole" (Par) and "Circle of Danger" (UA), $7,400.

Paramount (Evergreen) (3,400; 65-90)—"Strangers On Train" (WB) and "Short Grass" (Mono), also Oriental. Okay $8,000. Last week, "Passage West" (Par) and "Big Gusher" (Col), $6,800.

United Artists (Parker) (890; 65-90)—"Showboat" (M-G). Wow $17,000 or close. Last week, "Fabiola" (UA), $6,500.

'Francis' Fast $11,000, St. Loo

St. Louis, July 24.

Mighty slim pickings here this session excepting for the holdover of "Show Boat" and passable showing by "Trio" in two arty theatres. Former still is big. "Francis Goes to Races" is the strongest new entry with a nice session in prospect at the Missouri. "Last Outpost" is comparatively weaker in the much larger Fox Theatre.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Prince Who Was Thief" (U) and "Apache Drums" (U) (m.o.). Nice $10,000. Last week, "Strangers on Train" (WB) and "Frogmen" (20th), $10,500.

Fox (F&M) (5,000; 60-75)—"Last Outpost" (Par) and "Passage West" (Par). Okay $14,000. Last week, "Guy Who Came Back" (20th) and "As Young As Feel" (20th), $10,000.

Loew's (Loew) (3,172; 50-75)— "Show Boat" (M-G) (2d wk). Big $19,000 following wow $29,000 first stanza.

Missouri (F&M) (3,500; 60-75) —"Francis To Races" (U) and "When I Grow Up" (UA). Fine $11,000 or over. Last week, "Prince Was Thief" (U) and "Apache Drums" (U), $12,000.

Pageant (St. L. Amuse. Co.) (1,000; 50-90)—"Trio" (Par). Oke $2,500. Last week, "Kon-Tiki" (RKO) (3d wk), $2,000.

Shady Oak (St. L. Amuse. Co.) (800; 50-90)—"Trio" (Par). Okay $2,500. Last week, "Kon-Tiki" (RKO) (3d wk), $2,300.

'LITTLE GIRL' HEP 12G, INDPLS; 'BOAT' 10G, 2D

Indianapolis, July 24.

Biz is hot and cold at first-runs here this stanza, stronger pix getting the dough while others are only so-so. "Take Care Little Girl," at Circle, is extra good. "Show Boat" is holding up well in second week at Loew's for second money. "Ace In Hole," at Indiana, is fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65) — "Take Care Little Girl" (20th) and "14 Hours" (20th). Fine $12,000. Last week, "Prince Who Was Thief" (U) and "Katie Did It" (U), $10,500.

Indiana (C-D) (3,300; 44-65)— "Ace In Hole" (Par) and "Secrets of Monte Carlo" (Rep). So-so $8,500. Last week, "Fabiola" (UA), $9,000.

Loew's (Loew's) (2,427; 44-65)— "Show Boat" (M-G) (2d wk). Dandy $10,000 on top of torrid $17,000 in first stanza.

Lyric (C-D) (1,600; 50-85)—"Kentucky Jubilee" (Lip) with Tiny Hill orch heading stageshow. Modest $5,500 in three days. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), tepid $5,000 at 44-65c. scale.

'Show Boat' Soars to Record 167G In N.Y. Opening, 'Little Girl'-Vaude Nice 82G, 'Peking'-Ellington Fair 51G

After being helped by a brief break in the torrid heat wave last week, Broadway first-run business dropped sharply when the hot, humid weather returned over the last weekend. Some relief from sultry atmosphere yesterday (Tues.) was counted on to bolster totals, and last Thursday's rain was helpful. Result is a very uneven boxoffice picture at the deluxers this session, outstanding exceptions being the Music Hall and the Roxy.

In the face of the Street's generally slow pace, "Show Boat," with stageshow, is soaring to $167,000, or possibly better, which would be a new non-holiday week high. Pic registered a record nonholiday first weekend over the initial four days. Terrific draw is indicated by the lengthy lines even on a hot Sunday, when thousands quit N. Y. for beaches. "Boat" seems certain to top the old nonholiday mark of $166,300 made late last August by "Sunset Blvd.," the Paramount pic hanging up that record in its second week of the run.

"Take Care of My Little Girl," with iceshow and Rose Marie heading stageshow, is winding up its first round at the Roxy with a nice $82,000.

"Peking Express," plus Duke Ellington band heading stage bill, looks only fairly good, $51,000, at the Paramount. Combo stays only two weeks. "Strictly Dishonorable" with Gene Krupa band and Tom Ewell heading stageshow, is way off with $22,000 in its second Capitol week. House starts straight-film policy today (Wed.) with "Rich, Young and Pretty."

"Ace In Hole" is holding nicely at around $11,000 in fourth round at the Globe. Most other straight-film theatres are doing very slim trade.

"Francis Goes To Races" teed off at the State yesterday (Tues.), with trade up until early last night indicating one of biggest opening days in recent months. "Happy Go Lovely" opens today (Wed.) at Astor while the Warner launches "On Moonlight Bay" tomorrow (Thurs.). Mayfair also preems "Alice in Wonderland," indie foreign-made version, tomorrow. The Criterion brings in "Alice in Wonderland," the Walt Disney production, next Saturday (28).

Pleasing upbeat at the Palace during the last two weeks is making managers wonder if it means better future trade for stage-film houses; vaudeville, with "Never Trust a Gambler," is bringing a fancy $23,000 or over to the house this frame. Last week was nearly as good.

Estimates for This Week

Astor (City Inv) (1,300; 85-$1.50) —"Happy Go Lovely" (RKO). Opens today (Wed.). Last week, "Hard, Fast, Beautiful" (RKO) (4th wk-4 days), down to about $3,500 after light $8,000 in third round.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (17th wk). The 16th stanza ended last night (Tues.) held firm at $11,000 after $11,400 for 15th week. Stays indef.

Capitol (Loew's) (4,820; 55-$1.25) —"Rich, Young and Pretty" (M-G). Opens today (Wed), being initial bill here sans stageshow. Last week, "Strictly Dishonorable" (M-G), with Gene Krupa orch, Tom Ewell, Snooky Lanson heading stageshow (2d wk), way down to light $22,000 or near after good $45,000 opening round.

Criterion (Moss) (1,700; 50-$1.75) —"Prowler" (UA) (4th wk). Sagging to $6,000 after modest $7,000 for third week. "Alice in Wonderland" (RKO-Disney) opens Saturday (28).

Globe (Brandt) (1,500; 50-$1.20) —"Ace in Hole" (Par) (4th wk). Session ending tomorrow is holding nicely near $11,000 after $12,500 for third week.

Holiday (Zatkin) (950; 50-$1.50) —"Texas Rangers" (Col) (2d wk). Second and final frame dipped to $5,000 or near after light $8,000 in first week. "Comin' Round Mountain" (U) opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 50-$1.20) —"Black Swan" (20th) and "Son of Fury" (20th) (reissues) (2d wk). Off to $7,000. Last week, okay $9,500. "Alice in Wonderland" (Indie) opens tomorrow, playing day-date with Trans-Lux 72d Street and Midtown. This is the Lou Bunin European production.

Palace (RKO) (1,700; 55-$1.20)— "Never Trust a Gambler" (Col) with vaude. Heading for fancy $23,000 or better. Last week, "Ft. Worth" (WB) and vaude, $21,000, over hopes.

Paramount (Par) (3,664; 70-$1.80) — "Peking Express" (Par) plus Duke Ellington orch, Toni Harper topping stage bill (2d-final wk). Initial frame ended last night (Tues.) was only fairly good at $51,000 or thereabouts. In ahead, "Dear Brat" (Par) with Dean Martin and Jerry Lewis topping stageshow (2d wk), was a bit over hopes at terrific $141,000, alltime high for second session at Par flagship. Could have stayed one or two weeks longer but booking of Martin-Lewis was only for two rounds.

Park Ave. (Reade) (583; 90-$1.50) —"No Place for Jennifer" (Indie) (2d wk). First round ended Sunday (22) hit good $5,700. In ahead, "Tony Draws Horse" (Indie) (9th wk), $4,000.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Show Boat" (M-G) and stageshow. Gigantic $167,000 or better, new nonholiday week record. Long lines at house even during sweltering heat last Sunday. Of course, this beats opening week of "Caruso" (M-G). Last week, "Caruso," with stageshow (10th wk), $117,000, over hopes, and making new alltime total money high here of $1,392,000, one of few films ever to run 10 weeks at the Hall.

Roxy (20th) (5,886; 80-$1.75) — "Take Care of Little Girl" (20th) with iceshow and Rose Marie heading stageshow (2d wk). Initial stanza ended last night (Tues.) hit fine $82,000. In ahead, "Frogmen" (20th), with iceshow and stage bill (3d wk-5 days), mild $49,000.

State (Loew's) (3,450; 55-$1.50)— "Francis Goes to Races" (U). Started yesterday (Tues.), best opening day here in last few months. Last week, "Prince Who Was Thief" (U) (2d wk), held to $11,000, with boost from preview of "Francis" Monday. Second week okay $13,000.

Warner (WB) (2,756; 85-$1.25)— "Strangers on Train" (WB) (3d-final wk). Looks to wind up final 8 days with $13,500 after fine $24,000 for second week. "On Moonlight Bay" (WB) opens tomorrow (Thurs.).

Sutton (R & B) (561; 90-$1.50)— "Kon-Tiki" (RKO) (17th wk). The 16th frame ended Monday (23) held firmly at $6,800 after solid $6,900 for 15th week. Continues until about Sept. 1.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Emperor's Nightingale" (Indie) (11th wk). Still showing profit at $3,000 after $3,800 for 10th frame.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Circle of Danger" (UA) (2d wk). Second stanza ended last night (Tues.) still was strong at $6,000 after $8,500 for opening week.

Victoria (City Inv.) (1,060; 95-$1.50) — "New Mexico" (UA) (2d wk). First holdover session ending tomorrow (Thurs.) is slipping to around $6,000 after mild $10,000 opening week. Stays only four days of third week to bring opening of "Bright Victory" (U) on Tuesday (31).

Prov. Perking; '2 Gals' Plus 'Cyrano' Nice 12G, 'Young'-'R&T Fight' Same

Providence, July 24.

Trade at first-runs is perking all around this week. RKO Albee is nice with return of "Cyrano" at pop prices and "Two Gals and a Guy." Also swell is Majestic's "As Young As Feel," helped by Robinson-Turpin fight pic. Loew's State's second week of "Show Boat" shapes good.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Cyrano" (UA) and "Two Gals, a Guy" (UA). First pic back at pop prices, nice $12,000. Last week, "Folsom Prison" (WB) and "Criminals of Underworld" (Indie), $9,500.

Majestic (Fay) (2,200; 44-65) — "As Young As Feel" (20th) and "Robinson-Turpin Fight" (Rep). Happy $12,000. Last week, "Strangers On Train" (WB) and "Yes Sir, Mr. Bones" (Lip), neat $11,000.

State (Loew) (3,200; 44-65) — "Show Boat" (M-G) (2d wk). Good $12,000 after sock $20,000 in first round.

Strand (Silverman) (2,200; 44-65) —"Pickup" (Col) and "Hurricane Island" (Col). Opened Monday (23). Last week, "An American Spy" (Mono) and "Cavalry Scout" (Mono), fair $6,000.

More Paris Legiters Than Year Ago In Successful Season Just Ended

Paris, July 24.

The legit season has closed here, most theatres now being shuttered for the summer, with the exception of the revue houses. These stay open for the usual tourist trade. Subsidized theatres have done well. Both the Francaise and the Opera have been very successful with their tours abroad.

Legit houses in Paris have been used this season to stage about 130 productions, including revivals. This is five more than last year. Most important plays have been Henri Bernstein's "Victor," Jacques Deval's "Ce Soir a Samarkande" and his "Rayon des Jouets." Also Jean Anouilh's "La Repetition ou l'Amour Puni" and his "Colombe." The death of Jules Berry in the starring role interrupted showings of Pascal Bastia's "Le Monde n'est Pas Fait Pour Les Anges" after he had already played in Roger Ferdinand's "Cabrioles" earlier in the season.

Claude Spaak had two dramas, "L'absent" and "Quand l'Heure Sonnera." Gabriel Marcel scored with "Rome n'est Plus Dans Rome" and also "La Chapelle Ardente." Henry de Montherlant presented two plays, "Malatesta" and "Celle Qu'on Prend Dans Ses Bras," while Armand Salacrou also did two comedies, "Dieu le Savait" and "Poef."

Foreign plays have helped to boost business. Jacques Deval's adaptation of Terence Rattigan's "O Mistress Mine" was the most successful of the foreign conversions, which also included "Harvey," "Mr. Roberts" and "The Heiress."

Provincial Theatres Get Break

An important feature of the Paris stage season was the loan by Louis Jouvet of his Athenee Theatre to provincial companies. Thus they were permitted to show Paris the production playing elsewhere. It also pointed up how profitably they are using the subsidies they are getting from the government to develop a taste for the legit theatre in the provinces.

The Centre Dramatique de L'ouest played "Barberine," "Chevaliers de la Table Ronde" and two Moliere classics. The Centre de Toulouse, spearheaded by Maurice Sarrazin, also did some classics while the Centre de L'est presented "Centaures."

What legit managers feel they need most besides good plays in most cases is a revamping of their houses, many being antiquated. To this end, they are agitating for a fund patterned after the Fonds D'Aide du Cinema.

'Outcast,' 'Cry Country,' 'Vultures' in Command Race; British Pix Only

London, July 24.

Although the practice of alternating between British and American product for the Royal Command Film Performance has been dropped starting this year, it is regarded as certain that a British film will be selected. A tacit understanding is being reached on this point as a special Festival year concession.

With nearly two months to go before entries are submitted to the selection committee, the choice, if it is restricted to British pix, will probably be limited to three. One candidate, regarded as a certainty a few weeks ago, will now be screened before the Command show. This is the all-industry festival contribution, "The Magic Box," and decision was made following protests at what seemed to be a deliberate holding up of a film that had been conceived as part of the 1951 celebration.

The three British entries for the Command honor are now thought to be "Outcast of the Islands," directed by Carol Reed, with Ralph Richardson starred; "Cry the Beloved Country," which Zoltan Korda megged with Charles Carson and Canada Lee, and "No Vultures Fly," an Ealing Technicolor production, directed by Harry Watt, with Anthony Steel and Dinah Sheridan in the leads.

Royal gala this year is being held at the Odeon Leicester Square (a J. Arthur Rank theatre) on Nov. 5.

Rydge Made Chairman Of Sydney Dept. Store

Sydney, July 24.

Norman B. Rydge, chief of Greater Union Theatres and its associates, including the Acme-Odeon nabe loop, British Empire Films (distribs), Cinesound Newsreel and processing laboratories, has been appointed chairman of the board for Murdoch's, Ltd., a leading department store here.

Rydge, apart from his varied pic interests, is also board chairman of several key hotels, and also publishes a leading financial journal bearing his name.

Edinburgh Fete Heads for Record

Edinburgh, July 24.

Plans are being laid here for a record influx of visitors to the International Festival of Music and Drama, set for Aug. 19-Sept. 8. Organizers have received more than 30,000 advance inquiries.

The N. Y. Philharmonic Symphony will bring five trunk-loads of music. They will give two performances, under Bruno Walter, ending their Festival stint with Beethoven's Ninth Symphony. Trip will mean a homecoming for viola player William Gray, a Scot from Stirling.

Highlight of this fall's Festival will be the march of 1,000 pipers along Edinburgh's Princes Street.

The big drama event will be Shakespeare's "The Winter's Tale," with John Gielgud, Diana Wynyard, Flora Robson and Sir Lewis Casson. Margaret Wolfit, daughter of Donald Wolfit, is in the large cast.

In contrast to last year's booming of cannon and gigantic fireworks display, this year's Festival will end in a serenade concert by a section of the Halle Orchestra, conducted by Sir John Barbirolli, in Usher Hall.

This program will start with Mozart's Eine Kleine Nachtmusik and end with Haydn's Farewell Symphony.

Hylton Lands Musical By Menzies, Rothwell

London, July 24.

Jack Hylton has acquired a new musical by Archie Menzies and Albert Rothwell, as vehicle for Arthur Askey and Florence Desmond. Show is shedded for the Adelphi theatre in October, to follow Hylton's current show, "Take It From Us."

Menzies has also written another musical in association with Carroll Gibbons, the Savoy Hotel bandleader and booker, which is likely to be produced in the West End in the fall.

Current London Shows

(Figures show weeks of run)

London, July 24.

"Anthony"-"Caesar," St. Jas. (12).
"Blue for Boy," Majesty's (34).
"Carousel," Drury Lane (36).
"Come Live with Me," Vaude (6).
D'Oyly Carte, Savoy (121).
"Fancy Free," Pr. Wales (11).
"Folies Bergere," Hipp, (20).
"Gay's the Word," Saville (23).
"Happy Family," Duchess (12).
"Hollow," Fortune (3).
"King's Rhapsody," Palace (96).
"Kiss Me, Kate," Coliseum (28).
"Knight's Madness," Vic Pal (71).
"Latin Quarter," Casino (30).
"Little Hut," Lyric (48).
"London Melody," Empress (3).
"Love 4 Colonels," Wyndh'm (10).
"Man & Superman," Prince's (23).
"Penny Plain," St. Mart (4).
"Reluctant Heroes," Wh'ft. (45).
"Ring Round Moon," Globe (69).
"Seagulls Seerenade," Apollo (53).
"Take It From Us," Adelphi (38).
"Three Sisters," Aldwych (13).
"To D'ry thy a Bee," Garrick (38).
"Waters of Moon," H'ym'k't (13).
"Wife's Ledger," Comedy (1).
"Who Is Sylvia," Criterion (34).
"Who Goes There?" York (17).
"Winter's Tale," Phoenix (4).

OPENING THIS WEEK

"Intimate Relations," Strand.

CLOSED LAST WEEK

"Merry Wives," Old Vic (9).

What Next?

Glasgow, July 24.

Scotland has gone the U. S. one better on its popcorn in film theatres with a new switch on cinema food.

The Regal in Ayr, independent Scots cinema, is introducing the novel refreshment service. For 10c a dish of fresh strawberries and cream is brought to a patron's seat by an usherette.

Wax War Looms In Aussie Market

Sydney, July 17.

Disk trade here sees a bid by British Decca to capture the Aussie wax market via their new (for here) long-playing waxers to be offered for general playing.

S. A. Beecher-Stevens, who represents Decca, stated that his company plans to send 100,000 LP wavers, including machines, within the next three months. Electrical and Musical Industries, distributors of the Decca product, has plans for revolutionizing the local field. Understood that about 8,000,000 wavers of the standard type are used here annually.

All radio stations use a large number of disks yearly. Hixwins film houses minus pit bands. These are all apart from general sales to the public.

Beecher-Stevens said that Decca, via EMI, would send out about 10,000 LP machines for the territory which can easily be connected to the standard type electrical machine or radio set. The machines would be marketed through an organization under the Decca-EMI banner. Understood that no figure has yet been set for the machines.

Insiders say the success of LP records here will depend upon the price to the public. The usual standard 10-inch waxer retails here for about 75c. Classical stuff is naturally higher. The LP fare obviously would hit a much higher figure, plus the cost of the special machine.

British Labor Unions Frame Joint Policy Vs. Using TV From Theatres

London, July 17.

The three theatrical labor organizations, British Actors Equity, the Musicians' Union and the Variety Artists' Federation, plan to get together and frame a joint policy to prevent live TV transmissions from theatres with invited audiences.

Some months back, the VAF drew up a five-point charter on television, and in one clause protested against these transmissions unless prior union approval had been secured. The tendency of taking over theatres for TV shows is on the upswing, and the unions want to act before it becomes a serious menace.

There is not the same opposition to the policy of the Empress Hall, which always has an eve-of-opening dress rehearsal on video. These shows have proved to the management that a TV boost is a sure way of hyping benefice receipts.

'LODGER' GIVEN SMALL CHANCE IN LONDON

London, July 24.

"My Wife's Lodger," a simple farce about Lancashire folk, got its West End chance when it offered to fill the gap caused by the hurried withdrawal from the Comedy theatre of the ill-fated "Storks Don't Talk." It's a mild effort, packed with inanities. Despite cut-rates ($1.50 top) and twice-nightly shows, it is a dubious commercial proposition.

Opening night audience last Thursday (19) was sufficiently friendly to drown the few jeers from the gallery, but this is no indication of subsequent reception. Farce is by Dominic Roche, who stars in the production and is interested in the presentation through Roche-Davies Productions with Richard Mansell.

Buenos Aires Legit Biz Soaring, With 23 Theatres Booked Solid

Buenos Aires, July 17.

Competition is very keen here on the leasing of the few legit theatres available, the 23 existing theatres being insufficient for the great number of shows booked this year by the various impresarios.

Two legit companies, that of comedian Pepe Arias and another formed by Santiago Gomez Cou and film producer Armando Bo, are trying to lease the Politeama Theatre while at the same time Concertos Daniel is also trying to book the same house in August for Maurice Chevalier's playdate. Unless able to secure that theatre for the French star, he will have to be content with the Broadway film theatre, which has a smaller seating capacity. In the event that the cinema is used by Chevalier, it is still undecided whether he will constitute the sole attraction, or whether the house will continue to show pix. Much depends on how soon the new film imports will become available.

The Odeon has the Granier-Hussenot French company for two performances daily for the next two weeks. Although the price of stalls has been set at $5 each, all shows are completely sold out. This is an unusual type of entertainment for Argentine audiences, including as it does Les Freres Jacques vocal quartet; singer Yves Robert, mimic Marcel Marceau, a ballet and acts from Moliere and other French classic authors.

Jose and Amparo Iturbi have booked the Broadway Theatre for two dates next week, for two concerts, apart from their radio broadcasts over the Belgrano network. Mrinalina Sarabhai and her seven Hindu dancers are at the Casino Theatre for only a limited run, with $3 admission.

Still another attraction slated to entertain Buenos Aires during August is the U. S. dancer, Ivy Kitchell, who has been booked by the Iriberri Concerts Management, for the Casino Theatre.

All legit companies here are sold out for weeks in advance. "F.B." at the El Nacional Theatre, produced by Narciso Ibanez Menta, who stars in it, is rated the sensation of the year chiefly because of the novel staging methods. This allows audiences to follow several scenes simultaneously, supposed flashbacks of the central character's life showing a suicide who is sent back to earth to try and undo the harm he has done during his lifetime.

Great influx of visitors, who are here for Independence Day celebrations, is pushing business to terrific levels.

Mexico to Crack Down On Border B'dcasters

Mexico City, July 17.

Ministry of communications and public works, ruler of air affairs, is probing some U. S. border radio stations to determine why they are breaking Mexican radio law by broadcasting predominantly in English instead of Spanish, Mexico's official language. It also is checking on complaints that although incorporated with Mexican names their real owner-operators are foreigners.

Unless these stations, as do all others in the republic, strictly obey the radio law, they will be shuttered, the ministry warns.

'Kate,' 'Boat' For Festival Radio

London, July 24.

A big Festival Week of light radio entertainment starts next Sunday (29) with a 15-minute recital by "Sugar Chile" Robinson, who is due to arrive from the U. S. on July 28.

Features of the week's entertainment include a 45-minute excerpt of "Kiss Me, Kate," direct from the Coliseum Theatre, Aug. 1, and an adaptation of the sound track of Metro's "Show Boat."

As a result of a cabled protest by Sam and Bella Spewack direct from the Riviera, a recording of "Kiss Me, Kate" with full Coliseum cast, scheduled to take place last Sunday (22), was abandoned. In its place, the BBC will broadcast a 45-minute excerpt from the theatre Aug. 1, the day originally scheduled for airing the taped show.

Original recording was objected to because neither the Spewacks nor Cole Porter are agreeable to abridged versions. A cable to this effect was sent to Jack Hylton, and as a result, the direct broadcast from the theatre was arranged.

For a new radio series which starts during the week called "Rhapsody at Random," Jack & Daphne Barker, Harry Noble & Frances King and the Sam Browne Singers will be resident artists.

RCA Gets Okay For Video in Mexico City

Mexico City, July 24.

Commercial TV here has pushed ahead, RCA Victor Mexicana getting nod of the ministry of communications and public works, which runs air communications here. It will install and operate a fixed radio-telephonic station and three mobile ones and was given the right to install, repair and maintain the company's video apparatus.

Stations have a 90-mile radius, this covering the entire Federal District, which includes Mexico City.

The ministry has RCA's application for a daily six-hour video service.

Shows in Australia

(Week ending July 21)

SYDNEY

"Worm's Eye View" (Williamson), Royal.
"Les Feilles" (Tivoli), Tivoli.
"Private Lives" (Williamson-Fuller), Palace.
Franquin (hypnotist) (Williamson), Empire.

MELBOURNE

"Chez Paree" (Tivoli), Tivoli.
"September Tide" (Williamson), Comedy.
"Brigadoon" (Williamson), His Majesty's.
"See How They Run" (Carroll), Princess.

ADELAIDE

"Midnight Frolics" (Edgley & Dawe), Majestic.
"Swan Lake" (Arts Council), Royal.

BRISBANE

Borovansky Ballet (Williamson), His Majesty's.
"Harem Scarem" (Wallace), Royal.

'Assassin' Backer Held In Forgery Case; Welles Was to Have Directed

Paris, July 24.

A financier who backed a film which was to have been directed by Orson Welles has been indicted for forgery along with his bank manager accomplice. Around $400,000 is said to be involved in the alleged fraud. Curiously, when bank officers discovered the irregularity they reportedly decided to carry on financing the picture rather than acknowledge the forgeries, and take a loss.

Those indicted are Charles Philbert, a financier, and Chaffard Liscon, the bank manager. Philbert, who had about $90,000, undertook to finance "Portrait d'un Assassin" which producer Charles Gautier completed in 1949.

Some of the individuals whose names were allegedly forged on drafts drawn on the bank, heard of the deception and notified authorities. The resulting investigation brought about the indictments. Released early last year, "Assassin" stars Maria Montez, Erich von Stroheim and Pierre Brasseur.

Launch Mexican TV Shorts

Mexico City, July 24.

Mauricio de la Serna of Dela Serna y Sosa, film producers, has taken on TV shorts production.

Series which Serna is directing, features Evangelina Elizondo, who voiced the Spanish version of Walt Disney's "Cinderella."

French Prod. Swings to Sketch Type Films; Maupassant Raided for 2 Pix

Paris, July 24.

The so-called sketch film, or collection of short stories into one picture, again is getting a large play in current picture production here. These run from the gimmick type pic to variety vehicles and collections of subtly connected yarns. Recently there were such pix as "Last Souvenirs," "The Round," "I Am of the Review," "At End of Air Waves" and "Return to Life." The use of finely balanced episodes made the Christian-Jacque "Souvenirs" a topper in this field. Film concerns four articles in the Paris lost-and-found, and how they came there. "Return to Life" covered four stories about returning prisoners of war, and their welcome and adjustment.

Max Ophuls's "Round" used a fantasy cycle of love. Lavish, sophisticated and cynical, it may draw U. S. interest. "Review" is a gimmick-type pic used to get off a series of vaude acts. This does not seem to hold much for the U.S. except via exploitation of such names as Louis Armstrong, Borrah Minevitch, Katherine Dunham, Suzy Delair, Fernandel, Nicholas Bros. "Air Waves" is a slow moving, mediocre conglomeration of all the Gallic radio talent.

Now in production are four more films using the sketch format. Guy De Maupassant is being raided, with two pix now in production, each utilizing three of his short stories. The more ambitious production looks to be Max Ophuls's "Pleasure," with "The Masque," "The Teller House" and "Paul's Wife" held together by the common denominator of love. Film has a powerful cast that includes Jean Gabin, Fernand Gravet, Danielle Darrieux, Claude Dauphin, Simone Simon and Gaby Morlay.

Andre Michel is also doing three stories based on character studies of women called "Three Women" and utilizing "Mouche," "The Inheritance" and "Boitelle." Rene Clement is producing a series of sketches united by the theme of youthful experiences and called "Forbidden Games."

"When Paris Sings" is a roundup of practically every Gallic singer now on tap, including Edith Piaf, Yves Montand, The Nine Companions of Song, Charles Trenet, Tino Rossi and Jean Sablon. Film is being made with an eye to distribution as a full-length film, and also to be cut up as shorts for TV.

Yen for More Shorts In Paris Cinemas Boosts Arty Film Production

Paris, July 24.

With the French law calling for a short to accompany every full-length film, the production of these shorter pix has always been quite steady here. Recently the screen time was increased to allow more shorts and perhaps hypo sagging biz. Double features are still taboo.

Short production recently has increased with emphasis on art, music, ballet and novelty films with an eye to the TV field. Top match artists and technicians also are making documentaries in between big films, these sometimes leading to high calibre shorts. Jean Cocteau has made a satirical study of the lush paintings, "The Charms of Existence." Alain Resnais produced "Guernica," based on the Picasso painting which has too much propaganda for U. S. slanting. His "Gaugin" is a study of the painter's life told through his paintings. Jean Aurel has turned out three intelligent films based on the paintings of medieval illustrated books called, "The Faithful Heart." Pix are okay for arty situations.

Paul Haesaerts has produced two well-mounted films on French modern paintings. "From Renoir to Picasso," one of them shows the trends in modern art. Film would be fine art house filler time. "A Visit to Picasso," the other, a series of sketches done by the master on large sheets of glass.

Jean Paviot has done two films that are satires on the American western and gangster films. Objective in their format, the films have a good quota of laughs and could do for some U. S. audiences. Two first-run houses here specialize in Paviot's with good results.

Int'l Film Exhibit For Brit. Industry Drive

London, July 24.

An international film exhibition opens here next Thursday (26) as part of the British picture industry's Better Business drive. It's being staged in a Leicester Square store. After a month, it will begin a six-month tour of major provincial cities.

Exhibition will include stills from Hollywood, Britain, Canada and other film producing countries. A special feature will be an old film theatre where the early silent films will be shown. This section also will show old-time equipment, including the Friese-Greene dual lens camera with which he sought to get a stereoscopic effect. Another part will illustrate how a film is made, going through all stages of production.

Free Shows Hurt Aussie Exhib Biz

Sydney, July 24.

Aussie nabe and hinterland exhibitors are setting plans to blast a new menace that is hurting their film biz. Latest headache is the for-free theatre night.

Stunt works this way: A solo operator arrives in a major suburb or country centre and takes a big splash in the local newspaper to advertise a free film night. The ad carries the name or names of pix stars, mostly Hollywood. Free bill also includes cartoons. Naturally, when a gratis show draws capacity trade, result is that the regular exhibitor in that particular district finds his boxoffice sagging to a very low point.

What the public does not know is that the feature film is a vintage one, obtained practically for nothing after discard by regular distributors or from vendors of dated 16m fare. The for-free operator, in order to get his cut, ties in with commercial advertisers using commercial ad films to sell their wares. Rakeoff from showing these ad pix gives the operator his easy dough.

Another smart angle worked out is to include a Red Cross short subject on the program. In this way, via the right approach to civic authorities, the free-show exhib is able to rent a hall for a low fee. It's a nice payoff either way. The operational overhead is virtually nothing.

Exhibs who have been hit hard with the free-shows will ask the government to pass legislation keeping non-commercial film operators (including the 16m. field) in line with current laws as applied to the Aussie exhibition setup. They hope this unfair competition will be wiped out in this way.

Vichy Film Fete Picks 'Fabulous' as Ace Pic

Paris, July 24.

The Vichy Film Festival, one of the more blatant commercial fetes ever here, has handed out its prizes. Winners are picked by the public via voting by questionnaires after each performance. The prize is a Clostin which is a statuette of a nude man balancing a bottle of vichy on his head.

The main prizes this year went to the Andre Hunnebelle film, "My Wife Is Fabulous," as the best French film, Sophie Desmarets as the best French actress and Fernand Gravet, ace French actor. Leonide Moguy's "Tomorrow Will Be Too Late" was named the leading foreign film, with Danish film "Calvary of a Child" a close runner-up. The best foreign actress prize was awarded Danish moppet Ilsell Larsen, and top foreign actor, Danish thesp, Paul Reichart.

Tessie O'Shea Fave With Scots

Glasgow, July 24.

Tessie O'Shea is a headliner in vaudeville here since her recent trip to the U. S. She has several British dates to fill before sailing for America to join Olsen and Johnson on TV.

She is also set to appear at the N. Y. Latin Quarter.

Renown to Do 'Pickwick'

London, July 24.

First film on Renown Pictures' 1962 production schedule will be an adaptation of Charles Dickens' "Pickwick Papers." Noel Langley is writing the screenplay. Firm is also mapping new celluloid versions of "Vanity Fair" and Robert Louis Stevenson's "Kidnapped."

"Pickwick" is the third classic to be filmed by Renown. Company previously leased "Tom Brown's Schooldays" and expects to wrap up shooting on Dickens' "Christmas Carol" next month. Directed by Brian Desmond Hurst, the latter is due for release in December.

'Lover' Distribs Demand Munich Showings of Pic

Munich, July 17.

Herzog Film distributors here protested and demanded a revision of a city council order banning further screenings of "Undying Lover," first postwar film of Veit Harlan, Nazi Germany's No. 1 film director. Pic was banned July 11, after some 280 persons rioted on the previous day when "Lover" was released at a local theatre. This was the second nix of the film in Munich. Earlier this year the city council advised Herzog Film to refrain from "Lover's" release because there might be demonstrations.

Anti-Harlan action, here and in other parts of Germany, stems from his Nazi record. Harlan directed "The Jew Suess," an anti-Semitic pic, during the Nazi rule. After the war he was twice brought before denazification courts charged with having committed crimes against humanity by directing "Suess." He was acquitted both times but a boycott movement started against his postwar comeback.

Film was also banned in Wiesbaden, Kiel and Ahrensburg while similar city council action made its release impossible in Frankfurt, Brunswick and Dortmund. Several riots and demonstrations occurred against "Lover," most serious being in Salzburg, Austria. Following this riot, U. S. High Commissioner for Austria, Walter J. Donnelly, requested the government ban "Lover" in the U. S. zone of Austria, but no action has been taken yet.

It was learned here that Harlan is planning to direct a new color pic based on a script by Richard Billinger.

W. GERMAN PRODUCERS MOAN QUOTA DELAY

Wiesbaden, July 17.

The West German Producers Assn. asked the Bundestag (lower house of Bonn parliament) expressing regret over the Bundestag's failure to pass a screen quota prior to their summer recess. It stressed that the quota law is urgently needed to provide aid to the crisis-torn German film producing setup. Action came during the general assembly meeting of the Producers Assn. It was decided that the post of first chairman will be made permanent instead of as at present, where southern (Munich and Wiesbaden) and northern (Hamburg) producers elected prexy from their own ranks for six months. Heinrich Jonen, head of Meteor Film, was named first chairman.

The meeting was told that production of 14 Austrian-German pix is expected during 1951. This compares with five films in 1950. An association spokesman also disclosed that the present take of German picture exports is $952,000 to $1,190,000 yearly.

Rep's Schiller to London

Albert E. Schiller, manager of Republic branch operations, planed to England Friday (20) for huddles with C. Bruce Newbury, head of the recently organized Republic Pictures International of Great Britain.

Schiller, who expects to return to N. Y. in about a month, also will inspect branches of the company's new British distributing setup.

2 British Pix Set West End Pace, 'Sahara' Strong $10,500, 'Mob' Good 8G for 3d; 'Groom' Okay at $7,000

London, July 17.

Two British pictures set the pace in the West End last week with substantial grosses despite warm weather. Two Hollywood films also started off well in the same period.

"Hotel Sahara," British-made pic starring Yvonne de Carlo, is shaping to a fine $10,500 in first stanza at the Odeon, Leicester Square. "Lavender Hill Mob," which finished its second round with strong $10,000 at the Odeon, Marble Arch, is winding its run with hefty $8,000 for third round. "Fine & Dandy" made a good start at the Warner with $5,700 in initial four days while "Here Comes the Groom" at Plaza shapes okay $7,000 for first round.

Estimates for Last Week

Carlton (Par) (1,120; 65-$1.60)—"Tales of Hoffmann" (BL) (12 wk). Still doing nicely at $4,000. Stays on.

Empire (M-G) (3,099; 50-$1.80)—"Showboat" (M-G) and stageshow (44th wk). Finished West End preem run with $16,500. "Calling Bulldog Drummond" (M-G), opened July 15.

Gaumont (CMA) (1,500; 48-$1.60)—"Up Front" (GFD) and "Cattle Drive" (GFD) (2d wk). Poor $2,500. Stays third week with "As Young As You Feel" (20th) and "Half Angel" (20th), coming in July 19.

Leicester Square Theatre (CMA) (1,753; 45-$1.80)—"Bird of Paradise" (20th) (2d wk). Finished at mild $3,000 after $5,800 first round. "Alice in Wonderland" (RKO), preems July 26.

London Pavilion (UA) (1,217; 48-$1.60)—"Vendetta" (RKO). Moderate $3,900.

Odeon, Leicester Square (CMA) (2,206; 45-$1.80)—"Hotel Sahara" (GFD). Opened strong with $10,500 likely in first round. Stays at least another fortnight.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60) — "Lavender Hill Mob" (GFD) (3d wk). Up to expectations with good $8,000 after $10,000 in second stanza.

Plaza (Par) (1,902; 65-$1.60)—"Here Comes Groom" (Par). Opening weekend showed $3,400 and likely will get okay $7,000 on first week.

Warner (WB) (1,735; 45-$1.80)—"Fine & Dandy" (WB). Made good start to hit $5,700 in first four days.

'Lady of Lamp' Set For Global Benefit Bow

London, July 24.

Simultaneous world preem of Herbert Wilcox's "The Lady of the Lamp" will be held here, in Australia, New Zealand, Canada, South Africa, India, Pakistan, Malaya, Malta, the Bahamas, West Indies, Hong Kong and Singapore. There will also be simultaneous openings in Edinburgh, Cardiff, Belfast, the Isle of Man and the Channel Islands. The London premiere at the Plaza Sept. 22 will be attended by Princess Elizabeth and the Duke of Edinburgh. It will be the Princess' first preem engagement.

Film, produced and directed by Herbert Wilcox, stars Anna Neagle as Florence Nightingale and Michael Wilding as Sidney Herbert. Proceeds of the world-wide preems will go to the Royal College of Nursing educational fund.

Brit. Govt. Probes Admission Taxes

London, July 24.

The promised government probe into the incidence of admission tax, following criticism during the recent House of Commons debates on the budget proposals, began last week. Officials of Customs & Excise, who handle this department for the Treasury, officially announced the inquiry is under way.

A specially formed committee of the Cinematograph Exhibitors Assn. was in session today (Tues.), conducting a preliminary examination of the problem with a view to making a detailed and comprehensive submission at a later date. The CEA panel has in its membership many prominent industry accountants as well as principal officers and circuit representatives.

Although it is too soon to indicate how the final exhibitor policy will shape, Provincial theatre owners, through their CEA branches, are already giving urgent consideration to the problem. The general feeling appears to lean strongly toward adoption of a percentage tax on gross admissions in lieu of the present seat tax scheme.

It is argued that any new tax arrangement must give a protective benefit to the small indie operator who has been struggling against odds for a long time. In a number of areas it has been agreed that consideration should be given to a plan to operate the percentage on a sliding scale basis, with the scale rising as grosses mount.

Whatever plan is finally adopted, exhibitors will have to continue, at least until 1954, to plough back a fraction of their receipts to aid British production via the Eady fund. When the CEA got their tax concession last month, they promised to support the Eady plan for at least three more years.

N. Wilcox Putnam Story Produced in Mexico

Mexico City, July 17.

"The Little Lottery Ticket Peddler," based on a story by American novelist Nina Wilcox Putnam, completed here by Cinematografica Cumbremoc and is scheduled for release in Mexico in about a month through the Selznick Releasing Organization. Azteca Films will distribute in the U. S.

CC prexy Henri A. Lubo, who bought the story outright from Miss Putnam, came here in 1943 from France via N. Y. and Hollywood. He made some 32 pictures in France, and with completion of "Billeterito" has turned out 16 at his own studio here.

Set 4 Pix For Army in Germany

Frankfurt, July 17.

"Last Outpost" (Par), "Communist for FBI" (WB), "Bellelighter and Lady" (Rep) and "The Thing" (RKO) are the releases on the Army's theatre circuit for week starting July 22.

20% Pay Boost Leads To 2-Year Labor Peace Pact for Mex Film Biz

Mexico City, July 24.

Labor peace for two years was won by the U. S. major distributors operating in Mexico and all film houses here. Revision of work contracts was set, whereby pay is hiked 20%, longer paid yearly vacations were given and agreement pledged not to fire any union members during the run of the pact. Deal averted a strike aimed at all cinemas here.

Exhibitors' phase of the agreement features such new high pay for such theatre workers as $3.40 daily for boxoffice girls, $1.84 for porters and $1.38 for pages.

Exhibs are trying to decide whether or not to hike admission prices because of numerous squawks that it is already expensive to attend a cinema, 56c for frontline first-runs, 24c for secondary first-runs and 22c for better subsequents.

U. S. companies involved are Universal, RKO, Paramount, Columbia, Selznick, WB, Metro, 20th-Fox and Rep.

Auer Starts 1st Brit. Film

London, July 24.

Mischa Auer started work last week on his first British picture, "Clementine," in which he is co-starred with Dennis Price and French actress Anne Vernon.

Film is to be lensed at Nettlefold studios and will be distributed through Adelphi. Roger Proudlock is producer and John Guillermin director.

20TH CENTURY-FOX

ANNOUNCES A

2- NATIONWIDE TOUR

[illegible] NOW CONQUERING THE LAND

OF

MR. FRANCIS X. BUSHMAN

IN BEHALF OF

DAVID AND BATHSHEBA

THE TECHNICOLOR PRODUCTION

IN WHICH HE PLAYS THE ROLE OF

KING SAUL

According to ancient lore:

"Whenever King David took a journey into Distant Provinces, it was common to send a messenger before him so that everything might be made ready for his approach."

Who could be a better harbinger of great coming events than Mr. Francis X. Bushman!

There's No Business Like 20th CENTURY-FOX Business!

Inside Stuff—Pictures

The Philadelphia Daily News editorialized last Thursday (19) that the "theatre industry was growing." Department of Commerce figures were used as a basis for the editorial. Said the News: "Increased leisure time available to many Americans, the result of the high standard of living in the U. S., has been reflected in the manner in which patronage of the picture theatres has shown marked improvement over the past three years. Better service, finer pictures and the expenditure of every effort to make one of the nation's outstanding industries even more effective from the public service standard has brought these satisfactory results to the producers, the theatre managements and to the public. . . . The motion picture has earned a definite place in American life. It has filled an important gap in the entertainment field, and has brought to all classes the pleasure and knowledge that, until it gained its present position, no other medium was able to satisfy. Its constant improvement, judging from the statistics, is gaining new friends each year, and will continue to do so."

Ads for "The Prowler" carrying a picture of a gal draped only in a towel have been appearing in the New York papers despite a nix on them by Gordon White, Advertising Code Administrator for the Johnston office. Art was picked up by Donahue & Coe, ad agency for the Criterion Theatre, where the pic is playing, after the drawing was rejected by White when submitted by United Artists, which is distributing "Prowler" for Harry Popkin.

Motion Picture Assn. of America has no jurisdiction over the independently-operated Charles Moss house. UA, however, does come under its aegis as a signatory to the production and advertising code. While thus denied use of the disputed art in ads it's preparing for the pressbook, UA has used a replica of a Criterion ad in a sales promotion piece being sent to exhibs heralding the big biz pic is doing at the Broadway house. It's now in its fourth week and may go a fifth.

Allied States' regional organizations are urged to participate in plans to promote theatregoing, in the membership bulletin just issued. The nudge comes from Allied Board chairman Abram F. Myers, who okays both the COMPO plan for a "Motion Picture Jubilee" in the fall and territorial plans already lined up by some of the Allied member groups.

Myers said he hadn't received a copy of the COMPO plan yet but added: "Apparently the plan contemplates organization for and participation in the plan by the several film-delivery territories. While there will be an overall plan, local campaigns already initiated or about to be started will be integrated into it. Thus the territorial organizations will enjoy a wide latitude as to details. There will be ample scope for the display of local talent and showmanship. This is as it should be."

With United Artists' incoming revenue continuing at an upbeat level, industry observers now are wondering if the company could wind up the current year with a profit. Point is that if the UA books reflect a profit for the entire year, the management headed by Arthur B. Krim will collect 50% of the UA stock. Basis of the deal with co-owners Mary Pickford and Charles Chaplin was that that amount of stock would be transferred to Krim and his associates if a profit is shown in any one of three years, beginning with 1951. A UA official told VARIETY this week it's just about impossible to predict the outcome of operations for this year. "We're in the black now," he said, but added there still are heavy losses incurred earlier this year which must be balanced off.

Brackett Clark Hall, new addition to the George Eastman House of Photography, Rochester, N. Y., has formally been opened. The hall is designed to show the manufacture of both new and old photographic materials and equipment. Among items of historical interest on display is a "dope" mixing barrel used in 1881 for making film base. Exhibit hall was given Eastman House by George H. Clark in memory of his father. The elder Clark, along with Col. Henry Strong, was one of the first supporters of the Eastman Dry Plate and Film Co., and a director and secretary of the Eastman Kodak Co. from its formation in 1892 until his death in 1906.

Charles Torem, of the Paris branch of Coudert Bros., New York law firm, flew to the U. S. last week on the Aly Khan-Rita Hayworth alimony situation, making his first trip to Hollywood. There he huddled with Harry Cohn, Columbia Pictures president, to assure him that the marital strife "will have no bearing" on Miss Hayworth's film comeback, and with Abe Lastfogel, g.m. of the William Morris agency, who is handling the star's business affairs. Torem is attorney for Aly Khan. Bartley C. Crum represents Miss Hayworth.

Torem flew back to Paris over the weekend with nothing determined other than a six-month hiatus in the hope of a reconciliation.

Theatre chains and radio stations are tying up with the 13th annual "Mrs. America" contest to select local finalists who will vie for the national title in Asbury Park, N. J., Sept. 9. Already franchised by the Mrs. America Contest Committee are the Fabian Theatres in N. Y. State and Fox Wisconsin Amus. Corp. in Wisconsin. Last year's winner was chosen on the stage of Fabian's Embassy, Johnstown, Pa., in cooperation with station WARD in that city. Eliminations are also being held this year by TV outlets, parks and fairs.

A trade report that Raybond Theatres' new Normandie Theatre on West 57th St., N. Y., would adopt a policy day-and-date with the Loew and RKO nabe circuits was denied last week by Raybond prexy David Weinstock. "No final decision has been made as to what kind of pictures we will use," he said. Intimate-type house is scheduled to open sometime in September. It will replace Raybond's original Normandie at Park Ave. and 53d St., N. Y., which was razed to make way for Lever House, now under construction.

Paramount issued a new chart for the guidance of its officials to clarify the exact duties and responsibilities of various departments on the lot. Y. Frank Freeman, as studio chief, has the final say. Directly under him are Don Hartman, supervisor of production, and Jack Karp, staff executive. Dick Johnston is administrative executive in charge of all physical production, with Frank Caffey as production manager. Russ Brown is operations manager, and Hal Pereira has jurisdiction over all art work.

Screen Writers Guild has developed into a big-hearted money-lending institution, with a total of $41,000 outstanding in loans to its members, without a cent's worth of collateral. This is the highest figure since the Guild's credit union was established three years ago. Loans are made to members who are temporarily out of work and need money for living expenses. Capital is furnished by the purchase of shares by members who are working.

Edwin P. Kilroe, long a copyright adviser to 20th-Fox and formerly a director of the company, last week turned over his special collection of some 1,100 volumes on copyright law to the Columbia U. library. A practicing attorney, he assembled the bulk of the collection in the course of his 21 years' service as counsel to 20th. Donation was said to be exceptionally rich in material on performing rights of artists, and literary and dramatic rights, both in the U. S. and abroad.

CBS-Eidophor Tie

Continued from page 1

process to its list equipment for home receivers. Successful combination of the two systems in home sets means that CBS would no longer be limited in the size of its receiving screens. (See story in Television section.)

While the deal with CBS actually [illegible] according to 20th spokesmen, in the wedding of CBS know-how [illegible] experience in transmitting color (via the system already granted commercial approval by the Federal Communications Commission) with 20th's knowledge in the taking end of color. Twentieth research chief Earl I. Sponable, they pointed out, was instrumental in developing the new Keller-Dorian lenticular color process for films. He'll now channel his findings applicable to theatre TV into the new Eidophor system. Twentieth, incidentally, has closed a deal with General Electric to help develop a color camera for use in theatre-TV pickups.

20th's Theatre-TV Plan

Once the big-screen color system is sufficiently developed, 20th plans to embark immediately on its long-pending plan to link a string of its houses into a theatre-TV chain. Their combined box-office take is expected to make possible the presentation of video shows on a scale hitherto unobtainable. In addition to programs constructed specifically for the theatre-TV houses, which might conceivably utilize four or five top-name stars on a single show, 20th prez Spyros P. Skouras is also enthusiastic about picking up such events as the opening night of legit shows directly from Broadway, concert and ballet presentations, etc. Again, the color factor is expected to give such shows the added lure necessary for the marquee.

In line with 20th's theatre-TV programming ideas, the company points to its lengthy experience in production of top-grossing filmusicals. If the theatre-TV chain is started on the Coast, the programming will undoubtedly be created at 20th's studios in Beverly Hills. That means that the company will put to work its producers, directors, dance directors, etc., who have been successful in building filmusicals. Also in the works is a plan to transmit stageshows from deluxe vaudfilmers into other theatres throughout the country, and it's this idea to which color is also applicable. As one top 20th exec pointed out, "What would the stageshows at Radio City Music Hall or the Roxy be worth without color?"

Charles-Walcott Pix Set for Theatres

Films of the Ezzard Charles-Joe Walcott fight are being made available for theatre exhibition Friday (27) or Saturday. They are now being edited by Joe Roberts, who will also handle their distribution.

Roberts is tied up with the International Boxing Club, which promoted the fight. He maintains that the fact it was aired last week on a 46-station TV hookup—the biggest ever for a fight—has apparently whetted fans' appetite for seeing it again.

According to Roberts, many of the televiewers seemingly missed the knockout punch and have been requesting theatre ops to try to get the films. They are being rushed into release, as a result.

2 More in Memphis

Memphis, July 24.

Two more Memphis theatres have joined the theatre-television parade. Airways, owned by Louis Weaver, and the Lucianna, owned by Augustine Cianola, have placed orders for Simplex direct-projection units, developed by General Precision Labs.

Both are nabe houses and will have 18x22-foot screens. The Lucianna system is to be completed in November, with the Airways scheduled for operation about Christmas. Two new units will give Memphis three big-screen theatres, since M. A. Lightman's Malco ordered an RCA unit last month, on which installation has already been started.

Memphis has only one video outlet, WMCT.

UA Forced to Drop Field Bally Staff To 'Preferred' List as Pix Come Up

Hope of Max E. Youngstein, United Artists pub-ad director, that he could maintain a large, permanent field exploitation staff has not worked out. Plan, Youngstein said this week, has unfortunately not proved economically practicable because of the peculiar nature of UA as a distrib of indie product, with all charges pertaining to publicity and exploitation being borne by the individual producer.

As a result, the recently-named pub-ad v.p. has been forced to shift most of the field men from a regular payroll to a preferred-list basis. They'll be employed whenever there is a picture to work on. Youngstein hopes that with the advent of a flock of big UA pix, this will mean practically continuous employment.

Situation where a distrib is handling the output of its own production company is entirely different from that of UA, Youngstein explained. It was a simple matter when he headed Paramount's pub-ad department, he said, to keep a field man busy when there was no immediate ballyhoo job for him by assigning him to work well in advance on future product. That's not possible at UA, since the field men are charged to a particular producer, and producers are naturally unwilling to pay for a man unless they order him hired and he works full time for their picture.

Youngstein's hope still is, when the company gets on a solid economic footing, to employ a permanent staff, with UA absorbing the costs of those weeks when the field men's activities are not directly chargeable to a producer.

FCC to Study Theatre TV In Late Fall or Winter

Washington, July 24.

Theatre TV will probably not come up before the Federal Communications Commission until some time in the late fall or early winter, according to present indications here. The Commission is expected to insist upon live hearings rather than the introduction of briefs to tell the story pro and con, according to informed sources in Washington.

The issue of theatre television is so complicated, it is understood, that it will not be aired only before the broadcast section of FCC. The common carrier and allocations sections will also be represented in the hearings, which will probably last from two to four weeks.

FCC feels there is no great urgency about theatre TV. Therefore the Commission does not want to start it until other things are cleaned up and full attention may be given to the complicated problems involved.

Long Runs Ease B'way Shortage

Product shortage situation for Broadway houses has been eased by the 10-week run of Metro's "The Great Caruso" and the possibility of the same distrib's equal span of the current "Show Boat" at Radio City Music Hall, N. Y. At least four top pix that had been set, or tentatively spotted, at the M. H. have been withdrawn due to inability to get date until late in the year.

Because of the extended runs at the Rockefeller house, managing director Russell V. Downing has not made any commitments beyond Warner Bros.' "Captain Horatio Hornblower," which is due to follow "Show Boat." Metro's "An American in Paris" is set tentatively to move in after "Hornblower," but that pic now has been set back and may even go elsewhere.

Other pix that were slated for the M. H. and now withdrawn were Paramount's "Here Comes the Groom" and "A Place in the Sun," and WB's "A Streetcar Named Desire." The State, Victoria and Globe have been mentioned as possible homes for the Par backlog, while "Streetcar" may go into the Warner.

The Rivoli, which reopens Aug. 16 after being shuttered for two months, may cause a further backing-up of product. Twentieth-Fox's "David and Bathsheba" will be the opening pic at the refurbished house and is going in on an expected long-run basis. No other pix are being pencilled in for Rivoli dates until the length of the "Bathsheba" engagement can be determined. This means that product originally aimed at the Rivoli may have to be shuttled to other houses, thereby making top product more plentiful.

If Metro's "Quo Vadis" goes into Loew's State this fall, as contemplated, that house, too, will be out of the running for other product for a long time, as distrib envisions an extended run for the film. There has been some discussion among Metro toppers of booking "Vadis" into two Broadway theatres, the other possibly being the Capitol, as was done with "Gone With the Wind" when that pic played both the Astor and the Capitol. Such a setup would further ease the pic flow for other stem theatres.

1948 THEATRE CENSUS

Washington, July 24.

During the year 1948, 3,582 motion picture theatre businesses (one or more theatres) of the nation grossed in excess of $100,000 apiece, reports the U. S. Census Bureau in connection with its 1948 census of business.

Also, 3,820 theatres did between $90,000 and $100,000 apiece at the boxoffice and 3,926 exhibitors grossed from $25,000 to $50,000 each.

Alice Terry Asks 750G Libel Damages From Small, Col. on 'Valentino'

Los Angeles, July 24.

Libel suit for $750,000 was filed here by Alice Terry, former film star, against Edward Small, producer of "Valentino." Actress, who appeared in several of Rudolph Valentino's films, directed by her husband, the late Rex Ingram, declared she was libeled by the depicted misconduct between herself and Valentino. The Small film, she charges, "falsely showed clandestine and meretricious relationship between herself and Valentino, both before and after her marriage to Ingram."

Plaintiff asks $250,000 actual and $500,000 punitive damages. Columbia Pictures is named as a defendant along with Small.

Hallmark Names Copeland

Columbus, O., July 24.

William Copeland, radio-TV publicity director for Byer & Bowman ad agency here, has been appointed publicity director for Hallmark Productions.

Top Pix

Continued from page 4

which is on its way to big returns in its first two spots. Film drew close to $6,000 last Friday (20) when it opened at the Warner Theatre, Atlantic City. Take climbed to just short of $7,500 the following day and close to $6,000 again on Sunday, indicating a huge first week's gross of over $35,000. Gross at the Stanley, Philadelphia, where "Boy" opened last Saturday is figured at terrific $40,000.

General release of Stanley Kramer's "Cyrano de Bergerac" (Jose Ferrer) is shaping as one of the top contenders on the United Artists lineup. Film held over for two additional days in 13 RKO houses in the N. Y. metropolitan area, and one day in seven others. It remained a full added week at the RKO 81st St. Theatre. Rental for "Cyrano" in the RKO chain in N. Y. reportedly reached about $250,000.

Film also is holding over at the State Lake, Chicago (2d week); Astor, Boston (3d week), and the Midtown, Philadelphia (2d week). "Cyrano" also is going over well in Kansas City, despite the flood.

UA, incidentally, also has a healthy grosser in Bob Roberts' "He Ran All the Way" (John Garfield-Shelley Winters).

GREATER THAN "GREAT CARUSO"!

"SHOW BOAT"

The M LONG RUN M Company

Tops "Caruso" with best non-holiday first 4 days in Music Hall history.

In first 81 spots "Show Boat" tops "Great Caruso" by 22%.

Philly sets new all-time M-G-M record 1st week. Now in its 4th week.

Jamestown, N. Y. new all-time M-G-M 1st week. Now in 2nd week.

Sensational in Nashville, almost doubles "Caruso" biz, 87% higher.

Terrific in Washington D. C. New all-time M-G-M first week record.

Norfolk is M-G-M's best in 9 years. Great news from everywhere.

Extended runs in 75 of first 82 dates. HOLD EXTRA TIME!

M-G-M! It just keeps rolling along!

Optimism By Goldenson In UPT Statement

Exhib confidence in the immediate future continued this week, with Leonard Goldenson, president of United Paramount Theatres, joining other chain operator in upbeat comments on the caliber of product.

Prospects for the next few months are good because of the "number of excellent" features on the way, Goldenson told UPT stockholders in a letter accompanying 30c divvy checks for the second quarter.

He said there were many films which merit listing but limited his selections to a "few of the outstanding" pix. Cited by Goldenson were Paramount's "That's My Boy," "Here Comes the Groom" and "A Place in the Sun"; Metro's "American in Paris" and "Show Boat"; Warners' "Capt. Horatio Hornblower," "Streetcar Named Desire" and "Jim Thorpe, All American"; 20th-Fox's "The Frogmen," "Mr. Belvedere Rings the Bell" and "People Will Talk"; Disney-RKO's "Alice in Wonderland" and RKO's "Flying Leathernecks."

Recent releases which have scored sufficiently at the b.o. to encourage theatremen included Metro's "Great Caruso," the initial releases of "Show Boat," and "Go for Broke"; Warners' "Strangers on a Train," "United Artists' "Fabiola," 20th-Fox's "On the Riviera" and Howard Hawks-RKO's "The Thing."

U.S. Pix to Arg.

Continued from page 4

that the issuance of permits means the end of their difficulties with the Argentine government. There are numberless other hurdles that the government can put in their way before the films actually appear on a screen.

Figure Delays From Two Boards

Once the product is here, despite the fact that the Argentine Entertainment Board already has okayed the lists of pictures which the companies asked to be allowed to import, exhibition permits will have to be obtained and the city censorship board must give its green light. The biggest difficulties are anticipated with this latter board, which is probably more rigid in its censorship than any other such body in the world. Distribs have to wait upon the pleasure of the board's chief, and it sometimes takes from nine to 10 days for him to call a meeting with the board to preview the films. No matter how innocent a picture's content may be, the board invariably suggests changes or cuts of some kind. It also has to pass on all publicity and ad material.

At present, Columbia is struggling with the censors over a Mexican-made picture featuring comedian "Cantinflas." Although this film had been approved by the Entertainment Board, the municipal censors are not sure of its moral grounds, and are delaying a decision.

Now that the long famine of foreign pix appears to have ended, exhibs are beginning to turn their attention to the need of increasing the number of theatres, particularly in recently developed suburban areas. Mounting production costs and real estate values make theatre-building an expensive undertaking, but exhibs feel that if admission scales are allowed to increase, the returns may make it possible to cover the costs.

The distributors are all keyed up, now that the time when they will at last have new material is getting so much nearer, but they certainly do not think that getting their permits implies that they will be able to sit back and lead a life of ease and comfort because of them.

MOSKOV'S INDIE PIC

Hollywood, July 24.

George Moskov is re-entering indie production to make "Chained for Life." Pic, an exploitation special, will star the Hilton sisters (Siamese twins), newcomer Marie Lavelle and Aljea Jenkins.

It rolls this week at Eagle Lion under direction of Harry Fraser.

TV as Social Barometer

H. I. Phillips, in his syndicated humor column last week, did a fairly straight plug for TV fights in theatres as against making "a living room . . . an auditorium, stadium or barn." It seemed to be a kidding-on-the-square kind of column by a guy who had suffered an overdose of neighbors "dropping in to see the fight." He wound up with the following "Video Fan's Lament".

"Farewell, fight night;
"Now I'm lonely;
"My set's labeled
"'Wrestlers Only.'"

Heavier Taxes Nip UPT Profit

Although United Paramount Theatres' gross profit for the first six months of 1951 was above the take for the same period in 1950, this year's heavier tax bite caused a dropoff in the corporation's consolidated net earnings.

Net income for the half year was estimated by UPT at $4,949,000, compared with $5,660,000 for the first six months of '50. Outfit listed $3,256,000 as provision for Federal income tax on a gross profit of $8,-893,000 for the new period. Tax amounted to $2,445,000 for the first half of '50 on a gross profit of $6,435,000.

Net income for the second quarter similarly was down. This amounted to $2,058,000, compared with $2,467,000 for the second 13-week frame in '50.

UPT had capital gains of $1,186,-000 during the first half of the current year. This was listed at $1,-091,000 in the corresponding period last year.

Earnings, including capital gains, amounted to 63c per share for the second quarter and $1.49 per share for the full six months. In '50, the per share earnings were reported at 70c for the second quarter and $1.74 for the second half year.

Along with its report on earnings, UPT disclosed overwhelming stockholder sentiment favoring the proposed merger with American Broadcasting Co. As of July 13, proxies had been received from 12,394 shareowners, representing 1,191,977 shares. Of these, 1,183,-503 voted in favor of the merger, compared with 8,474 shares against. Approval requires a favorable vote of two-thirds of the outstanding stock.

Day-Dates Plan

Continued from page 5

ing to the "A" and "B" reversal system.

However, along comes a "Great Caruso," or any other big film which he knows is a money-getter, and he automatically takes the attitude: "Well, I'll play this one first. Let my competitor take it next week."

The only hope of solving a situation like this would be for enough distribs to get into the system so that an exhib who gave up an advantage on a "Caruso" would be assured of having prior run on the next biggie.

Most distribs—and exhibs—feel that too many close decisions and agreements are required in a situation like that to make it practical. Distribs are further blocked in any coordination of their activities by the antitrust laws.

Close Belns

Another practical difficulty arises in towns where runs follow close upon each other. For instance, group X, consisting of 10 houses, has an availability 21 days after downtown. Group Y, consisting of 12 houses, has an availability 28 days after downtown. And Group Z, consisting of eight houses, has an availability of 35 days.

If five houses in Group X play a pic for a week and then five more play it for another week, the latter five have already gone into the availability of Group Y. And if Group Y similarly splits in half, the film is not available to group Z until 49 days after downtown. And if Group Z also splits, its second half will not have the film until 56 days after first-run.

Obviously, it is very questionable that theatres in Group Y and Z would be willing to see their normal availabilities pushed back to that extent.

GOPs Flay 'Voice'

Continued from page 1

several wellknown radio commentators, including Charles Cutting-wood, who got $900; William Downs, $100; Griffing Bancroft, $50; and Eric Sevareid, $50. All are Columbia Broadcasting System staffers in Washington.

Hill said, "In hiring these men, the State Department, to put it mildly, has placed itself in a highly dubious position. As political commentators they frequently have occasion to pass judgment and express opinion regarding the same State Department that is making cash payments to them. In this regard I should also mention that CBS has the reputation of being, through its so-called news programs and commentary, a strong supporter of the Truman administration and of socialistic tendencies generally." He added that the CBS had been "well treated" by the Administration via the Federal Communications Commission's approval of the CBS color system.

Hill also stated that Ben Grauer, NBC staffer, was on the payroll of State Dept. and received $600 during the last fiscal year. The Congressman said that Grauer's "commentary during the televising of the meetings of the United Nations in New York attracted considerable attention for seeming to go out of their way to present the Russian viewpoint."

Rep. John Taber (N. Y.) attacked the State Dept.'s sending of Norman Cousins, Saturday Review of Literature editor, to Asia on a lecture tour. Taber declared that his queries to Ed Barrett, Assistant Secretary of State for public affairs, brought the explanation that State thought it a good idea to bring America's views to southeast Asia via Cousins. A second query brought the reply that State had no copies of Cousins' speeches, which were made from notes. However, Barrett sent Taber newspaper clippings on Cousins' talks.

Declaring that Cousins' expense account was $4,550, Taber waved the clippings, one of which carried the headline, "Need for World Federal Government Stressed." The Republican charged that Cousins "spent all his time promoting a World Federation and belittling the UN. Is the State Dept. for or against the UN?" He charged that with "taxpayers' money" Cousins advocated a policy that was not the official American viewpoint. Taber also said that Cousins spent U. S. coin and is now bringing out an interview with Indian prime minister Nehru as a $2 book, "for which Cousins will get royalties."

Rep. John V. Beamer (Ind.) said that State got a report from its public affairs officer in Havana on a survey made by the Cuban Advertisers Assn. Of 26,136 homes with radio, only 22 people were found listening to the "Voice of America," Beamer quoted the report as revealing.

Rep. William K. Van Pelt (Wis.) scored Raymond Swing's appointment as adviser-commentator for "Voice," calling him "one of the most unsuitable persons it could find." He said that after studying Swing's June 25 commentary he felt Swing was "advertising the insincerity of the State Dept. to the world."

Charging that the United Nations Economic Social & Cultural Organization was "boondoggling," Rep. Charles B. Brownson (Ind.) said that Howland H. Sargeant, deputy Assistant Secretary of State for Public Affairs, married actress Myrna Loy on June 2. Five days later they went to Paris for a UNESCO meeting, Brownson said, returning to the U. S. on July 19. "I admire Mr. Sargeant's choice of Paris as a place to honeymoon," Brownson declared. "My only regret is that the average American taxpayer is not able to arrange a honeymoon there at Government expense."

Rep. George A. Dondero (Mich.) called VOA "the million dollar flop." He quoted a report from the U. S. minister to Italy and said that "Voice's" idea of selling Americanism is to send picture books of "well-fed and well-clothed Americans" abroad.

U's $1.06 Divvy

Universal board of directors has declared a quarterly dividend of $1.06¼ per share on the company's 4¼% cumulative preferred stock.

Divvy is payable Sept. 1 to holders of record on Aug. 15.

Hefty Mule Mileage

Universal got unexpected mileage out of an exploitation stunt for "Francis Goes to the Races" at Loew's State, N. Y., opening yesterday (Tues.).

It tied up two small mules in front of the house. Came time to take them away but one refused to move. Crowd that was drawn as cops and press agents tugged at the beast tied up Broadway-Seventh Ave. traffic for blocks.

Fears of repercussions from animal-lovers prevented use of usual force in such a situation—a sharp stick or a small fire under the recalcitrant.

$608,365 Net For Techni 2d Qtr.

Representing a hefty gain, Technicolor, Inc., reports estimated net earnings of $608,365 for its second fiscal quarter, ended last June 30. This is equal to 09c per share of common stock and compares with net income of $356,781, or 35c per share, for the corresponding period in 1950.

Consolidated net for the first six months of the current year was estimated at $1,142,300, equivalent to $1.24 per share. This compares with a profit of $980,784, or $1.07 per share, for the first half of the previous year.

When he announced the 1950 figures last July, Proxy Herbert T. Kalmus said the net income was off for a trio of reasons. Conversion of Techni's plant in Hollywood to production of safety acetate stock interfered with operations, respeeding of certain processing machines slowed the output, and reduced prices obviously reduced revenue, he declared.

Way Off B'way

Continued from page 5

remember the name of it. It was a serious play and we don't understand much Italian, but we laughed so hard we left out of courtesy. It was terrible. You would love it."

Well, Genoa is only an hour from here but I can't spare the time because it's too much fun listening to the Americans complain. This is still the best show in Europe right now. The first round is usually about how come there's never any soap in the bathroom? (Or why is there no bathroom?) The management always claims that if they put soap in the bathroom, then they'd be expected to put toothpaste in too, etc., and besides, "we're only a poor country." That always brings on the tears. Then our people always claim that the local water is really a phynic, the food isn't sanitary, there are mosquitoes in the room . . . and next year they're going to come earlier.

There's a nightclub in Rapallo called the Dinghy and there's a sign over the door in English which reads, "Night Club." That's how you can tell. Rapallo is about five miles from Portofino (where there is nothing but a dock) and the roadside is covered with posters of different dates advertising "Big Evening at the Dinghy." The earliest dates back to the beginning of May. The entertainment is the same for each big evening . . . a girl singer named Rosa and an orchestra of six melancholy parties who have seen big evenings before. As the festivities start, the leader welcomes the funmakers in two languages, both of which sound like Italian. From then on all blazes breaks loose. Some people dance, some drink, and some go home. Along about one in the morning, the fever has died down and the revelers stagger out to their four-cylinder Fiats and roar away into the night.

Art Buchwald has a booklet out called "Paris After Dark," em publishing a single word. The title and the word together read: "Italy After Dark. Dark."

Loretta Young in 'Mother'

Hollywood, July 24.

Columbia Pictures closed a one-picture deal with Loretta Young for the star role in "The Mother," based on a story by Larry Marcus.

Buddy Adler will produce and Rudy Mate will direct, starting Aug. 15.

MPAA Woos Govt. Biggies for Aid Vs. Japan Quota

Washington, July 24.

Protestations to top-level State and Defense Department officials are being quietly made by Motion Picture Assn. of America reps in hopes that the Government agencies will go to bat against the recently imposed Japanese film quotas. Besides its historical and ideological opposition to trade restrictions, the film industry is making every effort to point out the dangers of setting a precedent which may eventually injure all American firms currently doing business in Japan. MPAA members have been cut from 200 films exported to Japan last year to 120 for the year retroactive to April 1.

U. S. indies will be permitted to export 90 films. Japan is limiting global imports to 215.

The majors, which have the greatest stake in the occupied country, feel that the quota is a "stab in the back" action by the Nip government, and poor returns for the risk they took in being the first American industry to gamble on the future of the conquered country in 1945. At that time, Motion Picture Export Assn. started operating in Japan at the request of the Army, distributing pix without actually getting out a single dollar of profit in six years.

Official notification that the Japanese decree was in effect was received by the MPAA yesterday (Tues.)

On the financial side, the industry has a greater amount of blocked funds in Japan than in all the other countries of the world combined. The actual figure is kept strictly under wraps, but is described as "staggering." First signs of any type of remittances came in '49, when the Army allowed MPEA $165,000 toward out-of-pocket expenses. In '50, this was increased to $1,600,000, with an additional $1,500,000 for the Army fiscal period from July '50 to March '51. Close to $500,000 is due for the final three months of the fiscal year.

Fifty-five MPEA pix have been released in Japan since April 1, start of the Nip fiscal year. This means that 65 additional pix may be exported to March 31, '52.

1st 5 Mos. in '51 Down From '50 Pic Divvy

Washington, July 24.

Film dividends during the first five months of 1951 were down below the same period of last year, U. S. Commerce Department reports that the picture industry melon aggregated $10,394,000 for its stockholders from Jan. 1 through May 31. This compared with $11,878,000 for the same period of 1950.

Department of Commerce also announced that it had revised its picture dividend total for 1950. The stockholders got $36,941,000, instead of the earlier announced $37,-026,000. The 1949 pix dividends were a fat $45,700,000.

These publicity announced dividends generally amount to about 60 or 65% of all film dividends paid.

Distrib Links Ban

Continued from page 1

banned because of "the subject matter contained throughout the entire length of the picture—namely gambling and inducing a young girl to enter into a life of sin."

Distrib charged that the pic has considerably less of the gambling and sin angle than many others which get by. It does, however, be said, have some sequences concerning the fixing of greyhound races. Since there are three such dog tracks operating in the Providence area—am heavily involved in its politics—Edwards maintains that the police censors objection is actually to the implication that the pooch steeplechases can be fixed. It's figured that possibility will either hurt biz at the tracks or plant bad ideas.

Walsh to Head IA Negotiations With the Studios

Hollywood, July 24.

Richard F. Walsh will head actual negotiations for the International Alliance of Theatrical Stage Employees stage locals with major studios when contract parleying gets underway around Oct. 1. He announced this to 75 officers and members of the IA Hollywood locals at a meeting to discuss demands to be given studios today (Tues.), under the 90-day notice required for reopening wage talks.

Walsh urged negotiating committees for 16 local unions to study their demands carefully so that those most important to the members as a whole will be uppermost in their demands. He pointed out that this would reduce the danger of prolonged negotiations.

In announcing his intention of being present for actual negotiations, Walsh said it was to see to it that "we get as much as possible and as quickly as possible from management."

Locals are asking for wage increases to match the 18% increase in the cost-of-living since 1947, date of their last raises.

Arnall Pay

Continued from page 3

according to the extent and pressure of SIMPP activities.

The new deal permits Arnall to run the organization's affairs from his law office in Atlanta and thus he is able to give a great deal more attention to his business there. And the new arrangement enables SIMPP to retain the services of Arnall without the financial pressure formerly entailed. Society's income suffered with the fall-off of indie production that accompanied the near-debacle of United Artists before the current management took over late last winter.

Society's take has been improving slightly in recent months with success of several indie pix and looks much better for the near future, when a number of important films are due. It is unlikely, however, no matter how much business improves, that Arnall and SIMPP will revert to their former basis, since the present arrangement is working out so satisfactorily for both sides.

Deal calls for Arnall to run the affairs of the Society from Atlanta, giving as much time as necessary, for which he gets an annual salary. This fee also includes his services away from his office for a certain number of days each month. For each additional day per month away from Atlanta, he gets another fee. SIMPP also pays his expenses while away from his office.

Arnall is now understood to be budgeting his time in accordance with SIMPP's financial resources. Reportedly, it's a case of "cutting the pattern to the cloth" and he may increase the days per month he gives to its affairs if and when the Society's income and requirements warrant it.

Aside from the ready availability of New York and Hollywood by plane, SIMPP proxy is understood to feel that he can be even of more value to his membership by headquartering in Atlanta than New York. That's because many of his chores for the Society are concerned with Washington contacts and he has more receptiveness in the Capital when calling from Georgia, with which he is closely identified politically.

The new dues arrangement set up by the Society results from the fact that many of its producer members are now working through studios which provide their financing. In return, the studio gets about 50% of the profits on a picture, as well as a distribution fee.

Since that means a much-reduced take for the producer, SIMPP has changed the dues-paying rules so far as such film-makers are concerned. Whereas a Walt Disney or Samuel Goldwyn, who do their own financing, would pay $7,500 in dues to SIMPP on a pic that grosses $2,000,000, others, such as Stanley Kramer, William Cagney or Louis de Rochemont, would pay, perhaps, only half that under the new regulations.

VARIETY CLUB ADOPTION PLAN VETOED BY PHILLY

Philadelphia, July 24.

The local Variety Club's plan to adopt a baby girl found at the Studio Theatre here May 10 has been stymied by a decision of the City Welfare Department, and it has been dropped. Planned adoption of the baby was announced on Ken Murray's TV show which was being aired before the national convention of Variety Clubs here. Welfare Department announced that strict rules blocked any mass adoption by organizations.

Louis J. Goffman, attorney for the Philadelphia Variety Club, said the club had decided to "let the city handle the case in its own way." Mrs. Alice M. Mansfield, acting chief for Bureau of Personal Assistance, said the Welfare Department did not think it would be a good thing for a child to be adopted by a club.

Mpls. Aquatennial

Continued from page 1

This time, however, the Minnesota Amus. Co. (United Paramount Theatres) took large newspaper display advertising space in the amusement columns to advertise the "highlights" of the grand opening parade as an "extra, special attraction." Ads called attention to fact that these would be shown on a 80,640-square-inch large-screen theatre-TV "for your convenience and pleasure." Ads urged the public to watch the parade "in cool, refreshing comfort in one of the 4,000 air-cushioned seats" and stated "no advance in prices."

As a result, theatre was well filled whereas in other years during the parades it has been almost completely empty. This was only the fourth time Radio City has used its big theatre-TV and, like the other occasions, two President Truman addresses to the nation and the Gen. MacArthur talk to Congress, it wasn't exclusive. Inability to obtain channels prevented theatre from having the two recent fights and will hamper it well into the future, too. There are presently only two Twin City TV stations, KSTP and WTCN.

Argentine Accord

Continued from page 4

though a specific amount was not guaranteed.

At the time the agreement was being drawn up, it was said, efforts were made by the U. S. companies to have a definite amount of remittable dollars written into the pact. However, Argentina objected because of the uncertainty of foreign exchange and its own "fiscal future."

Figures in the deal are expressed in pesos, with the exact amount which they represent in dollars to be based on the rate of exchange prevailing at the time each payment is made. Clauses governing remittances provides that 50% of the earnings in Argentina must be invested there and the other half remitted.

At the current exchange rate of around 7c to the peso, U. S. companies could take out approximately $1,400,000 a year. Remittances by companies are to be based on proportion of billings.

Pennsy Drive-In

Continued from page 7

record was "barren of any proof of a concert of action of conspiracy."

Companies pointed out in their appeal that the plaintiffs, a month after filing the suit in early 1950, offered Paramount, RKO and 20th-Fox a first-run bid of $4,000 against 40% of the gross on one specific pic from each of the companies, after the pix already had been sold to competing houses. Distribs claim that the bids were made as an "afterthought . . . in order to supply the plaintiffs with ammunition for the trial."

Allentown has six first-run theatres, none of which is affiliated with the distrib defendants. Town also has five neighborhood subsequent-run houses.

100 Sneak Previews For Crosby's 'Groom' In Ballyhoo Drive

Paramount is understood planning what is probably a first-time exploitation stunt: it is trying to set up at least 100 "sneak" previews in theatres for Bing Crosby's "Here Comes the Groom" during the week of Aug. 13.

Pic will have its nationwide release early in September. Previews will be in the same house in each town which books the film and will be followed three days later by the first newspaper ad in a teaser campaign. Ads will continue during the two-week period until the Crosby-Jane Wyman-starrer opens.

Idea, of course, is to get maximum word-of-mouth. Scheme is being worked out by general sales-manager Alfred W. Schwalberg and assistant sales chief Edward K. O'Shea, in cooperation with publicity- advertising topper Jerry Pickman.

In addition to regular patrons expected to be attracted by the "preview" announcement, Par plans are that invitations up to about 25% of the capacity of each house will go to individuals who directly influence word-of-mouth, such as cabdrivers, barbers, manicurists, waitresses and others who come in contact with the public.

Another unusual tack is being taken by Pickman in exploiting the pic: the "premiere" in Elko, Nev., next Monday (29) will actually only be a one-showing affair and will be a month before the first necessary playdates. Idea is to give the newspaper, mag and radio people on hand plenty of time to get out their copy and for it to penetrate audiences before the openings.

Par is planing to Crosby's Elko ranch next Sunday about 100 writers, drawn from all 32 exchange cities in the U. S., as well as from New York and Hollywood. They'll attend the screening at the Elko Theatre Monday night and go home the following evening.

Rogers' Anti-TV Win

Continued from page 4

wanted to release on wax the tunes which they had licensed for films. Film companies at that time had made the same claims as Rep now forwards regarding the Rogers films—that their contract to use the tunes in pictures gave them complete right to use them any other way they saw fit.

It's generally conceded, meanwhile, that until the Rogers case is finally settled in the courts to serve as a precedent, the producers of films made especially for TV will be in for a boom. Sponsors and ad agencies have long held a particular aversion to any controversial questions. As long as any doubt exists over the legal right to use feature films on TV, they'll undoubtedly bypass them to shift their allegiance to vidpix.

Col's Product

Continued from page 7

vestment in inventory. Fifty percent of the indie budgets is advanced by banks, which gets Col off the hook for the investment in product, although it guarantees the loans.

Of the indie output, Kramer is expected to provide between three and six pix for the new year's slate. Certain are "Death of a Salesman," "Four-Poster" and "My Six Convicts."

Sidney Buchman, who operates on a basis similar to Kramer's, will provide "Saturday's Hero," already finished. Santana will come up with "Sirocco," which has already had a few pre-release engagements, and "Family Secret" (in which Bogart will not appear).

Small's contribution will be "The Brigand," a Tony Dexter-starrer in Technicolor. Hecht and Lancaster have already turned over to Col the completed "10 Tall Men." De Rochemont has finished "Whistle at Eaton Falls" and is slated to make "Walk East on Beacon." Randolph Scott and Harry Joe Brown are to provide "Man In the Saddle."

Katzman will provide up to 10, or even more. Col, in addition, will have "Magic Face," which it bought outright from Mort Briskin and Robert Smith. It stars Luther Adler and Patricia Knight.

U'S INTENSIVE BALLY; 7 PREEMS IN 4 WKS.

Universal this week was underway with one of its most intensive promotional periods, with seven pic preems in four weeks, all marked by personal appearances and general campaign buildups.

"Mark of the Renegade" opened at the United Artists Theatre, Los Angeles, yesterday (Tues.) with Ricardo Montalban and Cyd Charisse, stars of the film, participating in the debut ceremonies. Chill Wills was in Denver yesterday for the local preem of two U pix, "Cattle Drive" at the Paramount, Webber and Aladdin Theatres, and "Francis Goes to the Races" at the Denver, Esquire and Tabor.

"Bright Victory" will bow at the Victoria, N. Y., July 31. Baynard Kendrick, author of "Lights Out," upon which "Victory" is based, is now at work on the advance promotion. "Little Egypt" unveils at the Chicago Theatre, Chicago, Aug. 3, with Mark Stevens and Rhonda Fleming, costars of the pic, slated to appear.

"Thunder on the Hill" opens at the Astor, Boston, Aug. 8, with Claudette Colbert, who's starred, aiding in the promotion. "Iron Man" preems at the Harris, Pittsburgh, Aug. 17. Jeff Chandler, who's starred, featured player Joyce Holden and Frankie Van, former prize fighter who acted as technical adviser, are slated to show.

RKO Delayed Pix

Continued from page 5

a repetition of such a heavy monetary setback this year.

Additional films on the lineup, some of which appear good b.o. prospects, will have the effect of answering the investors' complaints. The additions also will serve to bolster morale among the sales personnel, both in the home-office and the field. Employees clearly had been worried.

Sales Dept. Heartened

Sales department has been somewhat heartened by the accelerated production pace at the studio since producers Jerry Wald and Norman Krasna entered the lot. Now, the indication is the completed product will be set for early marketing.

Decisions on holding back on the release of finished product reportedly were made by Howard Hughes, studio topper and chief stockholder. He is said to have felt that some of the pix were lacking in quality, thus his reluctance to turn them loose.

Others took the view that even the mediocre films would have been welcome, if only to keep the distribution machinery going at full speed. It also was pointed out that the majority of other producer-distribs had boosted the number of their releases substantially above the two-and-one-half-per-month level.

Promotional Strain

Also of concern to the RKO homeoffice over the past couple of years was the fact that the studio often released prints of a finished film almost immediately prior to the scheduled release date. This, of course, put a strain on the promotion department, which reportedly felt the allowance of time was insufficient to develop campaigns.

Further indicating that the company now has a greater number of releases in mind is the fact that outside sources repeatedly are being tapped for product. Newest deal in line with this was a releasing pact with Joseph Kaufman Productions. Indie outfit, in which Joan Crawford is a partner, plans to place "Sudden Fear" before the cameras next October for RKO release. Miss Crawford will have the femme lead. While the distribution contract covers only the one film, RKO proxy [illegible] E. Depinet stated he feels it will mark the beginning of a long Kaufman-RKO association. Company, meanwhile, is continuing on the prowl for releasing arrangements with other film-makers, both in Hollywood and abroad.

Two of the seven films being tradeshown this month were acquired following their completion in Europe by independents. These are "Happy Go Lovely" and "Lili Marlene." Other five, made under RKO's own banner, are "On the Loose," "Roadblock," "Pistol Harvest," "Flying Leathernecks" and "His Kind of Woman."

Minor Exhibs

Continued from page 3

the statement of Metro sales chief William F. Rodgers a year or so ago. He declared that some 7,500 of the theatres to which Metro sold pix less than an average of $50 per picture, and of that number 3,000 paid less than $25.

Obviously, the time of a salesman and his living and traveling expenses leave little profit for the distrib on such accounts. Under the scheme of a joint agency, instead of eight or 10 peddlers representing different companies traversing the same ground, one man would make the tour for all.

This is seen as eliminating the present 31 or 32 exchanges maintained by most companies and substitution of about eight top sales execs scattered through the country for each distrib. They would handle for their firm the important circuit deals.

Central Setup

Since 110 accounts, representing 3,500 to 4,000 houses, provide approximately 75% of any distrib's income, each individual company would maintain full control of the important part of its revenue. The joint agency would work on only the accounts which provide minimum income at greatest expense.

Tied in with the scheme—savings on which would hinge on elimination of exchanges—is another new idea in distribution that is seen a certainty for the future. That's joint physical handling of all companies' product, rather than individual shipping, storage and inspection.

There are several companies already in the field handling physical distribution on a per-shipment fee basis. United Artists uses such a system and Eagle Lion did also. It means substitution of ordinary office space for a costly fireproof exchange building and vaults.

Setup of the Selznick Releasing Organization was the genesis for the present idea for lowering distribution charges. SRO used a central physical handling agency; employed only about six salesmen, who sold the important accounts, and turned over its residual selling to Eagle Lion. It worked out very satisfactorily, bringing distributing overhead down to a minimum.

A major problem in setting up a joint agency for tail-end selling would undoubtedly be the antitrust laws. It might be charged with being a monopoly if the agency represented all or most of the distribs and an exhib had nowhere else to turn if he didn't deal with the organization.

However, it is thought that a satisfactory arrangement with the Dept. of Justice might be worked out, since it might mean keeping small exhibs in business. They'd profit in large measure by the savings in sales costs, inasmuch as distribs could afford to sell to them much more cheaply.

Whether the agency would be an actual co-op or an outside corporation working on a fee basis would have to be worked out by the lawyers and the D. of J. Distribs already have one such domestic joint agency in Confidential Reports, Inc., which does box office checking for a number of them (but which is folding Aug. 4), and one in the international field, the Motion Picture Export Assn., which handles their product cooperatively in certain countries abroad.

Of necessity, any tailend selling agency to survive would have to be guaranteed by the distribs it represents that it would get their big pix as well as their small ones for handling. Industry pencil-wielders who've figured out the possibilities, see the agency as potentially a good moneymaker on that basis.

There's thought to be little doubt that such joint selling would mean less income per pic to a distrib than he now gets via his own sales force. The statisticians point out, however, that because of the small sums involved in these accounts it is highly unlikely that the difference per picture could average as high as $50,000.

Assuming, however, a $50,000 differential, that would mean a total per year on 30 pictures of $1,500,000—or $30,000 a week. And since every major's exchange setup costs it far in excess of that sum, its elimination would mean a big improvement in net despite smaller per-pic revenue.

Next Week

ON THE ANNIVERSARY

THAT REFLECTS CREDIT UPON ALL ENGAGED IN THE

CREATION AND EXHIBITION OF MOTION PICTURES, WARNER BROS.

WILL ERECT A NEW LANDMARK TO BE LONG CELEBRATED.

LOOK FORWARD, GO FORWARD – NEXT WEEK THE FIRST SHOWINGS OF

GREGORY PECK VIRGINIA MAYO

CAPTAIN HORATIO HORNBLOWER

TECHNICOLOR

DIRECTED BY RAOUL WALSH

Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie
From the Novel by C. S. Forester

Film Reviews

Continued from page 6

Lost Continent

Search party learns from a frightened native girl (Acquanetta) that rocket has landed in a forbidden valley rimmed by steep mountains. They start a laborious climb to get into the vale, lose one member of the group during the ascent, fight off the weird, early-day creatures, recover the data needed to make the next rocket fly right and just escape from the island before it disintegrates.

Sigmund Neufeld produced under Robert L. Lippert as executive producer, and Samuel Newfield directed. Footage has some thriller moments that will reach the less discriminating, but a number of sequences are too long, notably the mountain-climbing. Prehistoric animals look like the mechanical creatures they are, although Jack Greenhalgh's lensing is generally satisfactory to market demands.

Romero, Chandler, Hoyt, Sid Melton, Whit Bissell and Hugh Beaumont have no strain placed on their acting skill in running through the characters and help to give the thin story some point, though none stands out. *Brog.*

Roadblock
(SONG)

Routine cops - and - robbers meller. Lowercase bookings.

Holywood, July 20.

RKO release of Lewis J. Rachmil production. Stars Charles McGraw, Joan Dixon; features Lowell Gilmore, Louis Jean Heydt, Milburn Stone. Directed by Harold Daniels. Screenplay, Steve Fisher, George Bricker; story, Richard Landau, Geoffrey Homes; camera, Nicholas Musuraca; editor, Robert Golden; song, Lewis Davidson. Tradeshown July 18, '51. Running time, 74 MINS.

Joe Peters .... Charles McGraw
Diane .... Joan Dixon
Kendall Webb .... Lowell Gilmore
Harry Miller .... Louis Jean Heydt
Egan .... Milburn Stone
Thompson .... Joseph Crehan

As a cops-and-robbers melodrama, "Roadblock" gets off to a good start, fails to hold up in the middle and winds with a topnotch chase finale. Results are spotty for supporting bookings.

Charles McGraw is seen as a rugged insurance detective who stays on the straight and narrow until he falls in love with Joan Dixon. Believing she must have a lot of money to remain in love with him, he uses his knowledge of money shipments to frame a train robbery for $1,250,000 with Lowell Gilmore, bigshot racketeer. Heist comes off as expected but Federal men and McGraw's own insurance partner, Louis Jean Heydt, are finally able to tie him in with the job, even though he has bumped off Gilmore in an effort to have the case written off as solved.

Finale is an auto chase in the concreted Los Angeles River bed, a site fresh to such meller antics, as the law closes in on McGraw. In this windup, Harold Daniels' direction shows a lot of good action. He also registers in this respect in the opening, which shows McGraw and Heydt pulling a phoney gang killing to trap an absconder. In between, however, neither he nor the players are able to build much punch into the Steve Fisher-George Bricker script, based on a story by Richard Landau and Geoffrey Homes.

McGraw, Miss Dixon and the other principals are competent enough. Milburn Stone is good as the Federal man. Lewis J. Rachmil's production supervision gives the film an acceptable furbishing, and technical support is expert. The tune, "So Swell of You," is spotted in a nitery scene. *Brog.*

Rodeo King and the Senorita
(SONGS)

Rex Allen oats opera geared for good returns in western market.

Republic production and release. Stars Rex Allen; features Mary Ellen Kay and Buddy Ebsen. Directed by Philip Ford. Screenplay, John K. Butler; camera, Walter Strenge; editor, Robert M. Leeds. Music and lyrics, Fred Howard, Nat Vincent, Curley Fletcher, Caroline Norton. Tradeshown in N. Y., July 18, '51. Running time, 70 MINS.

Rex Allen .... Rex Allen
Koko the Horse .... Himself
Janet Wells .... Mary Ellen Kay
Muscles Benton .... Buddy Ebsen
Steve Lacey .... Roy Barcroft
Jack Foster .... Tristram Coffin
Juanita Morales .... Bonnie DeSimone
Bill Richards .... Don Beddoe
Dr. Sands .... Jonathan Hale
Jed Bailey .... Harry Harvey
Sheriff .... Rory Mallinson
Dr. Toal .... Joe Forte
Pablo Morales .... Buff Brady

Typical western is packed with more action than most oats operas and has the added asset of Rex Allen's ballading. Standard yarn of a supposedly bankrupt wild west show, kept in the red by the crooked machinations of a silent partner, is packed with daring riding, some fancy fisticuffs and fast-moving plot developments. Okay for western market.

There is the familiar persistent efforts of Allen to uncover the two ringleaders in the show and solve a strange, fatal accident. Yarn incorporates a waif, Bonnie DeSimone, who tries to retain the wild west show left her when her dad is accidentally killed. She nicely plants the human interest angle via her love for a handsome trick horse.

Allen makes a rugged cowboy, his singing fitting in nicely with the story development. He is best with "Strawberry Roan" and another infectious tune, "Juanita." Mary Ellen Kay supplies the slight heart interest. Buddy Ebsen is a fine Allen pal. Diminutive Bonnie DeSimone does well enough with a typical child role. Support is headed by Roy Barcroft.

Philip Ford's direction is topflight as is John K. Butler's story. Walter Strenge has done a fine camera job; ditto Robert M. Leeds on the editing. *Wear.*

Pistol Harvest

Okay Tim Holt western for the usual market.

Hollywood, July 24.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Joan Dixon, Robert Clarke, Mauritz Hugo, Robert Wilke, William Griffith. Directed by Lesley Selander. Written by Norman Houston; camera, J. Roy Hunt; editor, Douglas Biggs. Tradeshown July 20, '51. Running time, 60 MINS.

Tim .... Tim Holt
Felice .... Joan Dixon
Jack .... Robert Clarke
Norton .... Mauritz Hugo
Saylor .... Robert Wilke
Prouty .... William Griffith
Terry .... Guy Edward Hearn
Johnny .... Harper Carter
Little Felice .... Joan Freeman
Captain Rand .... Herrick Herrick
Chito Rafferty .... Richard Martin

Usual Tim Holt market will find "Pistol Harvest" an okay entry in his series of westerns from RKO. Story is nicely motivated and plays off with a minimum of slow spots to please the younger oater fans.

The Norman Houston screenplay opens with two small children, a boy and girl, being lost on the desert. The boy goes for help and the sister is found. Fifteen years later the girl is now Joan Dixon, ward of Guy Edward Hearn, on whose ranch Holt and sidekick Richard Martin are employed.

Skullduggery in the piece is handled by Mauritz Hugo, shipping company head, who needs the $30,000 he owes Hearn to turn a fast deal. Hearn also needs his coin, and when he won't lend it to Hugo latter kills him. Blame is fastened on two strangers—Robert Clarke and Robert Wilke—but when Clarke is revealed as Miss Dixon's long-lost brother, Holt takes over to uncover the real killer. Justice catches up with Hugo as he seeks to flee.

Herman Schlom's production supplies the necessary values to back up the story; ditto Lesley Selander's direction. Kids won't object to the romance between Holt and Miss Dixon, as the hero doesn't get mushy or go into any long clinches with the femme. Martin's established Irish-Mexican character comes over properly, and Clarke does well as the missing brother. Hugo's heavy work also is good, and there's a nice characterization by William Griffith as Hugo's prissy clerk. Others are satisfactory.

J. Roy Hunt used his cameras expertly, and editing keeps footage down to the required 60 minutes. *Brog.*

COMPO Seminar

Continued from page 3

looking to TV as a source of extra revenue. Among those expected at the conference on TV is Henry Ginsberg, former Paramount production topper now a TV consultant for National Broadcasting Co.

Exhibs have their own TV committee set up to take up the entire matter with the film-makers. It consists of Si Fabian, repping TOA; Rotus Harvey, Pacific Coast Conference of Independent Theatre Owners; Trueman T. Rembusch, Allied States Assn.; John Wolfberg, Allied, and Fred J. Schwartz, Metropolitan Motion Picture Theatre Assn.

Other subjects which were on today's agenda included the number and quality of pix; the need for new screen personalities, pic cycles and "message" and small-budget product. Jack L. Warner and Dore Schary discussed the producers' side in the forum on calibre of product. Robert J. O'Donnell, Rembusch, Pinanski, Schwartz, Col. H. A. Cole and Harry C. Arthur were among the exhib speakers.

Session opening tomorrow will have as co-chairmen Screen Actors Guild president Ronald Reagan, and Sidney Meyer of TOA. Harvey and I. E. Chadwick, head of the Independent Motion Picture Producers Assn., will take over in the afternoon.

Arthur L. [illegible], COMPO's exec v.p., Fabian and Rembusch on Thursday will go into details of the planned b.o. jubilee which is set for the fall under COMPO auspices.

On the eve of the industry conclave last weekend, numerous prominent exhibs as well as toppers in the production end of the business said they felt the get-together could do much toward accomplishing intra-trade harmony, and otherwise contribute to the industry's welfare.

They were about to tackle the basic problems—what kind of pix to make and how to sell them—and the theatre men and film-makers were starting off on a clear note of optimism.

Calling for unity, COMPO prexy Ned E. Depinet asked that all participants in the conference "appreciate the problems of their fellows in other phases of the business." Depinet added: "With this as a start, I am confident that we can progress to the advantage of all — for continuous success will depend upon the solution of the problems facing each of the separate segments of the industry."

The COMPO exec committee went into a huddle last night (Mon.) to ratify new members of the directorate representing latecomer trade groups in the COMPO membership. This meant changing the constitution and by-laws to allow for the expanded directorate.

Yanks Bristling

Continued from page 1

polite about the delay, even in their calls and cables to their homeoffices in America. Execs in New York, while not exactly certain of what's going on, are beginning to do a slow burn. They see a repetition of British tactics when the current pact was negotiated a year ago.

While not sure enough of the situation to make the charge openly, a number of industry toppers believe that the procrastination is not unavoidable, but a carefully worked-out technique to wear the Yanks down. It is thought the British are hoping that by the time they get around to talking a deal, the Americans will be so tired of waiting around and so anxious to get home that they'll accept a lot less than they came for.

Come-Home Orders Possible

If there's no encouraging action by the British soon, there may well be a move among some American execs for instruction to the London delegation to come home at once. Belief is that English exhibs need U. S. product too much to allow a complete breakdown of the deal.

It is thought possible that after a series of delays the British will try to sell the Yanks on the same pact as the present one, which expires at the end of September. It provides for a guarantee of $17,000,000 in convertibility, plus bonuses for production of pix in England that will add another $3,000,000 to $4,000,000.

There are also uses to which the remaining unconvertible sterling can be put by the American companies. As it has worked out, American industry will get virtually all of its frozen funds out this year.

However, what's wanted is a larger percentage in cash, so that so many uses do not have to be devised for the remainder. Yanks also do not want to be pinned down on quantity of product they must turn out in England to get their coin.

American delegation in London comprises Joyce O'Hara, acting prez of the Motion Picture Assn. of America; John G. McCarthy, director of the MPAA's international division; Fayette W. Allport, MPAA's London rep, and James A. Mulvey, rep of the Society of Independent Motion Picture Producers.

Neil Vanderbilt

Continued from page 2

market one can get as high as 5 marks. But the green-slip which fits inside the traveler's passport at the border limits one on entry to 100 marks apiece. The U. S. Army has made it so tough on black-market operations inside the U. S. Zone that these have dwindled to practically nil in the past two weeks.

Germany of today makes me think of what San Francisco must have been like right after the earthquake or Chicago after the fire. Everywhere people are working—working hard and working long. As early as 5:30 a. m., as late as 9 p. m. you see them pounding, building, scraping on new buildings rising out of the ruins everywhere. They sing while they work—the Horst-Wessel song and Deutschland! Women are working just as hard as men; many of them high up on the frontices of buildings where only men ought to work.

The next thing one is very conscious of in Germany is the great number of invalids and amputees and the blind. No other country I have visited in Europe since the end of World War II seems to have so many. Or perhaps one is not as conscious of them elsewhere. One is also overly conscientious of the anti-American attitude on the part of the average person. This is the same type of anti-American feeling one runs into in France and Italy these days; but in Germany it's a sneering, lip-curling, superciliousness. Many are of the opinion that if the Allies permit Germany to re-arm we can be quite certain there will be more to fear here, in the next five years, than from any other quarter of Europe. I doubt if the French will go for this in case it happens.

Frankfurt is gay and dizzy after dark, with a score of exciting spots and plenty of B-gals to help out. GI's are everywhere—in fact they are pouring into Germany now by the army-truck and tank-load. Scotch and bourbon and rye have bounced up to eight bucks a quart; they're just half that in Switz today. U. S. cigs are 45c a pack. Rooms with baths in hotels like the Frankfurter-Hof and the Ritters-park in Bad Homburg, the Charlton in Nurnberg, and the Vier Jahreszeiten in Munich, start at $6 single; and shoot all the way up to $50 a day for a suite! They are crowded to capacity. The tourists are from England, Holland, Spain, Italy and the U. S. in the order named. In the newer, smaller houses which are rising out of the devastation and ruins, if one knows the ropes, he can get a room with running water from about $3 up. In Munich alone there are 27 new and shiny hotels; in Frankfurt 17 new ones have been started since Jan. 1. The Carlton at Nurnberg has rebuilt 100 of its 200 rooms; and a small twin-bedded room here with a bath and two basins can be had for $8.

The food in Germany is, on the whole, much better than the food in most of the rest of Europe today, but expensive. The average meal in the better-class places comes to about $6 for a couple, including vintaged Rhine wines.

Tres Gay

Bad Homberg is General McCloy's headquarters, so the town is on a summer spree. Half a dozen new spots, out under the trees, with German bands going full-tilt after-dark, charge about 25c a drink for beer, coke or coffee. On Saturday and Sunday nights in summer there is a cover charge of about $1 apiece unless one is in uniform. The casino here, as in Wiesbaden and Bad Homberg, is jammed. One sees practically no dinner-jackets.

But in Baden-Baden (in the French Zone) things are quite different. That spa is very dressy. Even white-ties, and floor-length dresses. The Brenners Park is thronged with old European nobility, many of whom, incidentally, are still wearing small Nazi-flags in the lapels of their clothes! A double-and-bath at the Brenners opens at $18 per! Food at the casino is cheaper than any of the hotels; and the old Stephanie is occupied by French GHQ.

More Rising Nationalism

Munich's night-life is centered around beer-cellars in winter and beer-gardens in summer with German bands and after-dark participants singing "Deutschland." All evidently are doing well judging from the attendance, which is more than can be said for some of the fly-by-night joints and dives. Many restaurants, too, are only just getting by. Conti-Keller, in the basement of what was the famous old Continental Hotel before Uncle Sam's Air Force levelled it, is starving, which is too bad as the place is extremely attractive-looking, especially the Cave Antica. Next door to it a new whitewashed and shiny Continental Hotel is crowded every night.

The two best attended eating places in this old city now rising again from its ashes are the Vier Jahreszeiten's restaurant Walterspiel on Maximilianstrasse and Humpimayrs, a stone's throw from the Palace Hotel. For exquisite foods beautifully served there is nothing in Munich to touch them. Prices are high for Germany—about $8 for a couple for a four-course dinner with Rhine wine 1947 vintage. Walterspiel specializes in caviar, eel, North Sea lobsters, game and dessert. The latter are a poem. All of them have as a base ice-cream filled with fresh-fruits, liquors and topped off by one-half inch thick slice of Danish whipped-cream and powdered chocolate. Humpimayrs specializes in beef-strogonof, American spiced grills, and salads prepared in oils and onions and cheese. The most exciting dinner-dance spot is the garden of the old Regina-Palast. This has a sort of Cape Cod atmosphere here among the ruins of Munich. Gayly colored ochre, chartreuse and pink umbrellas; lushly covered garden-swings with deep settees in front of dinner tables in among trellised rose-arbors; old-fashioned oil-type street lights; dancing in a pink marble sunken garden in front of a German version of an American jazz band. GIs and their gals; waiters in red hunting jackets. Prices very low—under three bucks for a couple for an evening (7-11 p.m.)

Many U. S. movies are in all parts of U. S. Zone. They must rotate them for benefit of the troops. Arthur Godfrey was just in the area, being interviewed on the AFN (Armed Forces Network) and spellbinding the U. S. Forces, though the Germans themselves hold their nose when you mention his name. One's not sure just why?

Many of the old Nazis are back in the saddle doing business as usual. Haenfstengel's brother runs one of the principal art stores in Munich; he himself is living not far from the U. S. troops playground at Garmischen-Parken. Frau Emma Goering has an apartment in Munich with her daughter. Hjaldmar Schacht is going to the East Indies as a financial adviser; and Krupp is back at his old stand in Essen.

Branton Nominated

Continued from page 3

substantial stockholder in the A. H. Blank Tri-State chain in Des Moines. Branton more recently has been active in radio and TV. He has an interest in the Horace Heidt radio-TV show and only two weeks ago figured in a $700,000 deal in which he, Harold Mirish and Elliott Hyman bought negatives of seven films made by the William Goetz-Leo Spitz International Pictures unit.

A long-time Monogram franchise-holder, Trampe died in Milwaukee April 10 at 61. He was head of Monogram Midwest Film Co.

Celluloid Future

Continued from page 1

kane, Boise, Billings, Manitoba and such sectors.

As for tint, chain or local, there must always be control conditions for good color, so for the moment the industry masterminding is glossing over that.

It is apparent that Hollywood may become more important in TV, if never as important as in AM broadcasting. Certainly the big comedy hours must originate from New York. Where's a Berle or a Sullivan going to get the spot vaudeville pickups in Hollywood? Whereas they are bountiful in the east. Film may even be the answer there.

BING

Book in the Biggest in the Year for

SEPTEMBER

TUES.	WED.	THURS.	FRI.	SAT.
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PARAMOUNT

16 17 18 1 20 21 22

WEEK

FRANK CAPRA'S

HERE COMES THE GROOM

"The Best Crosby Show in Five Years" (says JAY EMANUEL)

For Your Biggest Labor Day in Five Years!

ON AN ALL-TIME RECORD NUMBER OF SCREENS DURING PARAMOUNT WEEK
with features, shorts and news . . .

Frank Capra's "HERE COMES THE GROOM" starring Bing Crosby • Jane Wyman • Alexis Smith
Franchot Tone • James Barton • with Robert Keith • and introducing Anna Maria Alberghetti
Produced and Directed by Frank Capra • Associate Producer Irving Asher • Screenplay by
Virginia Van Upp, Liam O'Brien and Myles Connolly • Story by Robert Riskin and Liam O'Brien

Clips From Film Row

NEW YORK

Dick Weaver, indie publicist and former head of the Theatre Guild's film department, named campaign coordinator on "The River." Roadshow policy has been set for the Ken McEldowney production, which United Artists is distributing.

MINNEAPOLIS

Earl Evans, UA exploiteer, here to beat drums for "St. Benny the Dip." Used gag ad for "any pickpocket interested in earning a few honest bucks" to appear on a TV show.

Before coming here to appear on Aquatennial radio show, Dennis Morgan and the family vacationed at North Star Lake, Minn.

Bennie Berger, indie circuit owner and former North Central Allied president, appointed chairman of the Bonds for Israel Government drive in upper midwest area.

For "Cyrano," playing its first regular admission engagement here after World roadshowing at advanced prices, RKO-Orpheum has afternoon 35c "student" price for first time.

Alhambra second local indie nabe house to go from 35 to 45 days clearance in order to reduce admission from 60c to 44c and to dual "A" pictures.

Rex Allen, Republic's new cowboy star, made personal appearances here and in Duluth and Brainerd, Minn.; Superior, Wis.; Fargo and Bismarck, N. D. and Aberdeen, S. D.

Berger Ronning, Paramount salesman, recovered from food poisoning and back on job.

Universal's "Apache Drums" is one of territory's top current grossers.

"Alice in Wonderland" set for Twin City Orpheums, day-date, starting Aug. 9.

Nabe theatres offering foreign films under "Academy of Arts" policy, benefit from paper reviews and gratis publicity not ordinarily accorded subsequent-run situations.

At his own expense, Harold Field, owner of Pioneer Theatres, large circuit of Iowa theatres, and co-owner of the St. Louis Park, local suburban house, is staging "a film and showmanship conference" at the Burke Hotel, Carroll, Ia., Aug. 6-7, and inviting exhibitors everywhere to attend along with his own house managers and other executives. It's Field's contribution, he says, to get film exhibition back again squarely on its feet.

LOS ANGELES

Souvaine Selective Pictures appointed Ed Heiber western division manager with headquarters here. Foreign films ready for release are Lou Bunin's "Alice in Wonderland," "The Galloping Major," "Women With No Name," "Rendezvous With Tomorrow," "Days of our Years," "Two Lovers of Verona," "From Little Acorns" and "Face to the Wind."

George Smith, western division manager for Paramount, to survey Alaska, where film business has been booming.

Columbia is reissuing two juvenile delinquency pictures "Under Age," with Nan Gray and Alan Baxter, and "Missing Daughters," with Richard Arlen and Rochelle Hudson in top roles.

Robert Kronenberg, of Manhattan Films International, Inc., named distrib for the Scalera film, "Angelo," in 11 states west of the Mississippi.

James A. Schiller Co., new indie distribution outfit, formed to handle exploitation films, starting with "Where Are Your Children?" and "Black Market Babies," two Monogram oldies. Schiller was a Monogram exploitation rep for nine years.

As a result of Josephine Baker's click on the stage of the RKO Hillstreet, her old French-made film, "Flame of Paris," is being reissued at the Hawaii in Hollywood and Rialto in downtown L. A.

KANSAS CITY

A plea that inroads of TV reduced theatre grosses won a cut in tax valuation for the Englewood Theatre here last week. The case before the Jackson County Board of Equalization brought a decrease in valuation of $25,700 for the picture house located in the Intercity district.

Consolidated Agencies, circuit formed here recently, took over operation of Odeon and Casino in Marshalltown, Ia. Deal was completed between C. A. Schultz, president of CA, and G. Ralph Branton, of Odeon Theatre Corp.

Neal Houtz, formerly Strand Theatre manager in Marshalltown, is now city manager there for Consolidated, which also operates the Strand. Gerald McMullen, former Odeon manager, remained with his former employers but was moved to a theatre in Wisconsin. Consolidated operates house in Iowa, Missouri and Kansas.

PITTSBURGH

Art Levy, UA sales manager here, named head of company's exchange in Washington, D. C., succeeding Earle Sweigert. Levy was boss of Eagle Lion-Classics office here before it was absorbed by United Artists.

Norman Lugee, student at 20th-Fox exchange here, moved on to Detroit branch as a salesman.

Variety (Club) Post of American Legion named following officers: Bob Kimelman, commander; Morris Berman, first vice-commander; Ben Rosenberg, second vice-commander, and Harry McCadden, treasurer.

Mitch Kwaitkowski sold his interest in the Skyline Drive-In near New Castle to Anthony Warren of Cleveland. Kwaitkowski will devote all his time to real estate biz and bowling alleys in New Castle.

Ray Woodward, Franklin, Pa., theatre manager, running for City Council there.

DENVER

Tom Knight, owner of Riverton, Wyo., theatres, performed another of his airplane ambulance trips, this time bringing a lad to Denver from Riverton that was in need of hospitalization. Call came after Knight had gone to bed. Knight has made the ambulance trip in his private plane several times.

Mike Stewart, Monogram booker, named manager of Lakewood, Lakewood, Colo.

Oscar Galanter, recently with Columbia, Omaha, moves to Denver as office manager for Universal.

Chet Miller, Fox Intermountain Theatres city manager, Sterling, Colo., on leave of absence for three months, with Ed Rowsen, his assistant, filling in during his absence.

Leon Coulter sold the Loveland, Loveland, Colo., to Gibraltar Enterprises, which also owns the Rialto.

L. F. Flower sold the Palm, Bayard, Neb., to Owen Anderson.

R. E. Vaughn will manage the new Mesa drive-in, Pueblo, Colo.

ST. LOUIS

With more than 65 Missouri roads closed because of the floods, exchanges are hard pressed to deliver films to houses in many Missouri towns.

Lee A. Campbell, Rockford, Ill., secured a five-year lease on the Rio, Edinburg, Ill., from Albert Vetter, Springfield, Ill., who shuttered the house last December.

Charles H. Weeks, Jr., shuttered his Gem in Dexter, Mo., for a facelifting. Still operates his Weeks, 616-seater in same town.

A. C. Wooten, part-owner of the Tiger, Columbia, Mo., has bought the Vita in Warrenton, Mo., from William T. Zimmerman.

Joe Hewitt, Robinson, Ill., exhibitor, critically ill at his home there.

CHICAGO

Lee Siegel, assistant to Ted Tod in the local 20th-Fox flackery, upped to field rep in East-Central area with headquarters in Cleveland.

Charles Kloepfer named managing director of arty World Playhouse.

Armand Degelbeck nabbed manager berth at Burnside Drive-In, Imlay City, Michigan.

Calo theatre, neighborhood indie, shuttered last week, hoisting total closings in this area to 132.

James Gregory, Alliance circuit general manager, returned last week from three-month vacation in Greece.

Tom Corrin retired last week as manager of Balaban & Katz' Norshore theatre.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century
Refreshment Service for DRIVE-IN THEATRES

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON · AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

'Hughes Man'

Continued from page 3

to accede, they reportedly don't want to give the Greene alliance the right to name the replacement.

Divorcement Outgrowth

Battle for board control grows out of divorcement of the RKO circuit from the production-distribution company last Jan. 1. Hughes, as controlling stockholder in the two companies, agreed under a consent decree to keep hands off the theatre chain, limiting his activities to the picture company.

Pursuant to this, he trusted his theatre stock to the Irving Trust Co., N. Y., pending arrangements for selling it. Greene's squawk to the D. of J. was that despite this arrangement, Hughes still controlled the circuit by virtue of the fact that he named all five members of the board.

These nominations and elections were made at the end of last year, just before divorcement became effective. Hughes then decreed that the annual stockholders' meeting—at which the directorate might be replaced—be postponed from its usual spring date until next December. That gave Greene a second squawk, that the stockholders weren't even getting a chance to vote on the company's management before it would have been entrenched for so long that it would be difficult to change.

D. of J. investigation bore out Greene's charge that a number of members of the directorate were associated with Hughes in one way or another that would rob them of their independence.

Brown's as the first resignation probably indicated that he was believed to be most under obligation to Hughes via his officership in the Mellon Bank. Latter is known as "Hughes' bank" and has millions of dollars in loans outstanding to the various enterprises of the Texas toolmaker, plane manufacturer and picture producer.

Seek N. Y. Banker's Retirement

Next on the slate for retirement is believed to be J. P. Dreibelbis of Bankers Trust, N. Y. Bankers Trust is principal angel for the RKO production-distribution company. Contention of Greene therefore is that Dreibelbis naturally cannot act with complete independence when the bank is so closely allied in Hughes' business affairs.

Also under fire from Greene is Maurice Bent, of Merrill Lynch, Pierce, Fenner & Beane, Wall St. brokerage. Outfit has handled business for Hughes over a period of years. Greene will not object to Bent's continuance on the board, however, if Hughes agrees to replace Dreibelbis with an acceptable man.

Remaining members of the five-man directorate are Sol A. Schwartz, prez of RKO Theatres Corp., and Ben-Fleming Sessel of Irving Trust Co., the trustee. Greene is making no objection to their positions.

Although Schwartz is held by the Wall St. group to be under Hughes' domination as an employee, his presence on the board is agreed to as justified by his managerial position.

If the Greene group cannot get what it considers satisfactory representation on the directorate, it is expected to get into a proxy fight with Hughes to gain control. Sufficient proxies would be sought from minority shareholders to outvote Hughes' 929,020-share holdings at the December conclave. Greene himself controls about 300,00 shares, while other Wall St. professionals allied with him also have huge interests in the company.

Greene would consider two members of the directorate satisfactory representation for his group if he were assured of the independence of at least one other. Sessel, it is believed, would suit him as fitting in the latter category.

Picture Grosses

LOS ANGELES

(Continued from page 8)

West" with "Kentucky Jubilee" (Lip), only $3,900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Comin' Round Mountain" (U) and "Magnet" (U). Dull $15,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), nice $24,-700.

Four Star (UA) (900; 70-90)—"Ace in Hole" (Par) (8th wk). Picking up to $2,500. Last week, okay $2,300.

Fine Arts (FWC) (677; 70-$1)—"Oliver Twist" (UA) (2d wk). Okay $5,000. Last week, $6,000.

Beverly Canon (ABC) (530; $1)—"Kon-Tiki" (RKO) (13th wk). Holding at fast $3,000. Last week, about same.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (8th wk). This round opened Monday (23) after pleasing $3,300 last week.

'Ft. Worth' Oke $13,000, Buff; 'Boat' 18G in 2d

Buffalo, July 24.

"Show Boat" is still pacing the city currently although in second week at the Buffalo where still big in final nine days of holdover week. "Mask of Avenger" is just passable at Lafayette while "Ft. Worth" looms okay at Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Show Boat" (M-G) (2d wk). Held at $18,000 in 9 days. Last week, big $18,500.

Paramount (Par) (3,000; 40-70)—"Ft. Worth" (WB) and "Two Gals and a Guy" (WB) (UA). Oke $13,-000. Last week, "Prowler" (UA) and "Hoodlum" (UA), $13,500.

Center (Par) (2,100; 40-70)—"The Frogmen" (20th) (2d wk). Held at $8,000. Last week, nice $10,000.

Lafayette (Basil) (3,000; 40-70)—"Mask of Avenger" (Col) and "Texan Meets Calamity Jane" (Col). Average $10,000. Last week, "Comin' Round Mountain" (U) and "Roaring City" (Lip), $8,500.

Century (20th Cent) (3,000; 40-70) — "Hard, Fast, Beautiful" (RKO) and "Casa Manana" (Mono). Oke $9,000. Last week, "Guy Who Came Back" (20th) and "Barnyard Follies" (Indie), $6,500.

DENVER

(Continued from page 9)

bones" (U) and "Deadly Enemies" (Indie), $7,000.

Rialto (Fox) (878; 40-80) — "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Fair $2,500. Last week, "She Shoulda Said No" (Indie) and "Cyclone Fury" (Col) (2d wk), same.

Tabor (Fox) (1,967; 40-80) — "Prince Who Was Thief" (U) and "Danger Zone" (Lip), also Aladdin, Webber. Fast $9,000. Last week, "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), $8,500.

Webber (Fox) (750; 40-80) — "Prince Who Was Thief" (U) and "Danger Zone" (Lip), also Aladdin, Tabor. Trim $4,000. Last week, "Fighting Coast Guard" (Rep) and "Oh, Susanna" (Rep), $3,500.

Small, Goldwyn, Lesser In German Permit Shuffle

Members of the Society of Independent Motion Picture Producers have agreed to a re-distribution of German import licenses. Permits outstanding must be used by Aug. 31 or be cancelled, thus they have been re-assigned to producers who have pix ready to go into the German market.

Under the shuffle, Edward Small obtains three new permits, bringing his total for the year to five; an extra one goes to Samuel Goldwyn, upping his total to four, and one goes to Sol Lesser for a total of three.

Picket New Mo. Ozoner

St. Louis, July 24.

When the St. Charles, Mo., new ozoner was lighted last week, union projectionists picketed the place.

A representative of the theatre company, composed of business men in St. Charles, said an operators union was recently set up at St. Charles by "outside organizers." He said no demands had been made and the ozoner would not go union unless three other theatres in the town did. St. Charles is about 20 miles outside St. Louis.

'Francis' Socko $13,000, Omaha; 'Ace'-R&T Fight Pic 10G, 'Convict' 7½G

Omaha, July 24.

Nothing like "Francis Goes to the Races" at the Orpheum in some time, Tristates officials couldn't believe their eyes when they saw the first-afternoon lineup. Indications are for smash session, best total for any house in town playing films alone in many months. The Paramount with Robinson-Turpin fight pic helping "Ace in Hole," looks good. Even "Secret of Convict Lake" plus "Navy Bound" is little brighter than usual at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Francis Goes to Races" (U) and "Tougher They Come" (Col). Smash $13,000, biggest in long time. Last week, "Passage West" (Par) and "Once a Thief" (UA), $9,000.

Paramount (Tristates) (2,800; 16-70)—"Ace in Hole" (Par) and Robinson-Turpin fight pictures (Rep). Good $10,000. Last week, "The Frogmen" (20th), about same.

Omaha (Tristates) (2,100; 16-70)—"Convict Lake" (20th) and "Navy Bound" (Mono). Brisk $7,500. Last week, "Prowler" (UA) and "Hoodlum" (UA), $8,000.

Brandeis (RKO) (1,500; 16-70)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Opened Sunday (22). Last week, "Best of Badmen" (RKO) and "Tokyo File 212" (RKO). Light $3,500 in 4 days. In ahead, "Strangers On Train" (WB) (2d wk), nice $5,000.

State (Goldberg) (865; 25-75)—"Try and Get Me" (UA) and "Her First Romance" (Col). Fair $3,000. Last week, "Valentino" (Col) (2d wk), oke $3,500.

D.C. Spotty But 'Kon-Tiki' Record 8G; 'Cyrano' 15G

Washington, July 24.

Main stem biz shapes very spotty in current session, with biz at both extremes. "Kon-Tiki" launched via a brass hat preem, is breaking records at Lopert's small seating Dupont. "Show Boat" looks solid in second stanza at Loew's Palace, after surpassing hopes for initial week. "Cyrano" is doing landoffice biz in first time on pop prices at RKO Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Strictly Dishonorable" (M-G) plus vaude. Run of mill $19,000. Last week, "Kind Lady" (M-G) plus Ralph Flanagan orch on stage, smart $23,000.

Dupont (Lopert) (373; 50-85)—"Kon-Tiki" (RKO). Record $8,000, topping previous high set by "Bitter Rice" (Indie). Stays indef. Last week, "Brave Bulls" (Col) (4th wk), okay $2,300 in 6 days.

Keith's (RKO) (44-80)— "Cyrano" (UA). Torrid $15,000, best in months, and holds. Very surprising since film road-showed here recently. Last week, "Francis To Races" (RKO) (2d wk), fine $9,000.

Metropolitan (Warner) (1,164; 44-74)—"Sword Monte Cristo" (20th). Slow at $5,000. Last week, "Strangers on Train" (WB) (m.o.), okay $6,500.

Palace (Loew's) (2,370; 44-74)—"Show Boat" (M-G) (2d wk). Sock $18,000, after sizzling $30,000 last week, well above expectancy and breaking "Caruso" (M-G) record. Looks like a four-week run.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (14th wk). Pegged at $4,000 for fourth consecutive week, with "student" rates helping. Holds one more week.

Warner (WB) (2,174; 44-74)—"Sirocco" (Col). Slim $10,000. Last week, "Ft. Worth" (WB), $11,000.

Trans-Lux (T-L) (654; 44-80)—"First Legion" (UA). Slow $4,000 or slightly under. Last week, "Circle of Danger" (UA), okay $4,500.

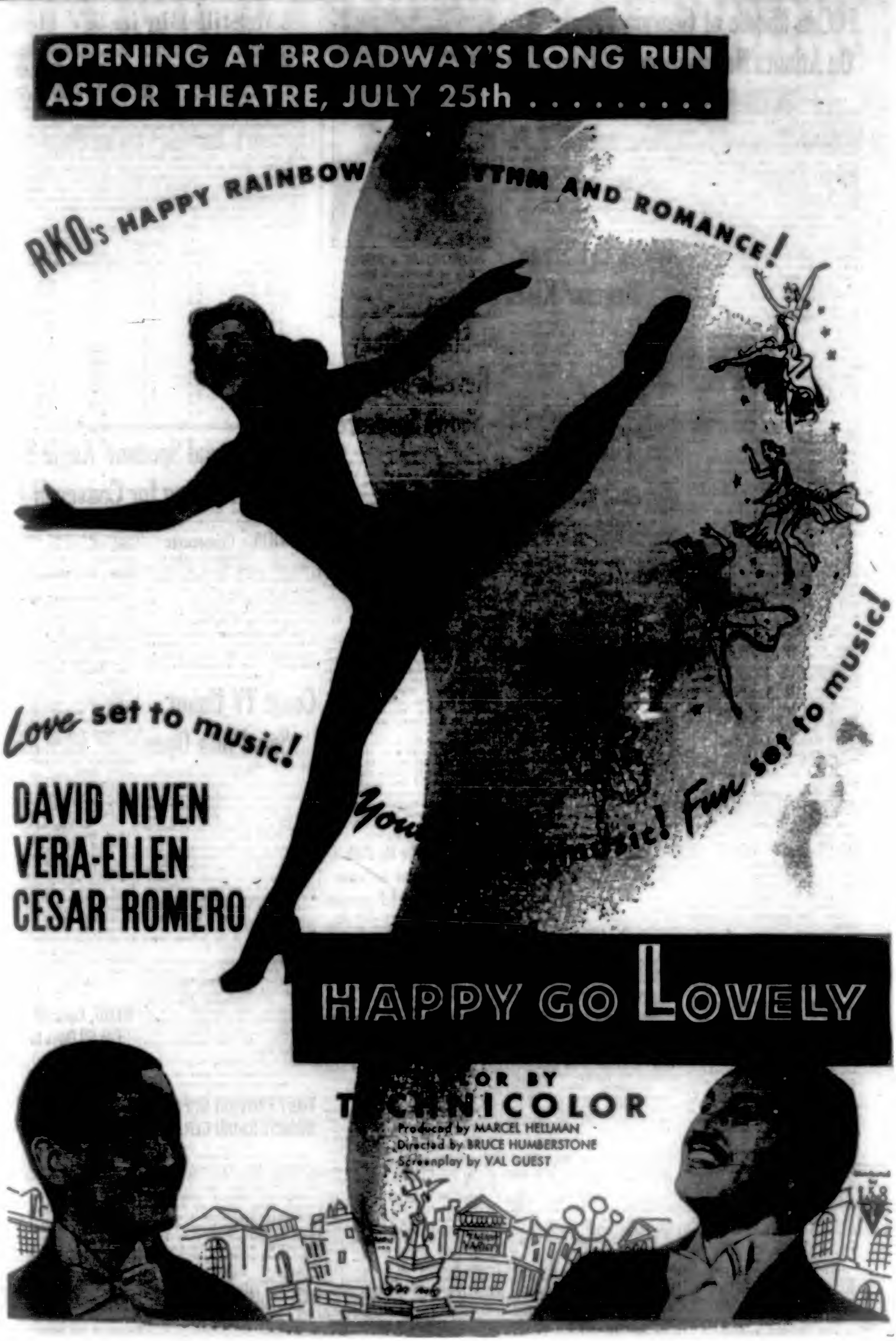
KANSAS CITY

(Continued from page 9)

(RKO) and "Jungle of Chiang" (Indie), $4,900.

Paramount (Tri-States) (1,900; 50-80)—"Peking Express" (Par). Returns house to solo policy, fairish $7,000. Last week, "New Mexico" (UA) and "Mister Universe" (UA), $4,000.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Smuggler's Island" (U) and "Katie Did It" (U). Fair $12,000. Last week, "Fighting Coast Guard" (Rep) and [illegible]er and Lady" (Rep), [illegible], all houses but Granada being below normal.


OPENING AT BROADWAY'S LONG RUN
ASTOR THEATRE, JULY 25th . . . . . .
RKO's HAPPY RAINBOW
AND ROMANCE!
Love set to music!
DAVID NIVEN
VERA-ELLEN
CESAR ROMERO
set to music!
HAPPY GO LOVELY
TECHNICOLOR
Produced by MARCEL HELLMAN
Directed by BRUCE HUMBERSTONE
Screenplay by VAL GUEST

FCC in Middle of Georgia Tangle On Atlanta Newspapers' TV Operation

Washington, July 24.

The 400th and probably last TV station to be built under pre-freeze authorizations has precipitated a wrangle between the State of Georgia, two former governors, a onetime Presidential aide, and several prominent Washington radio lawyers. In the middle is the Federal Communications Commission which, apparently unwittingly, has gotten itself over a legal barrel.

The station in question is WCON-TV whose owners, Atlanta Newspapers, Inc. (created by the merger last year of the Atlanta Journal and the Atlanta Constitution), expect to have it ready for operation soon. As soon as WCON-TV is on the air, ANI will relinquish WSB-TV (also a part of the merger package) by sale or surrender of license, depending on FCC determination. Since ANI can only have one TV station in Atlanta under FCC duopoly restrictions, it prefers WCON-TV, which operates on Channel 2, to WSB-TV, which would be required under proposed allocations to shift from Channel 8 to Channel 11.

The dispute involving WCON-TV results from a recent application filed by ANI to sell the WSB-TV Channel 8 facilities to a local group for $528,000, after it had previously agreed to surrender the license to the FCC in order to get quick approval of the merger. ANI plans to retain the WSB call letters when WCON-TV is ready to go on the air and the purchasers of WSB (Broadcasting, Inc.) plan to use the call WYES.

In granting approval of the merger deal, FCC stated it would require surrender of the license of WSB-TV when it authorized operation of WCON-TV. The Commission has been asked to remove this condition to provide Atlanta a third station.

The change in ANI plans brought immediate opposition from two stations in Georgia, both applicants for TV in Atlanta. Former FCC Chairman Paul Porter, of the law firm of Arnold, Fortas & Porter, was made a deputy Assistant Attorney general for the State of Georgia to oppose the transfer, on behalf of the Georgia Tech station, WGST, Atlanta.

WEAS Fighting Sale

Also fighting the sale is WEAS, Decatur, owned by E. D. Rivers, Jr., son of the former governor of Georgia.

WGST contends the proposal to sell WSB-TV is "a bald attempt" on the part of ANI "to have its cake and eat it" and is in "direct contravention of the Commission's mandate and the assignee's own representations." To allow the facility to be sold after the merger has been approved, it asserts, "eliminates a salutary incentive for the rapid elimination of duopoly situations and introduces opportunities for suppressing competition."

Memphis Negro Disk Jock Warnings on Oil Stoves Saves 5-Year-Old's Life

Memphis, July 24.

New nightly public service feature of Eddie Teamer, Negro disk jockey on WHHM, warning listeners on the safe use of kerosene oil stoves, has already started to pay off. The coal-oil drive, backed by the Memphis Fire Dept. and other civic groups, and being pushed by "Teamer Time" nightly, helped save the life of a five-year-old here recently.

Bessie Taylor, the Negro youngster, narrowly escaped serious injury when the kerosene stove in her home flared up. The child's screams attracted neighbors who have been listening to Teamer's fire prevention instructions nightly, and they quickly put his "fire prevention radio hints" to use, smothering the stove's burner with a wet blanket, detaching the burner and throwing it into the yard.

Teamer announces a series of "don'ts" on his nightly WHHM stints, which are primarily geared for the Negro audience here. His two-hour show and current work here have been lauded by Fire Dept. officials and are attracting a wide listening audience.

WJR's Net Is Up

Detroit, July 24.

Sales of $1,082,903.37 by WJR for the six months ended June 30, 1951, were reported by John F. Patt, prexy. Sales in the same period of 1950 were $1,713,703.12.

Net profit for the 1951 period was $288,252.96, or 56¢ a share, as compared to $271,468.11, or 53c a share, in 1950.

ABC to Cut 'Stage,' 'Dagmar' Kines

ABC-TV is cutting a number of kinescopes on projected programs. Next Tuesday (31) the web will audition "Stage Struck," a Phil Silvers starrer, using vaude acts with guest critics from the audience.

A Music Corp. of America package, "Stage" will be produced by Penny Morgan, with Sylvia Friedlander as associate producer and Don Medford as director. Joe Laurie, Jr., is serving as consultant.

Web is prepping a kine on "The Dagmar Story," a situation comedy starring comedienne Dagmar (Jenny Lewis), the first week in August.

Other properties on which auditions have been made or are in the works are "Meet Me At the Waldorf," with Lanny Ross; "Service Center," with Mary McCarty; a tele version of "Rogues Gallery," with Chester Morris; "Crime in America," based on the book by Sen. Estes Kefauver; and "Those We Love," a video edition of the quondam radio soaper.

NPA CONSTRUCTION UNIT OK'S 10 RADIO PROJECTS

Washington, July 24.

Ten construction projects involving radio stations have been approved in the past fortnight by the Construction Controls Division of National Production Authority. All entertainment construction has been banned except where special permission is obtained from NPA. Following are the okayed projects:

Royal Broadcasting Co., Lancaster, S. C., for alterations to offices, studio and transmitter at a cost of $7,500; State Government of Minnesota, erection of 16 transmitter buildings and radio towers throughout the state at a cost of $236,000; Outlet Co., Providence, R. I., addition and alteration of broadcast studio at a cost of $54,455; Hawley Broadcasting Co., Reading, Pa., altering building to cost $47,200; Mt. Airy Broadcasting Co., Mt. Airy, N. C., $7,850 of work on the radio station; Broadcasting Co. of the South, Charlotte, N. C., construction on the transmitter building, costing $12,000.

Also, Marconi Broadcasting Co., Columbia, S. C., work on the broadcasting facilities at a cost of $7,100; Sioux Falls Broadcast Assn., of Springdale township, Minn., construction of transmitter building for $19,500; WHBL, Inc., of Sheboygan, Wisc., altering transmission building, $8,450; Vegas Valley Broadcasting Co., Las Vegas, $21,000 for construction on station.

Volz New Gen. Mgr. For St. Louis U.-Owned WEW

St. Louis, July 24.

George A. Volz, vice-president of the Gardner Advertising Co., last week was appointed general manager of WEW, owned by the St. Louis U., succeeding Daniel P. O'Connor, who resigned to re-enter TV work in the east. Volz, previous to his connection with Gardner, was associated with two St. Louis advertising firms.

O'Connor joined WEW in August, 1950, succeeding Nicholas Pagliari, now national sales manager for WIL, also here.

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-6420 60 Beaver St. New York City

81-Station Study Reveals 80% Of Shows Sponsored

Washington, July 24.

Sponsored programs comprise 80% of the average broadcast schedules of TV stations, aside from station-break commercials, which average 2.2 per hour of operation, according to a survey by the National Assn. of Radio and Television Broadcasters.

The study, based on logs of 81 stations for the week of May 6-12, inclusive, shows that the average TV outlet is on the air about 12 hours a day, exclusive of test pattern. Stations range widely in schedules, the highest being 17 hours a day and the lowest five hours.

The NARTB data reveals that the average station is devoting 8.5% of its program time to educational, religious and discussion programs. These include travelogs, special educational films, press interviews, forums and discussions. They do not include news, weather and market programs.

Stations on the cable, the survey shows, get 50% of their programs from networks, 12% from kinescope, 18% from film, and 17% from local live productions. Stations off the cable obtain 46% of their programs from kinescope, 39% from film and 29% from local live originations.

Listeners Make Up Both Audience and Revenue On Seattle Ad Programs

Seattle, July 24.

KIRO, CBS outlet here, now has two daily classified ad programs that are racking up good grosses. They're also unusual because the listeners constitute both the audience as well as the source of revenue. Both are titled "Swap 'N Shop," with the morning program, at 8 a.m., running 15 minutes Monday through Friday, and the night show at 10:20 running 25 minutes, Monday through Saturday.

Ads are sold on a cash-with-order basis: $2 for 50 words; $3 for 75. The KIRO writing staff puts copy received into radio wordage and from then on it's up to the two announcers who do the show to keep it in the homey, bright style that has proven so successful on the programs. Ads are recapped at end of each 15 minute period and the announcers (not specified, just those on the board at the time) ad lib some comments, not passing up any chances for humor or sales emphasis.

Total ads each week vary between 200 and 300, varying with the season, according to Bill Tucker, sales manager of the station. He also says that the programs have produced more outstanding results than any other single program on the air, with many sales made to listeners in other western Washington towns.

A gimmick that is used now and then, which has proven successful is to tape record, via the telephone, an ad in the advertiser's own voice,

AM Still Big in TV Homes

Evidence of radio's continued pull in television homes, debunking the theory that TV setowners are lost for AM, is turned up in a special compilation of audience figures by the A. C. Nielsen Co.

Using national hour-by-hour averages, Monday through Friday, Nielsen shows that the radio audience is significantly larger than the TV audiences at all hours of the day. Radio in TV homes is still large all day and is bigger than TV from 9 a.m. to 3 p.m. At 3 p.m., the amount of radio listening in tele homes equals the total TV audience, but after 4 p.m. it drops below. Nevertheless, even at the peak TV viewing period (9-10 p.m.) there are still 1,100,000 tele homes listening to AM. Interestingly, before 11 p.m., the AM audience in tele homes never falls below 1,000,000 homes.

Figures used in the study were for the month of March, which was chosen to avoid daylight-saving and warm weather variations. Radio audience would show up even larger with out-of-home listening counted. Overall import of the data is that radio is still a mass medium and a good buy, particularly when cost-per-thousand listeners is considered.

Nielsen audience data follows (in millions of homes):

Time	Total TV	Radio in TV Homes	AM in AM-Only Homes	Total Radio	Total Activity
9-10 a.m.	0.3	2.8	6.1	8.9	9.2
10-11 a.m.	0.3	3.5	6.6	10.1	10.3
11-12 a.m.	0.5	3.5	6.7	10.2	10.7
12-1 p.m.	0.8	3.0	7.5	10.5	11.3
1-2 p.m.	1.3	2.5	8.3	10.8	12.1
2-3 p.m.	1.6	2.3	7.6	9.3	10.9
3-4 p.m.	1.8	1.8	7.1	8.9	10.7
4-5 p.m.	2.4	1.6	6.9	8.5	10.9
5-6 p.m.	3.0	1.8	7.1	8.9	12.5
6-7 p.m.	5.0	1.4	8.5	9.9	14.9
7-8 p.m.	5.8	1.5	10.3	11.8	17.6
8-9 p.m.	7.9	1.2	11.0	12.2	20.1
9-10 p.m.	8.4	1.1	11.3	12.4	20.8
10-11 p.m.	7.8	1.0	9.0	10.0	17.8
11-12 p.m.	4.7	0.7	5.3	6.0	10.7

'Controversial Sponsor' Angle Snags Luce Backing for Convensh Airings

Chicago, July 24.

The two major political parties, who traditionally have trouble agreeing on the time of day, are apparently getting enmeshed in an argument as to what constitutes a "controversial" television sponsor. The politicos' involvement in the sponsor-TV situation stems from their attempts to line up bankrollers for the videasts of next summer's Chicago conventions.

A meeting set for last Thursday (19) between Democratic and Republican leaders and representatives of the Luce publications, was called off by the latter group just when it looked likely that the Time-Life combo would get there "furstest with the mostest" in the bidding for the video package rights to the confabs. Spokesmen intimated that the breakdown in negotiations was only temporary, pending clarification of the charges that the Luce mags were too "controversial" to be associated with the political get-togethers.

'No Axes to Grind'

The charges have come from elements in the GOP who feel that the Luce operation has an interest in the outcome of the conventions. The Republican dissent was voiced by Werner W. Schroeder, Illinois committeeman, who holds that the bankroller should have "no political axes to grind."

From the other side of the political fence has come word that the news mags would be acceptable sponsors. Jacob Arvey, Democratic national committeeman, said

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WNJR's Crimecasts

Newark, July 24.

WNJR nailed down a two-day exclusive in the New York metropolitan area with 12 hours of direct broadcasts of the U. S. Senate Crime Committee hearings into gambling in Atlantic City.

On Thursday and Friday (19-20) WNJR broadcast the Washington hearings from 11 a.m.-5 p.m. exclusively in the metropolitan area.

Coast TV Union Snarl Into Open

Hollywood, July 24.

Threatened jurisdictional fight hanging over television for the past few weeks broke wide open Monday (23) at ABC's Television Center and was expected to spread to NBC. Point of issue was the planned use of an International Alliance of Theatrical Stage Employees crew on the shooting of "Life With Linkletter," which was abandoned and a kinescope substituted. National Assn. of Broadcast Engineers and Technicians, claiming jurisdiction over cameramen, threatened to strike ABC from coast to coast if IA lensers were used.

At John Guedel Productions, which farmed out the technical crew to an independent contractor, it was said the original film deal is off. Next shooting date is in two weeks, but progress will be stopped until word is received from the sponsor, Green Giant. Contract with the food packer calls for 35m film.

NBC is understood to be in line

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TONY PROVOST UPPED TO HEARST RADIO GEN. MGR.

Baltimore, July 24.

D. L. (Tony) Provost has been appointed acting general manager of Hearst Radio, Inc., taking over duties of the late Tom A. Brooks, veepee and general manager of Hearst Radio, who died June 19. Provost has been business manager of Hearst-owned WBAL-TV in Baltimore the past 2½ years. Prior to that he managed the program department at WBBC, N. Y.

As acting general manager of Hearst Radio, he'll continue to make his headquarters in Baltimore. In addition to WBAL (AM and TV), Hearst Radio properties include WISN (AM and FM) in Milwaukee.

WLOU, Louisville, Closes For 60 Days to Prep New Negro Program Format

Louisville, July 24.

Station WLOU has suspended operation for 60 days, effective Sunday (22), and upon its return to the air will be operated in the interest of the Negro community, A. D. Smith, new general manager, announced last week.

Owner Mrs. John Measerv said a Negro program director and Negro announcers and writers will be trained during the period the station is off the air. Airer is a 1,000 watter, daytime.

Smith is owner of a station in Winchester, Tenn. He recently has been in Chattanooga, where he assisted in putting on the air a station operated for Negroes. Programming, according to Smith, will feature local news of the Negro community, religious programs and other entertainment of particular interest to Negroes. Civic affairs are to take a good share of the programming.

BULLISH RADIO SPIRIT RISING

Standard Oil, Atlantic Seen Sole Bankrollers on Football Telecasts

Standard Oil of Indiana and the Atlantic Refining Co., are expected to be the only two advertisers represented on college football telecasts this fall. Now that the U of Pennsylvania's capitulation has made possible the carrying out of the National Collegiate Athletic Assn.'s one-year moratorium plan on football TV, the two oil firms have reportedly signified their intention to bankroll whatever pickups are allowed, with Standard Oil probably sponsoring those in the midwest and Atlantic in the east.

Under the NCAA plan, each area on the cable will have one televised game each Saturday in the season except for one week, when a general blackout on TV will be imposed. Association hopes that this "controlled experiment" will furnish it with data to help determine exactly how much live video affects the gate not only of the bigger schools whose games are being televised but, more important, the smaller colleges in their vicinities. Once the two bankrollers finalize their deals with the okayed colleges for sponsorship, they'll have the right to set up their own deals with networks or local stations on each game for the coverage.

NCAA Backdown

Penn, whose balking at the NCAA plan had held the entire college football situation in a turmoil since last January, is said to have capitulated only after the NCAA had backed down on two of the major points to which Penn had objected. Where the association originally had demanded that it line up any contracts with potential sponsors, it now has given permission for the sponsors to deal directly with the schools. NCAA is also reported to have agreed to take less than 60% of the total fee which

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Strong 'Sleeper'

Milwaukee, July 24.

It took a front-page picture in the Sunday Milwaukee Journal to convince his fans that the reports circulating the city of WTMJ-TV gabber Bob Heinz' demise were without foundation. The story of his departure from this earth got started when a gag backfired slightly on Heinz' "Man Next Door" tele show.

Heinz had invited Vern Gagne, a pro wrestler, to his show, and during the proceedings the grappler used the gabber in a demonstration of the "sleeper" hold. The nerve pressure hold worked to perfection and Heinz conked out before the cameras.

Word got around that Heinz had not only "passed out" but "passed away."

'TV HYSTERIA' SEEN ON WANE

Radio's upbeat fever flared higher this week, sparked by a growing realization among agencies and sponsors that, despite the huge selling job done by television, AM is and will continue for some time to be the top mass medium. While a number of choice evening time slots are still going begging for sponsors, the networks have been getting plenty of nibbles and there is a general feeling in the trade not only that the best is off but of positive optimism for the future.

Adding to radio's new enthusiasm is the reorganization at CBS, which has seen that web channel net its second-string execs but some of its top varsity personnel into the AM network. Since CBS' split down the middle was designed to permit the complete staffs of both the radio and TV divisions to concentrate all their energy on one medium, instead of spreading it over two as in the past, the fact that CBS is grooving some of its key execs for AM indicates its sustained faith in the medium's future—and that faith is shared by the other webs. That point was emphasized in a letter sent to affiliate stations last week by CBS prexy Frank Stanton, in which he noted that the web's AM talent roster includes such "experienced radio operating executives" as Howard Meighan, prez of the radio division, and Kelly Smith, Lou Hausman, James Seward, John Karol, Lester Gottlieb, Ed Chester and others.

Advantage to Increase

Pointing out that no policy of support for radio could stand up in this era without recognizing TV, Stanton emphasized to the affiliates, nonetheless, that "on the most liberal possible projections, we show that—all emotions aside—radio's net audience-loss to TV this year cannot exceed 8.5%." As a result, he stressed, there will be "ample opportunity" next year for nationwide AM audiences of 9,000,000 and 10,000,000 people. Since CBS, as well as the other nets, has reduced rates more than 8.5%, Stanton concluded that radio's present advantage value-wise over other media not only will not decline, "but in all likelihood will increase."

As for the agencies and sponsors, the consensus among network sales execs is that their revived interest in radio goes hand-in-hand with the demise of the "TV hysteria." While emphasizing that TV is still a great medium for the sponsors who can afford it, the sales toppers nonetheless believe the agencies have begun to realize that TV's novelty days are over. Not only is the audience more selective (no longer do the top programs pull ratings of 60 and over), but advertisers also cannot get the kind of video show they want at the price they can afford to pay.

Also reacting in radio's favor is its nationwide covering, something which TV has not yet been able to achieve. Agencies and sponsors now realize that they cannot overlook the areas where there is no video whatsoever, or where TV coverage is small. In addition, even in mature video markets, with saturation of over 50%, TV's cost-per-thousand now is running no better than neck-and-neck with AM. Further point in the renewed interest in radio is the nation's general economic picture, which many advertisers feel has now settled down from its former confused status to the point where they can more confidently plan their ad budgets.

'A&A' Still in Trouble as WTMJ-TV Fails to Renew; Blatz Change Rumored

Making It Definite

Latest gags making the CBS rounds, in the wake of the web's splitup into separate radio and television divisions:

1. Louis A. Armand's, West 52d Street, N. Y., eatery frequented by the CBS execs, has also been split down the middle—with Louis henceforth dealing only with the AM boys and Armand getting the TV'ers.

2. The men's room on the 14th floor of the CBS home-office has been marked off into sections—one for AM and one for TV. Fourteenth floor headquarters the web's program operations.

While the "stereotype" fracas created by CBS-TV's "Amos 'n' Andy" has subsided at least temporarily, reports continue that Blatz Beer, which bankrolls the vidfilm series, is dissatisfied to the extent that it is already shopping for a show on another network, and may buy NBC-TV's "Broadway Open House." Lending credence to the reports is the fact that WTMJ-TV, Milwaukee, has decided to cancel "Amos" upon completion of the first 13-week cycle.

Milwaukee checkout would be an especially hard blow to Blatz, since that city is the home of the beer. WTMJ-TV denied reports that the series had been cancelled after last week's program, but confirmed news of the cancellation after the first cycle. It's also reported that CBS video stations in other cities have been flooded with protests about the way in which the show treats its Negro protagonists. CBS, the Weintraub agency which handles the Blatz account, and producers Freeman Gosden and Charles Correll, meanwhile, are still awaiting suggestions from the National Assn. for the Advancement of Colored People on how they might make the program more palatable. It was the NAACP which first sparked the protests.

"Open House" is now sponsored three nights weekly on NBC-TV by Anchor-Hocking, which is also a Weintraub account, but the bankroller is expected to drop the show in the near future. Under the deal which A-H has set up with local groceries throughout the country, Blatz already participates in "Open House" in about six markets. As a result, it would be a comparatively easy move for Blatz to take over the show nationwide when A-H checks off.

Blatz supposedly had pacted for "Amos" with CBS on a firm 39-week deal. It's expected, however, that if the show is provoking enough furore to cause the beer outfit to lose customers, or if other stations follow the lead of WMTJ-TV and drop it, Blatz could find a way to get out of its deal with the network.

ABC Grabs Off $3,000,000 Biz In 2 B-M Shows

In a move that will bring ABC gross billings of well over $3,000,000 annually, the web has grabbed off two Bristol-Myers radio shows from NBC and in addition is inking the tele version of one.

Shows involved are "Break the Bank," which is on NBC Monday, Wednesday and Friday at 11-11:30 a.m., and "Mr. District Attorney," on NBC Wednesdays at 9:30 p.m., between "You Bet Your Life" and "Big Story." Both B-M shows are slated for the full ABC chain in the fall, with "Bank" going Monday, Wednesday and Friday in the 11:30 p.m.-12 noon spot and "Mr. D. A." becoming part of ABC's Friday evening lineup.

Tele edition of "D. A.," which preems in late September, will be skedded on Mondays at 8-8:30 p.m. on an alternate week basis with Seiberling's "Amazing Mr. Malone."

Two agencies figure in the deal, Young & Rubicam and Doherty, Clifford & Shenfield.

GE Inked to 250G 8-Wk. CBS Sked

General Electric this week pacted for CBS' eight-week Saturday afternoon "Football Roundup" in the fall, and with the web also completing its schedule for games to be televised in color, network has virtually wrapped up its grid-cast plans.

GE, with its electronics division paying the freight through the Mazon agency, will be assessed a reported $250,000 for the eight-week football schedule on AM. Outfit succeeds Camel cigarets as sponsor, the latter having dropped its option on the package less than a month ago in order to siphon more of its ad budget into video. Under the "Roundup" plan, conceived by CBS sports director Red Barber, the net covers up to 20 of the top collegiate grid games each week, using five or six live and spotlighting the others via teleprompter or teletype wire.

Barber, who called the football games on CBS video last year, will top the lineup of spielers for the AM side this fall. Connie Desmond, currently his second-in-command on WOR-TV's (N. Y.) coverage of the Brooklyn Dodgers' home baseball games, will take over the TV football assignment, thereby becoming the first football announcer

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N.Y. Post Has to Rehire Paul Denis for Column In Guild Arbitration

Newspaper Guild of N. Y. (CIO) has won its arbitration on behalf of Paul Denis against the N. Y. Post. Arbitrator I. Robert Feinberg directed the daily to rehire Denis and to pay him 17 weeks' retroactive salary.

Issue stemmed from the Post's insertion of a radio-tele critical column by Rex Lardner. Newspaper union contended that because Denis' AM-TV column had been dropped two years ago in an economy wave, and the union pact calls for rehiring of those fired if their jobs are reinstated within a three-year period, Post violated the contract by using the Lardner column.

Post challenged the preferential hiring list clause and also maintained that it had not hired Lardner, but was merely buying his pillar from the Post syndicate.

Denis is expected to do his column four times a week, with the same frequency as Lardner, instead of the six a week Denis wrote in his previous tenure. It's also expected the pieces will continue in Lardner's critical format rather than the news and criticism format Denis formerly used.

Lardner has a six-month pact with the Post, with a couple of months to run.

Karol, Sutton In V.P. Posts as CBS Shifts Continue

Personnel reshuffling in the wake of the CBS reorganization into separate radio and television entities continued this week, with the creation of new veepee ratings for the former sales managers of each division. Exact duties to be handled by staffers in each of the web's branches were also more clearly defined, with more changes expected in the near future.

New veepees are John Karol, who assumes that rank in CBS Radio, and David Sutton, who becomes sales veepee of the TV division. (Before the net was split down the middle, J. L. Van Volkenburg, now prez of the CBS-TV division, was sales veepee for both.) W. Eldon Hazard, until now Karol's assistant, takes over as AM sales manager. Van Volkenburg is not certain whether he will name a sales chief immediately for TV, but has upped Arthur Duram to the post of assistant sales manager in charge of black-and-white video.

On the AM side, prez Howard Meighan has virtually completed assignment of duties to his exec staff. Lou Hausman, Jim Seward and Kelly Smith will hold the titles of administrative veepees under the new setup. George Bristol has been assigned to work with Hausman as chief of sales promotion.

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Fort Industries Buys San Antonio's KEYL To Make Its 4th TV Outlet

San Antonio, July 24.

W. D. Rogers, veepee and general manager of KEYL, announced Saturday (21) that subject to approval by the FCC, the local TV outlet has been sold to the Fort Industries Co., with home offices in Birmingham, Mich.

George B. Storer, Fort Industries prez, has advised that there would be no drastic changes in either personnel or policy of KEYL. Rogers will continue to head the operations until FCC approval is granted.

KEYL was San Antonio's second TV outlet and was opened in 1949. It's licensed to the San Antonio Television Co., consisting of H. H. Coffield, W. L. Pickens and R. L. Wheelock. It is the local ABC, Paramount and DuMont affiliate.

This will give Fort Industries a total of seven AM outlets and four TV stations across the country. Other holdings include WWVA, Wheeling, W. Va.; WMMN, Fairmont, W. Va.; WLOK, Lima, O.; WAGA, Atlanta; WGBS, Miami; WJBK, Detroit; WSPD-TV, Toledo; WSPD, Toledo; WJBK-TV, Detroit, and WAGA-TV, Atlanta.

Philco May Go On Alternate Basis

NBC-TV's "Philco Playhouse," aired for the last several years as a weekly Sunday night feature, may shift to an alternate week basis in the fall. Final decision has not been made, but Philco and the Hutchins agency, which handles the account, reportedly are disturbed over mounting production costs, and so may follow the alternate-week route as a method of remaining within the budget.

If Philco decides to drop out every other week, it's expected that NBC will try to persuade American Tobacco to move Robert Montgomery's "Lucky Strike Theatre" into the alternate spot. Montgomery show has been aired alternate Mondays at 9:30, where it rotated with the "Somerset Maugham Theatre." If the show is moved to Sunday nights, NBC will still have the problem of replacing it on its Monday night lineup.

J. J. Kahn Heads Promotion For AM-TV Manufacturers

Washington, July 24.

Radio-Television Manufacturers Assn. has set up a promotion committee under the chairmanship of J. J. Kahn, president of Standard Transformer Corp.

Other members include Max F. Balcom, board chairman of Sylvania Products; Paul V. Galvin, president of Motorola; Leslie F. Muter, president of Muter Co., with James D. Secrest and Glen McDaniel ex-officio.

Jepson TV Commercials

Helen Jepson has been pacted to cut a new series of 60-second film commercials being produced in Chicago by Sarra, Inc., for Zenith Radio Corp.

Former Met Opera soprano has been in retirement in Jersey for a few seasons.

Art Ford Musical Quiz To Make Bow on NBC-TV

Art Ford, conductor of "Milkman's Matinee" on WNEW, N. Y., kicks off a musical quiz program on NBC-TV Saturday (28) at 7:30 p.m., in the hiatus of "One Man's Family."

"Art Ford Show" will have three disk jockeys from various sections of the U. S. compete in a quiz based on records, guessing the identity of singers, composers, etc. Airer will also use a guest vocalist and an instrumental group. Ford was repped by Jack Perlis.

Jockeying for Position Continues In TV Writing Jurisdictional Flareup

Jockeying for position in the TV writing jurisdictional flareup, a group of 100 television scripters have filed a petition with the National Labor Relations Board asking for a representation election and designating the Radio Writers Guild as bargaining agent. Move covers the three major video webs, ABC-TV, CBS-TV and NBC-TV.

Filing of the petition, with enough names to require calling of an NLRB election to determine who is to rep webs' TV freelance scribblers, is seen as part of the contest which broke out on July 13 at the third national television conference of the Authors League of America and the Screen Writers Guild (which is affiliated to but not integrated into the ALA). At the conference, RWG had asked for a vote on dissolution of the Television Writers Group. When the RWG demand was turned down by the other ALA units (Authors Guild, Dramatists Guild, TWG and SWG), the radio writers' delegates announced that they would have to submit the question of disaffiliation from the ALA's National Television Committee to their membership. After RWG reps left, the two-day parley continued without them.

At yesterday's (Tues.) NTC-network contract negotiations, web reps brought up NLRB notice of the election petition, whereupon RWG reps declared that regardless of the outcome of a jurisdictional vote, RWG would abide by conditions negotiated by NTC. RWG also gave webs assurances it would not level any charges of "unfair labor practices" against chains during negotiations with the NTC, indicating RWG still considers itself part of ALA body.

ALA assistant exec secretary Evelyn Burkey read a statement ALA would fight any unilateral attempt by RWG to get jurisdiction.

RWG membership meets in New York tomorrow (Thurs.) evening at Holland House. Midwest and Coast regions are due to meet shortly on the question.

ALA council gathers in Gotham at noon today (Wed.), when a report on the recent two-day tele conference will be submitted. Simultaneously, SWG council will meet on the Coast, linked to the east by phone.

Compromise Possible

Filing of the petitions with the NLRB might not irrevocably break up the NTC, which has reps of all the ALA components and in which jurisdiction for video scripters has been temporarily vested. At today's council meeting RWG could back down from its demand for TWG's dissolution or force the other guilds to accept its stand, or a compromise could be worked out.

ALA parley is likely to be stormy. Many of the delegates to the July 13-14 sessions were exceedingly bitter over what they

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Special Discount On ABC-TV Rates

In a move to hypo use of its five owned-and-operated tele stations in a group, ABC-TV has instituted a special discount in its new rate card for WJZ-TV, N. Y., effective Aug. 1.

Advertisers who use at least a 15-minute program on two of the o-and-o's (WJZ-TV, WENR-TV, Chi.; KGO-TV, Frisco; WXYZ-TV, Detroit, and KECA-TV, Hollywood) get a 2½% discount in addition to other discounts. Bankrollers using three ABC-owned station; get a 5% rake off, those using four get 7½% and those using all five get 10% off.

New card doesn't raise rates, but reclassifies time periods to give late afternoon and early evening spenders a break. Class C time has been extended a full hour down to 6 p.m. and the 7-7:30 p.m. time, Monday through Saturday, has been reduced from Class A to Class B.

WJZ-TV has eliminated the 20-second rate in Class B and C periods, and will charge the one-minute rate. In Class A time, however, there are separate rates for 20-second and one-minute announcements.

Twin Cities Disk Jock Takes to Beach for Pgm.

Minneapolis, July 24.

Radio disk jockey shows originating on the Twin Cities' bathing beaches are a new and novel WTCN program. They're called "Jimmy Delmont's Beach Parties" and rotate among the three heaviest populated Minneapolis and St. Paul public bathing beaches.

For two hours on Saturday afternoons, Delmont, himself in bathing suit and out on the beach, entertains bathers with music broadcast on loudspeakers at the same time it's sent out on WTCN air.

Station has set up Delmont with a special stand, beach umbrellas and beach chairs, together with turntables and broadcast equipment. He spiels briefly between records and emcees suntan, a Miss WTCN and other contests with cash and merchandise prizes.

Sponsors are Palm Beach Cosmetics and Anthonie's Apparel Shop, the latter conducting a beach fashion show during the program.

NBC Cheered By New P&G Product To Boost AM Biz

NBC last week pulled over "Philip Morris Playhouse" from CBS and inked Procter & Gamble to back "Lorenzo Jones," pointing up the increasing ripples of activity in the AM pool.

"PM Playhouse," which had been on CBS Thursday at 10-10:30 p. m., will go into the Tuesday 10:30-11 p. m. period held by Brown & Williamson's "People Are Funny" last season. It starts Sept. 11, via the Biow agency.

NBC also signed Cheer, the new P&G detergent, which on Monday (23) started backing "Jones" in the 5:30-5:45 p. m. strip. Sponsor will expand to the full network as soon as the product gains national distribution.

The AM boys are taking heart from the fact that P&G, one of the country's biggest spenders, is entrusting the new product to radio. It's also pointed out that the new biz gives P&G 10 hours of daytime shows weekly on NBC.

Soap outfit has "Welcome Travelers" at 10-10:30 a. m. and four serials in the 3-4 p. m. block, "Life Can Be Beautiful," "Road of Life," "Pepper Young" and "Right to Happiness." In June, when Sterling Drug dropped out of "Backstage Wife" at 4 p. m., P&G cancelled out of "Lorenzo" in order to pick up "Backstage" and make it five shows in a row. NBC's faith in sustaining "Lorenzo" has paid off, with P&G's re-signing for the strip, via Young & Rubicam agency.

Hoyt Has Detroit Offer As Sub for Heilmann

Cincinnati, July 24.

Waite Hoyt stated yesterday (Mon.) that an offer for him to take over the baseball casting in Detroit next year on WJBK, as successor to Harry Heilmann, who died July 9, is in the embryonic state.

Announcer of the Cincy Reds games since 1942, Hoyt is winding up a three-year contract with the Midland advertising agency for the Burger Brewing Co. at an annual salary exceeding $35,000.

Sponsor has a deal with the ball club for a Hoyt exclusive on WCPO radio and television stations, with feeds to 35 AM stations in Ohio, Indiana, Kentucky and West Virginia. Hoyt also does a 15-minute evening sports program Monday through Saturday on WCPO for Burger and recently started a Sunday night half-hour sports chatter show for Greenwald Jewelry Stores on WCPO-TV.

CASS MONICA
FRANKLIN and MOORE

Currently HOTEL ROOSEVELT New Orleans (Until August 31) Recent TV Guest Appearances: Ed Sullivan's "Toast of the Town" (CBS), Arthur Murray Show (NBC)
Direction: MCA
TV Bookings: MARK J. LEDDY

Chi's WMAQ in 15G Post-Midnite Sale

Chicago, July 24.

In one of the neatest local sales wrapped up by a Chi AM station in several moons, WMAQ peddled 30 hours weekly of post-midnight time to Polk Bros. Central Appliance and Furniture, Inc. Disk show, to be hosted by Dirk Courtenay, represents the NBC Chi flagship's first regular venture into round-the-clock programming, except for three months of emergency operation after Pearl Harbor in 1941-42.

Show, which will bring WMAQ an estimated $15,000 weekly, goes into the 1 to 6 a.m. slot, Tuesdays through Sundays. Contract is for 26 weeks firm and was set by WMAQ sales manager Howard Meyers. Post-midnight strip is slated to kick off July 31.

The station retains the right to peddle the six night station breaks to a non-competing bankroller and also plans to program five minutes of news on the hour.

Deal represents a lucrative assignment for disk jockey Courtenay, who joins the Chi NBC staff for the insomnia beat. Courtenay is fresh out in Air Force uniform.

WWDC Gets Injunction Vs. WEAM on Re-Airing Of Giveaway Program

Washington, July 24.

Washington's battle of the giveaways ended last week, for the time being, with a court order to WEAM, Arlington, Va., to stop immediate rebroadcasting of WWDC's "Lucky Numbers" or wait at least an hour before repeating it, providing it gives full credit to the originator of the program.

In a decision by the Federal Court of Alexandria, Va., Judge Albert V. Bryan made permanent a temporary injunction restraining WEAM from broadcasting any portion of WWDC's $100 giveaway "without clearly announcing to its listeners that the program is originated by WWDC, that the numbers were first announced over WWDC and that the award is made solely by WWDC."

Judge Bryan made no award on the $15,000 damage claim made by WWDC but gave the stations 60 days to get together to agree on an amount. If they fail to reach an agreement, a master of chancery will be appointed to determine the damages. WWDC testified it lost business as the result of WEAM's alleged "pirating" of its program.

Howard Stanley, manager of WEAM, opened fire on the giveaways last March with a declaration that he would go after broadcasters attracting audiences "with the ring of a cash register." He established a monitoring check of the "Lucky Numbers" program and announced to listeners that WEAM would relay the digits to them hourly and advise them where they could pick up the prizes.

The WWDC show pays off $100 to the listener possessing a Social Security number or driver's permit containing the same digits as those announced over the air 12 times a day.

Cheaper Vidfilm Packages Claimed Answer to 'Fringe' Client Problems

B'cast of Atlantic City Probe Takes Spotlight

Atlantic City, July 24.

Biggest attraction here Thursday and Friday (19-20) was the U. S. Senate Crime Investigating Committee's probe into resort gambling, the entire hearings being broadcast through local station WFPG located on the Steel Pier.

Business practically came to a standstill as resort residents gathered to listen to some 20 witnesses subpoenaed to Washington after four days of closed hearings here.

Arrangements to carry the testimony direct from Washington was made through Fred Weber, WFPG's station manager, and drew a larger audience than any event ever before broadcast through such a long period. Tape was played each night at 10 for those missing the regular broadcast.

Press-Union staffer Josh Weinstein, who covered the Washington hearing, was a guest of WMID, other resort station, and gave a resume of the hearing Sunday (22) night.

Shortcut Setup To Aid in Freeze Lift Is Seen This Week

Washington, July 24.

With strong backing from the industry, the FCC is practically certain to announce this week a procedure to dispense with its scheduled hearings on its TV allocation plan, and to substitute a shortcut arrangement by which testimony and counter-testimony will be presented in written form.

It's estimated the "paper hearing" plan will expedite the lifting of the freeze by at least six months, but hopes that the procedure will assure the "thaw" by early fall appear to have been premature. A Jan. 1 target date now seems more realistic.

A Government-industry committee appointed by FCC Chairman Wayne Coy to work out a timetable for filing testimony, recommended last Friday (20) at a pre-hearing conference that a total of 135 days be granted the parties to the proceeding under a stagger plan, dividing the 1,300 pleadings to be studied into 10 groups.

In addition, it's expected that a 60-day period may be allowed, once the allocations are made final, for filing new applications. This would mean that it would be nearly seven months before applications could be processed and the first permits issued. But the Commission may allow less time.

Need for Haste

Urged by lawyers representing TV applicants and networks to allow filing of applications as soon as possible, Coy said the Commission will serve "due notice" when applications can be submitted. It will take "little encouragement" to bring in "lots of applications," he said.

Support for the "paper hearings" procedure was almost unanimous at the conference, with sentiment general that the importance of lifting the freeze at the earliest possible moment outweighs other considerations requiring oral testi-

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Joe E. Brown Summer Sub On ABC 'Breakfast Club'

Chicago, July 24.

Joe E. Brown takes over next Monday (30) as summer replacement for Don McNeill on ABC's "Breakfast Club." Brown assumes toastmaster duties for the next six weeks of McNeill's annual eight-week hiatus. Comic replaces Peter Donald, who is working the first two weeks, but is forced to drop the assignment Friday (27) because of New York TV commitments.

Rest of the cast for the early morning strip remains the same.

So-called fringe advertisers, who want to get into television but cannot afford the medium's present blue-chips costs, might find the answer to their problems by buying economically-made vidfilm packages. That, at least, is the contention of vidfilm producers and distributers, who claim their shows, produced economically on film, can be had at a much lower cost to advertisers than the expensive network shows, and yet will deliver just as good returns in cost-per-thousand viewers.

Attitude was summed up by Gerald King, prez of United TV Programs, outfit dealing exclusively in the distribution of vidfilms. (UTP handles such production firms as Bing Crosby Enterprises, Sleepy Joe Productions, etc.) Claiming that film "is the only answer for the budget-minded national, regional or local sponsor," King cited the multiple-sponsor formula set last week by J. Walter Thompson with vidfilm producer Per Schoutz, wherein JWT has sold Schoutz's "Foreign Assignment" series to Ballantine's for 10 markets, and is now lining up deals for other sponsors in the remaining markets.

41 Top Markets

As evidence of the moderate costs of vidfilms, King said UTP is now offering Crosby's "The Chimps" in a package at $9,850 for the 41 top markets. That means a national advertiser can spot the series in as many of those markets as he wants to buy for that $9,850. For the 21 secondary markets, UTP is asking $2,800 for the package. Another package being offered by UTP, "Justice in the Universe," a science-fiction series, sells for 50 to 75% of the Class B quarter-hour card rate. For example, a local bankroller in a market such as San Diego can buy the package at a total monthly cost of $1,600, including program and time charges, for three 15-minute shows per week.

King also cited the second-run advantages inherent in vidfilm shows, which live TV cannot offer. Crosby Enterprises, for example, which produced the first series of 52 vidpix for Procter & Gamble's "Fireside Theatre" on NBC, retained subsequent rights to the films and is now selling them on second and third runs at a lower cost. Series is now being sponsored in a number of markets by regional bankrollers. King also noted that many of these "fringe" clients are repped frequently by agencies not equipped to produce video shows. By buying vidfilms, he said, they can be spared both the "embarrassment" and spiraling overhead costs.

ABC-TV Sets Staff For Fall Upbeat

ABC-TV, looking forward to expanded billings and programming next fall, is pacting additional personnel. Harold L. Morgan, Jr., has been upped to tele program veepee, under TV veepee Alexander Stronach, Jr., and Charles M. Underhill, formerly general manager of CBS-TV's program department, is being brought over July 30 as national director of the TV program department. In the new setup Underhill will have responsibility for creative program planning.

Morgan, a former business manager to the web who has been with it since board chairman Ed Noble took it over, is expected to serve as Noble's watchdog for the TV financial picture.

ABC has also inked Trevor Adams, assistant sales director for the DuMont network, who moves over to WJZ-TV, the web's Gotham key, where he'll take over the post of station manager. Clarence L. (Chick) Doty, who just returned from a three-week vacation, is resigning from the WJZ-TV managership, and hasn't yet announced future plans.

Adams, former AM-TV director for the N. Y. Yankees baseball nine, had been active in Gotham radio, including WINS.

James Pollak, program director of WJZ-TV, will move next month

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YEN VIDPIC PRICE STRUCTURE

'Toast' to Make Strong Fall Bid For 'Lost' Audience; Summer Budget 23G

Ed Sullivan's "Toast of the Town," given virtually a solid hold on the Sunday night at 8 period this summer while NBC-TV's "Comedy Hour" vacations, has embarked on an all-out effort to recoup the viewers it lost to "Comedy Hour" last spring and cement them for the fall and winter. Show's talent and production budget has been upped 15% since the summer started, to about $23,000, something which is virtually unprecedented in other radio or TV. In addition, the CBS weekly vaudeo presentation has picked up three new stations, which it will retain for the regular season starting in the fall.

According to execs of Kenyon & Eckhardt, agency which handles the Lincoln-Mercury account of the show, the average weekly program this summer will cost more than an average layout during the regular season just past. More money is being channeled into not only the purchase of bigger-name acts but also into more production accoutrements in general. Sullivan himself has cancelled his projected two-month European vacation in favor of a four-week vacation in this country, in order to participate in the new planning. Guest sources, also in the top-name category, will rein the show during his absence.

'Comedy' Inroads

Before the NBC "Comedy Hour" preemed last year, "Toast" consistently walked off with the second position in all network ratings, running second only to Milton Berle's "Texaco Star Theatre." NBC program, however, began early last season to cut into the "Toast" ratings and slugged the Sullivan presentation heavily in

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Point of View

NBC web, which had been dissatisfied, with Nielsen ratings to the point where it cancelled the service last year, is beginning to think that maybe Nielsen isn't so bad after all.

"Doodles Weaver Show," which had been panned by virtually every video critic and on which the NBC programming staff was hard at work to revise, copped a solid 24 in the latest Nielsen network ratings. NBC was pleasantly surprised, but there's no talk yet about renewing the service.

Bergman New Sales Head In DuMont Revamp

In a sweeping reorganization of the DuMont network's sales department, Ted Bergman this week was named sales manager by network chief Chris J. Witting. He replaces Tom Gallery, who moves into the web's sports department to work with Les Arries.

Promotion of Bergman is one of a series of personnel shifts being mapped out by Witting, who took over recently as network director succeeding Commander Mortimer Loewi, retired. Bergman, one of the younger men on the DuMont sales staff, had brought in the biggest billings in the department. His promotion is expected to hypo considerably DuMont's competitive position with the other webs.

With Trevor Adams, who had been Gallery's assistant, moving over to WJZ-TV this week, Witting has named Jack Bachem as assistant sales chief. Bachem was also a department staffer heretofore. Both Gallery and Adams, incidentally, came to DuMont from the New York Yankees, where they handled public relations for the ball team.

WJZ Wins Fight To Nip KOB Stay On Same Channel

Washington, July 24.

WJZ's long fight to get KOB, Albuquerque, N. M., off its 770-kc channel finally brought victory last week when the U. S. Court of Appeals for the District of Columbia remanded the case to the Federal Communications Commission to work out solution "expeditiously." The court handed the Commission a polite slap for continuing KOB on the channel for 10 years on a "temporary" status, while awaiting the outcome of the clear-channel proceedings.

The court conceded that the Commission might have been justified in maintaining the status quo on KOB in 1945, when the clear-channel issue arose and was expected to be disposed of soon. "But that is not the situation now before us," it asserted. "The Commission has made no showing of even a reasonable possibility that the clear-channel proceedings will be completed shortly. And apparently it has conducted no further tests to determine where KOB should be located.

"WJZ has thus been required to bear a large part of the loss resultant from the original North American Regional Broadcasting Agreement treaty arrangement eliminating frequency 1180. Interference caused by the operation of KOB causes the loss of approximately 23,000,000 possible listeners to WJZ. The Commission has in effect permitted this substantial loss to occur and continue."

The Court said it recognized

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Kine Pre-B'cast Tryout Urged to Avoid Recent Fiascos in TV Entries

Some of the recent fiascos in new video entries, with shows yanked suddenly or key personnel and formats changed, point up the need for heavier use of kinescope auditions, some indie packagers and network toppers say.

Those concerned with programming feel that airers need greater pre-broadcast testing. Kinescope tryouts, they claim, can do a great deal to test all phases of a program, work out the bugs and make for a smooth production. All this has become increasingly necessary, it's argued, because of mounting program costs and time charges, which have raised the investments involved to the point where pre-screening is a must.

Situation is different from that in AM, where after years of experience in the field producers are able to get together a good show relatively easily, and where the cost of audition platters is low. In video, with its greater complexity, many additional factors have to be taken into consideration. Further, the cost of kinescoping is high and facilities and technicians are frequently tied up.

While the kines represent an expensive item, it's figured that in the long run they can save the client money by giving him a better entry, particularly since so much coin is going into buying the time.

ASKING FEES TOO ARBITRARY

Television film producers hoping to hit paydirt with their product will have to get together on their price structure if they want to do business with national advertisers. Execs of the top agencies claim the asking prices set up by various vidfilm producers are strictly arbitrary, and the marked dissimilarity in prices has created a state of calculated confusion in the industry.

A check by VARIETY of various vidfilm packages now on the market confirms the agencies' complaint. While most admen and vidfilm distributors agree that a price structure based on actual net circulation would be most equitable, the survey reveals marked disparities on this basis. N. Y., for example, has two-and-a-half times the set circulation of Los Angeles, which has 11 times more sets than San Francisco. Yet producers of a certain vidfilm series now on the market are asking $1,550 for the show in N. Y., $575 for L.A. and $375 for Frisco. On that basis, according to the agencies, the Frisco asking price is far out of line.

Agencies claim that the sets-in-use basis for pricing vidfilm packages also may run true to form, since one market may have more stations than another and thus more competition for the sets. Frisco, for example, has only three TV outlets, while L. A. and N. Y. have seven each. On this basis, prices revealed by the check are also out of line. Another package now being peddled around is priced at $2,400 for N. Y., $1,200 for L. A. and $350 for Frisco. Again, according to the agencies, the price for Frisco is too high compared with the others.

Three Factors Involved

Consensus among some of the top vidfilm distributors is that producers should base their asking prices on three factors: cost of production, the competitive situation in each market, and the sets in use. But these also can lead the price-fixers astray. Potential gross on most vidfilm packages is currently limited, since many stations refuse to buy the products. As a result, producers are careful about trimming their budgets as close to the bone as possible. For this reason, the cost of production can seldom enter into the asking price.

As for the sets-in-use calculation, some agencies claim that too represents blind fiction. There's no way of determining, they point out, that a set purchased in one city is actually being used in that city, even though it would appear so in the rating services. They noted, for example, that customers from Baltimore, Philadelphia and Washington journeyed to N. Y. during the recent sales on TV sets in Manhattan. Yet the statistics would show that all sets purchased in N. Y. are being used in N. Y.

Agencies also are not certain whether the cost-per-thousand figures can be utilized. Such figures

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HORWIN MARKING TIME AS CBS SEEKS RENEWAL

CBS story editor Jerry Horwin is between package-deal offers, pending a readjustment of his network deal.

His first-year pact having expired, the web has asked for extensions on renewal. Present deal, which runs up to three years, also provides for Horwin getting a cut on his own created intra-network packages, which is a factor for stalling bids from other video producers.

A vet Hollywood scripter and story editor, Horwin also has Coast opportunities both in pix and from the Southern California TV producers, who now see the Hollywood sector reclaiming its TV prominence as a focal talent point, as with AM. CBS brought Horwin east from the Coast.

No Program Shift to Coast Seen in CBS Splitup; Hefty Daytime Hypo Planned

Goldmark Trademark

Negotiations between CBS and 20th-Fox for use of CBS color television with 20th's Eidophor process for theatre-TV were sparked by Dr. Peter Goldmark, veepee of the new CBS Laboratories Division and prime developer of CBS tint. Goldmark, it's been learned, witnessed a demonstration of Eidophor at the U. of Zurich, Switzerland, when he was in that country several months ago and endorsed it to other CBS execs on his return to the U. S.

Goldmark, incidentally, was in Europe at the time to persuade foreign governments, which have not yet gone in for TV of any kind, to prem their operations with CBS color. By doing that, he claimed, they would escape the problem of conversion from black-and-white which now exists in this country. He was successful in part, since the Belgian government last week took under advisement the use of CBS color.

Larger Tint Pix Looming in New CBS, 20th Tie-In

Limitation on the size of the CBS color television receiving tubes, one of the acknowledged disadvantages to the system, may be completely eliminated as a result of the web's deal last week to combine its color with 20th-Fox's Eidophor process for theatre-TV.

While initial emphasis in the co-engineering research between the two firms will be concentrated on video for homes, it's expected that emerging from the development may be larger screens for CBS home TV. As one CBS exec put it, "the largest picture we can get now is 20 inches, but we'll be working with Fox to develop an 18x24-foot picture with our color. It's conceivable that somewhere between the two sizes, we can get a larger picture for home receivers."

Size of the present CBS color TV receivers is limited by the mechanical disk which revolves in front of the set. Disk must be approximately two-and-a-half times the size of the tube, meaning that a picture more than 12 inches would result in an unwieldy disk.

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Oldtime Vaudeo Takes Over as Program Head For Indie in Memphis

Memphis, July 24.

Jack Brooks, radiotte and vaudeo, takes over this week the program and production staff duties of WHHM, Memphis' Liberty Broadcasting System affiliate. His appointment was announced by Cecil K. Beaver, station's general manager.

Brooks, who played the Palace during the lush vaude days as a member of the Brooks & Ross singing act, started in radio in 1929 with Cleveland's WTAM. He later was connected with WBBM, WGN, WLW and WHAS. He resigned from WKLX, Lexington, last week as program director, to join the Memphis outlet.

Bob McKee, disk jockey of WHHM, Memphis, left to join WONE, Dayton. He will conduct a similar two-hour matinee stanza as here with the Ohio indie. Don Lilly, former WHHM program director, also joins the Dayton outlet as program chief. Both were here for 10 months.

Any danger that CBS' separation of its radio and television branches would result in the web's AM and TV salesmen competing directly with each other, was scotched this week by J. L. Van Volkenburg, pres of CBS Television, who was formerly sales veepee for both media.

In discussing his long-range plans under the new corporate setup, Van Volkenburg told VARIETY that there was little chance that many video shows currently originating in N. Y. will move to the Coast in the near future. He revealed, moreover, that the web is planning a hefty expansion of its daytime programming as a means of providing an entree into TV for the smaller advertisers who cannot afford the high-budgeted evening shows.

New video prexy said that while the reorganization will permit sales staffers of both the AM and TV divisions to concentrate exclusively on their own media, it does not mean that they'll be stumbling over each other through competing for the same ad dollars. Besides the sponsors and agencies now budgeting for the two media separately, he said, the fact that all of the TV salesmen started their careers in AM should be taken into consideration. They realize, he declared, AM's tremendous values and, with that respect for it, they won't be out to cut the ground out from under the radio sales staffers.

As for the shift of some of the bigger CBS shows to the Coast, a move which is already being planned by some other webs for the time when networking facilities are completed between N. Y. and L. A., Van Volkenburg said no such plans are in the works. "TV City," which CBS is now building on the Coast, probably will not be completed until the fall of 1952, he said. Meanwhile, the web will continue origination of certain

(Continued on page 34)

Sharp Revamp In WNBC Sked To Open Time

WNBC, Gotham flagship of NBC, is revamping its local programming schedule, a move which will also open the 11:15 p. m.-12 midnight period to participating sponsors for the first time on the outlet.

Switch involves Bob Elliot and Ray Goulding taking over Skitch Henderson's 6-6:30 a. m. daily block on the station. Henderson's disk show will be moved down to the 11:15 p. m., 45-minute strip. He also continues his afternoon show.

With Mrs. Eleanor Roosevelt leaving this country in August to go to Europe for United Nations sessions, Kate Smith takes over the 12:05-12:45 p. m. segments. Henderson's afternoon strip, currently aired from 12:05-12:30 p. m., will get an additional 30 minutes daily, occupying the 12:45-1:30 p. m. niche. (Incidentally, Mrs. Roosevelt's absence from the country will temporarily cancel her NBC-TV show.)

Elliot and Goulding, who broadcast as "Bob and Ray," are products of WHDH, Boston. They've been doing a daily comedy stint for the NBC web, in addition to a weekly hour variety show for the chain.

"Bob and Ray" entry into the breakfast time sweepstakes in Gotham presages a renewed battle for morning audiences, against WOR's John Gambling, WCBS' Jack Sterling and WNEW's Gene Rayburn and Don Finch. WJZ, ABC's key, is replacing its Hal Marsh and Bob Sweeney with Herb Sheldon early next month.

FREDDY MARTIN SHOW
With Freddy Martin orch, Merv Griffin, Murray Arnold; Sue Bennett, guest
Writer: Irving Taylor
Producer-director: Perry Lafferty
30 Mins.: Thurs., 10 p.m.
HAZEL BISHOP
NBC-TV, from N. Y.
(Raymond Spector)

Freddy Martin, who was active in video on the Coast before coming east several months ago on hotel location dates, has come up with a neat format for a band show. Martin is among the first of the pop maestros to understand the band-promotion potential of video. He also understands that a band show has to offer more than tricky shots of the instrumentalists to get by as TV entertainment.

Although this is a straight musical session, it's ingeniously devised, to deliver a maximum of arresting sight values without any pretentiously costly budget. Martin fills the emcee spot with an ingratiating casualness, with each stanza taking the viewer on a sightseeing tour to a different spot.

On show caught (19), the locale was the seaside, with the whole production themed to a day at the beach. Sue Bennett, as the guest femme vocalist, was charming in her rendition of "The Boy Next Door," in a teamup with regular band vocalist Merv Griffin, latter being one of the best in the business. Miss Bennett also clicked in her impressions of Judy Garland and Rose Murphy, while Griffin hoked up a couple of carbons of Frankie Laine and Frank Sinatra.

Murray Arnold, who doubles on piano and vocals, also hit on a comedy number, "Minnie the Mermaid," while the Martin Men, a vocal ensemble recruited from the sidemen, neatly handled "Cotton Candy and a Toy Balloon." Sock closing number, in an informal parlor setting glimpsed through an open window, had Martin soloing on sax and Griffin singing "The Gang Which Sang Heart of My Heart," before segueing into the closing "Good Health, Good Luck, God Bless You" theme. Whole show was handled with tasteful simplicity.

Plugs for the lipstick product accepted the no-smear angle in eating and kissing. *Herm.*

SONG AT TWILIGHT
With Buddy Greco
Producer: Richard Schneider
Director: Garth Dietrick
15 Mins.; Mon.-Fri., 7:30 p.m.
Sustaining
NBC-TV, from New York

Buddy Greco, young pianist-vocalist, has taken over for Bob Carroll as star of "Song At Twilight," five-a-weeker filling the summer hiatuses of the Roberta Quinlan and John Conte stanzas. Greco registers as a competent warbler with a natural personality, eschewing the posturing, pretentious approach of some of the newer singers.

On stanza caught Thursday (19), Greco went the 15-minute course solo, although on some editions he has an assist from guests (Dagmar visited the stirer the following day). A lone performer, naturally, has a difficult chore sustaining interest, but the youngster acquitted himself okay. Pianology was acceptable, although not standout. Midway in the entry he did carbons of Erroll Garner, Art Tatum and the late Eddy Duchin, which came over as a pleasant divertissement.

Vocally, he did a good job on "I'm in the Mood for Love," although some of the other items could have used more distinctive handling. Visual production was concentrated on changing camera angles and lighting. In keeping with the "twilight" theme, show opens with Greco at the keyboard in a silhouette effect, with light and shadow arrangements shifted to add to the mood of other numbers, and program winds with the silhouette shot.

Direction misfired in one spot, where the singer did a whistle-take, presumably at a gal passing by, as lead-in to his "Ooh, Looks There" number. Coming right after a film announcement, it didn't get across as intended.

As a low-budgeter, series is given the bare minimum of production trappings. However, it could get an inexpensive hypo by developing a theme each night, stringing out songs in a group, or working out a book effect. *Brit.*

Norman Pincus, co-producer with his brother Irving of the "Ellery Queen" series (DuMont) and "Mr. I. Magination" (CBS), has gone to the Coast for several weeks to look into the possibility of filming the shows, in addition to seeing what stars are available for a new one-hour dramatic show the brothers have been planning.

HOLLYWOOD OPENING NIGHT
(The Second Mrs. Sands)
With Hillary Brook, John Sutton, Jerja Curtwright, Theodore von Elts, others
Director: Richard Irving
Writer: Oliver Crawford
30 Mins.; Fri., 10:30 p.m.
PEARSON PHARMACAL
CBS-TV, from N. Y.
(Harry B. Cohen)

"Hollywood Opening Night" is another in the mounting string of half-hour dramatic shows on film lensed especially for TV. Apparently a modestly-budgeted package, the quality and entertainment aspects are about on a par with similar vidpix series now on the air, indicating it will draw its audience quota—particularly since it's preeming during the summer when NBC's *Friday night fights* pickups are on vacation. This same series, incidentally, which is packaged by the Music Corp. of America, was bankrolled last season on NBC by Armour's Moot.

Preem show, titled "The Second Mrs. Sands" and scripted by Oliver Crawford, was an okay psychological meller, but one in which the telegraphed ending spoiled its impact. Story of a widowed stepmother who was trying to drive her young stepson insane so that she could get her hands on his inheritance, the yarn was reminiscent of others, but managed to evoke a modicum of suspense. Cast (all Hollywood theespo) was guilty at times of over-emoting but made the lines believable.

Film quality was good and the intelligent use of stock footage to create the illusion of outdoor scenes helped stretch the budget. Pearson Pharmacal, as sponsor, plugged its new "Eanda" deodorant. Plugs were in as good taste as the advertising of such products can be. *Stal.*

ERNIE KOVACS SHOW
With Kovacs, Edith Adams, others
Writers: Kovacs, Hugh Price
Director: Bran Squires
30 Mins.; Mon.-thru-Fri., 7 p.m.
Sustaining
NBC-TV, from Philadelphia

This show, which originates from WPTZ, Philadelphia, is an odd summer replacement for "Kukla, Fran & Ollie." For its zany humor and weird goings-on differ considerably from the type of pleasantry purveyed by Burr Tillstrom's puppets.

Kovacs' harum-scarum informality has elements of interest for adult viewers, but it's over the head of moppets who will be weaned away from the NBC-TV 7 p.m. slot either by DuMont's "Captain Video" or cowboy [illegible] beamed on other channels at the same time.

On Friday's (20) session, Kovacs contributed a bit of business in which he brushed off a collection agency's letter dunning him for a suit payment. Sequence was hoked up by means of sundry studio props that included a dictionary which emitted voices when opened. Later the uninhibited Kovacs attacked the mailbox and one of the two studio cameras with a fire ax.

Half-hour layout had a chopped-up, disjointed effect. However, much of this can be attributed to the net's practice of inserting no less than five institutional plugs in the program, which puffed everything from the U. S. Army to federal savings bonds.

Prior to each filmed plug, Kovacs urged his associates to "hold it everybody, don't nobody move!" Funmaking was agreeably complemented by songstress Edith Adams and a trio consisting of accordion, organ and guitar. Miss Adams, a winsome blonde, displayed a voice that equaled her pulchritude. *Gilb.*

Gardner Seeking Subs For Return of 'Duffy's'

Confirming the fact that NBC will return Ed Gardner's "Duffy's Tavern" to a weekly showcase slot in the fall as part of its "Operation Tandem" operation, Gardner toed off a string of auditions last week in N. Y. to find both a new writer-producer-director and a new "Finnegan" for the cast. As soon as he finds the right personnel, the comedian expects to head back to Puerto Rico to set plans for originating the show from there again this season.

New writer-producer-director will replace Jack Cleary, who's handled the program for the last several years, but who isn't keen on the idea of returning to Puerto Rico. New "Finnegan" will assume the role originated by Charlie Cantor, who's now a permanent member of the cast of Eddie Cantor's NBC video program.

Tele Follow-Ups

Ed Sullivan's "Toast of the Town" gave evidence Sunday night (22) via CBS-TV of the heftier budget and stronger production values it's been accorded. Despite these factors, however, it didn't play as well as it should have, both because of the lack of any single name with sufficient spark and because of faulty programming of the acts. Fast-stepping Nicholas Bros. (2) opened the show at a jet pace but the finale was reserved for Ronald & Rudy, a good balancing team but one which was too slow for the windup. Direct reversal of the two acts' slotting might have turned the trick.

Upped budget was graphically reflected in the turns of Robert Merrill and Jane Morgan. Where Sullivan at one time let his guest singers merely give out before a blank curtain, both Merrill and Miss Morgan were surrounded by "extras," and given full production backing. Merrill, as a result, registered strongly with his rendition of "The Flea" and Miss Morgan's little dance turn with three males helped her sell a tune about Gls in Paris. Jerry Colonna turned in one of his better TV guest stints with a well-portrayed moneing about an Italian organ-grinder and his monkey. Cliff Norton, regular cast member of NBC-TV's "Garroway at Large," scored with his now-standard delineation of a big-league baseball manager.

Sullivan's introduction of personalities current in the news paid off this time, as he presented Jersey Joe Walcott, new heavyweight champ, and 11-year-old Eddie Dworchek, the lad who volunteered to read for the blind vets at Valley Forge General Hospital, Pa. Short dramatization of how the boy volunteered his services might have been unnecessary but it was appealing. Emcee also brought Arthur MacArthur, young son of the general, up from the studio audience to meet Walcott.

"What's My Line?" continues one of the best panel shows in TV, and probably for its look-appeal one of the lowest-budgeted. Starting rather unostentatiously it has snowballed a strong audience potential, sparked by as witty, hep and entertaining a quartet (plus quizmaster? as any Q. & A. show would want. The casting is canny and, for all its veering a bit to the literati side, very showmanly. Perhaps because of the fact that three of the quartet might be called "writin' fellers" it is a fresh tack.

Arlene Francis is the lone thespic pro, but quite a grownup Quiz Kid on her own. Bennett Cerf, newest addition, is right up there batting big league and as Miss Francis said in her past Sunday's introduction of Hal Block as her "favorite comedy writer," he is also "becoming our favorite comic." Block's witticisms are puckish but adult. He doesn't make "character" as Oscar Levant, for example, did on the yesteryear "Information Please" AM show. As for Dorothy Kilgallen, her discernment and sometimes uncanny batting average on the toughies perhaps puts her a shade up on the roster for guess-rights. The odd occupations, of course, make for the basic humor, especially in seeming contradiction to the personalities of the entrants. In this respect, the audience-tittering which is such a strong tipoff to the panelists seems to go on unabated. John Daly, whose interpretations of the yesses and nos, with sometimes elaborate endeavors to be "eminently fair" to the panel, is not without its own good showmanship. Daly, also, seemed more than usually aware of audience signaling as tipoffs and essayed to curb some of it Sunday night (22) via CBS-TV.

CBS-TV's "Songs for Sale," with Steve Allen as the new emcee, has been built into a pleasant hour's entertainment, which stands a good chance now of bucking "Four Show of Shows" when that program returns to the rival NBC video web in the fall. With 45 minutes of "Songs" now sponsored, CBS is apparently sinking more coin into the layout, as evidenced by the booking of Ethel Waters and Alan Dale as guest singers last Saturday night (21). Program is also receiving considerably more production values than it had heretofore.

Dale and Miss Waters did a fine job in presenting the amateur songs, up for judging by a panel of pro cleffers comprising Irving Caesar, Harry Ravel and Sonny Skylar. Dale also scored with "Oh, Mario," one of his disk bestsellers, while Miss Waters projected in her usual top style with "Stormy Weather." Dance team of Jack Stanton and Betty Luster, who have appeared previously mainly in the role of production backer-uppers, were handed a chance to do some solo terping and capitalized on it neatly, showing fine style as they interpreted one of Skylar's hits. Tune was simultaneously given a fine ride on the piano by Allen.

Allen demonstrated some facile ad libbing in introing the amateur songwriters, and carried them expertly through their paces. Pro cleffers took their judging work seriously, contributing some weighted opinions on the four entries submitted.

NICK KENNY SHOW
With Kenny, Jackie Gleason, Phil Regan
Writer: Kenny
Producer-director: Robert Wilber
15 Mins.; Wed., 11 p.m.
Sustaining
NBC-TV, from New York

Nick Kenny, radio editor of the N. Y. Mirror, moved into NBC-TV's 11 p.m. spot Wednesday (18) with his own 15-minute show. This summer filler presumably will draw readers of Kenny's column as an audience, but is otherwise limited.

For his TV debut, Kenny hewed closely to the format he observes in his Mirror pillar. He recited several poems of his own authorship; attempted to sing "When Irish Eyes Are Smiling," but thought better of it; read some congratulatory messages, and brought on comic Jackie Gleason and tenor Phil Regan as guests.

Kenny recalled his hitch in the Navy as a youth by reading a bit of sentimental doggerel about the sinking of the U. S. S. Arizona. At the end of the last line he wiped a tear from his eye.

Gleason also declaimed some verse, while Regan warbled "My Inspiration," a tune on which Kenny collabed with his brother, Charles, and Allen Gerard. There was a stab at an informal atmosphere by using a replica of the columnist's office as a background. Kenny's hot weather entry might get by as a local show, but it hardly rates time on the NBC-TV net except as a curiosity item. *Gilb.*

'Toast' Bid

Continued from page 28

the spring, when Dean Martin and Jerry Lewis did three shows for NBC in five weeks, Eddie Cantor teamed with Milton Berle, etc. K&E execs now plan making a concerted drive for the top names in the business to offset this.

As an example of the type of talent being spotlighted during the summer, when most other bankrollers have succumbed to the traditional dog-days atmosphere, Sullivan has lined up for guest shots such artists as Lauritz Melchior (on two weeks ago), Jeanette MacDonald and Gene Raymond, Victor Borge, Isabel Bigley and Robert Alda (co-featured in the current Broadway click, "Guys and Dolls"), Johnny Johnstone and Marcia Van Dyke of "Tree Grows in Brooklyn," Douglas Fairbanks, Jr., the Les Paul-Mary Ford recording duo, etc. In addition, Sullivan plans to continue spotlighting personalities current in the news, such as bringing new heavyweight champ Joe Walcott before the cameras last Sunday night (22).

K&E is also lining up plans to take the show on the road again, for the added publicity-exploitation payoff. Following successful junkets recently to Pittsburgh and Detroit, plans are now in the works to trek the program to Cleveland, Chicago and Minneapolis.

No Program Shift

Continued from page 28

programs now on the Coast, such as the Alan Young show, Burns & Allen, etc., and concentrate its other Hollywood activity on developing new shows for kinescoping in the east, such as "My Friend Irma."

Besides expanding further into daytime TV as a means of accommodating the smaller advertisers, Van Volkenburg revealed that the web is also planning to package more 15-minute programs in Class A evening time. Idea of permitting four sponsors to rotate once monthly on a weekly series, as proposed by some agencies, won't help the low-budgeted sponsor, he said. He pointed out that, on a show costing $50,000 weekly, a bankroller buying in only once a month would still pay almost $500,000 for the season.

CARMEL MYERS
Director: Bob Doris
15 Mins., Tues. 7:15 p.m.
ABC-TV, from New York

Vet screen actress Carmel Myers is essaying a showbiz comeback with this new medium, and it's probable that she'll entice an audience. Miss Myers has a background that naturally encompasses the greats of a former era, but she doesn't live in the past. On show caught, she discoursed on a variety of subjects, which included recollection of the Barrymores, still in the news, as well as on modern personalities.

Her spiels sometime create a nostalgic mood, but it isn't her stock in trade. She's equally adept in discourses on modern show biz, and other subjects. For a 15-minute show, she does a multitude of things, including song-sessions presented pleasingly. Her blues number, "Beale St. Mama," had a lot of the ragtime effects that were popular in the early jazz days.

Her interview on this session was with composer Sigmund Romberg, who accented the musical-show his format with his 88'ing of his own compo and a discussion of his works.

Miss Myers, long a Hollywood resident—she's the widow of Ralph Blum (Feldman-Blum agcy.)—is a link between the early days of the film colony and the present entertainment world. She was also a teen-star in musical legit, appearing in an early Romberg musical.

Miss Myers compares well with the modern crop of glamor girls both in looks and in ability to hold an audience. Her mature charm and background are the extra plus factors on this show. *Jose.*

CREATIVE COOKERY
With Francois and Frank Pope
Producer: Ivan Hill
Director: Don Norton
60 Mins.; Mon.-thru-Fri., 11 a.m.
Participating
WBKB, Chicago

This culinary offering rates as a strong argument that service type shows aimed at special audiences can find a niche alongside the broader - angled "entertainment" formats. This is a cooking show, pure and simple, with no gadgets or gimmicks, but it should strike a responsive chord with the hausfrau hankering to keep hubby happy with her scullery art.

A daily hour of this sort of thing may prove a bit too much, however, for all but the most enthusiastic recipe fans. Strip's effectiveness might be heightened by a cutback in airtime.

Sixty minutes of gabbing about food and demonstrating the featured recipes is a big assignment, but on show seen (19) Francois Pope carried it off with little strain and considerable dexterity. His easy manner and obvious knowledge of food gives the show the plus that lifts it above other ventures in the same vein.

Aided by some mouthwatering camera work, Pope demonstrated three recipes. Show is a natural for integrated kitchen product plugs, although, surprisingly, the items spotted on this particular segment weren't woven into Pope's demonstration for maximum impact.

Cookerey spieler is assisted by his son, Frank, who has little to do. *Dave.*

AQUATENNIAL DAY PARADE
With John Ford
Producer-director: Bob Franzen
180 Mins.; Sat. (21), 2:30 p.m.
TWIN CITY LINES
WTCN-TV, Minneapolis

Using three cameras and its elaborate remote telecasting equipment, set up at the new municipal stadium where nearly 18,000 paid customers at a $1.80 top occupied the stands, WTCN-TV did a bang-up job televising the big Aquatennial opening-day parade in its entirety, the telecast consuming three hours. The parade is one of the annual local summer mardi gras' principal attractions.

As emcee and narrator, John Ford, WTCN staffer, scored in his concise, well-expressed descriptions and expositions as well as his diction. Colorful parade included 40 costly sumptuous floats with beautiful gals, screen, radio and TV stars, 28 bands and bugle corps and 25 marching military and other uniformed units, drum majorettes, clowns, the 1950 queen and 1951 queen candidates, etc.

Cameramen did nobly in catching many closeups of the feminine pulchritude on display in the floats and otherwise, and also moved around the enclosure to take in incidental happenings. Prior to the parade's arrival at this end of the route, Ford regaled his TV audience with the advance entertainment, including the high-jinks of the Aqua Jesters, local businessmen clowns, with his own recitals about the Aquatennial and with pungs by the various singing units and the younger drum majorettes' cavortings. *Rees.*

Second-Half '51 TV Set Biz Looks OK Despite Current Downbeat in Sales

Chicago, July 24.

Despite the current downbeat in video set purchases which Glen McDaniel, proxy of the Radio-Television Manufacturers Assn., described here last week as TV's first major setback, the outlook for the final six months of the year is held to be considerably brighter.

Optimistic view of the coming months was painted by the RTMA topper in a speech before the National Assn. of Music Merchants confab. McDaniel predicted that Congressional action in relaxing credit restrictions, an early end to the channel freeze and color video developments, would put the industry back on the black side of the ledger before the year is out.

High On Color

McDaniel's references to color were considered especially significant. The fact that he expects the hallyhoo attending the CBS and RCA color displays to hypo set sales, represents something of an about-face for the manufacturers. A year ago, when sales were booming, the industry was noticeably unenthusiastic about rainbow-hued teevees.

The extent to which the set-makers' thinking has changed regarding color is seen in McDaniel's estimate that 50,000 color receivers will be turned out this year.

The RTMA spokesman came through with some statistics revealing the ominous state of the industry for the first half of 1951. He revealed that during November last year the manufacturers were producing 218,000 sets weekly, but the figure dropped to 13,000 weekly

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Radio's Top 10

(*National Nielsens, June 17-23*)

	(% Homes)
Lux Radio Theatre (CBS)	10.9
My Friend Irma (CBS)	8.2
Mr. and Mrs. North (CBS)	8.1
Walter Winchell (ABC)	8.0
Mr. Keen (CBS)	8.0
Godfrey's Scouts (CBS)	7.9
You Bet Your Life (NBC)	7.8
FBI in Peace, War (CBS)	7.6
Your Hit Parade (NBC)	7.7
Bob Hawk (CBS)	7.5

WJZ-TV Hypoes Daytime Lineup, Adds New Shows

James Pollak, program director of WJZ-TV, N. Y. (who leaves shortly to become TV programming director for the midwest ABC-TV web) is realigning the ABC-TV key's daytime sked.

At 11:30 a.m., WJZ-TV will have Dennis James' audience participationer which the outlet is taking over from DuMont. At 12 noon-1 p.m., station will carry the Don Amecho-Frances Langford starrer, which it is originating for the web. A news strip will be inserted at 1 p.m., with Ed and Pegeen Fitzgerald slated to take the 1:10 to 1:30 p.m. strip. Dione Lucas' cooking show will drop down to 1:30 p.m., Monday, Wednesday and Friday, with Jessie De Both beaming in the slot on Tuesday and the Brooklyn Gas Co. show going in on Thursday.

"Market Melodies," local participationer, goes in at 2-3 p.m., followed by Woody and Virginia Klose at 3 p.m. Films will be beamed for an hour at 3:30 p.m.

Nancy Craig show takes the 4:30-5 p.m. position, to be followed, effective Aug. 20, by a new kid show, "Uncle Lumpy." "Tales of the Trails" is niched at 5:30 p.m.

A controversial social issues stanza, "Women Talk It Over," which will run the gamut of problems from the Jean Muir case to the mental health question, is to start Aug. 2. Femceed by Binnie Barnes, it will go Friday nights at 11-11:30 p.m. However, the show may be picked up by the network, in which case air time will be advanced to 10:30-11 p.m.

On Mondays, WJZ-TV has sold the Claire Mann glamor show to Buitoni, which will go from 2-2:15 p.m., pre-empting part of the "Market Melodies" time.

FCC Backs Propriety Of Suggestion Existing VHF Station Shift to UHF Band

Washington, July 24.

While not discussing the merits, Federal Communications Commission last week defended the propriety of a proposal requiring an existing TV station to shift to a UHF channel and give up its present VHF channel to education.

Proposal was made by the Presque Isle Broadcasting Co., which operates WERC, Erie, Pa., in its comments filed two months ago on the Commission's allocation plan. Presque Isle, being opposed to intermixture of UHF and VHF stations, suggested that the educational station for Erie be assigned a VHF channel instead of UHF, leaving the two commercial stations on UHF and providing "a truly competitive commercial television industry at Erie."

Since the plan would require that WICU-TV, which operates on Channel 12, vacate its VHF facility, the Presque Isle proposal met opposition. WICU-TV claimed that Presque Isle cannot cause its license to be modified by filing a comment in a general rule-making proceeding and that its action was therefore "improper and illegal."

In an opinion on the dispute, Commission ruled Presque Isle's

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Top Legits Picked In 'Celanese' Series

Burke Crotty, executive producer of ABC-TV, who resigned recently, will be back at the web as producer of "Celanese Theatre," new series which will beam tele versions of plays by Eugene O'Neill, Maxwell Anderson, Philip Barrie, S. N. Behrman, Rachel Crothers, Sidney Howard, Paul Osborn, Elmer Rice, Robert E. Sherwood and John Van Druten. Alex Segal, who handled the demised "Pulitzer Prize Playhouse" on ABC-TV, will direct the stanza.

"Celanese," to be aired alternate Wednesdays at 10-11 p.m., starting Oct. 3, will include among its adaptations "Ah Wilderness," "Anna Christie," "Winterset," "The Animal Kingdom," "Two on an Island," "No Time for Comedy," "Let Us Be Gay," "The Joyous Season," "Old Acquaintance," "Morning's At Seven," "They Knew What They Wanted" and others. Anderson, spokesman for the Playwrights' Repertory Theatre of Television, said that the properties were being made available because the legits "will be presented exactly as the authors wanted them to be seen. Writers will participate in producing and casting, will have full authority over the scripts and will make their own adaptations if they wish."

William Morris agency set up the deal. Dramatic department of Brandt & Brandt literary agency and J. T. Ellington ad agency are working with WM on the production.

WHAN General Manager Hurt in Auto Wreck

Spencer Bentley, general manager of WHAN, Charleston, S. C., escaped death last week when the auto he was driving plunged off the highway near Pennsville, N. J. The car turned over three times, but he managed to crawl out of the wreckage. Bentley suffered a broken kneecap, multiple cuts and bruises. His wife, who was accompanying him back to Charleston, suffered broken ribs and bruises.

Bentley, who had been in N. Y. on biz for WHAN, was driving to Washington to contact the FCC regarding TV for his station. Apparently he was crowded off the road and lost control of his car. He was in legit and radio in N. Y. before going to Charleston about six months ago.

TV Part in Home Life Up to Parents, Sez Panel

Salt Lake City, July 24.

Responsibility for TV not messing up family home life was placed in the hands of parents at a U. of Utah Family Life Institute forum session last Tuesday (17). Panel was slated to discuss video, radio, and the automobile, but never got past TV.

Participating were Emerson Smith, KDYL AM program director; Wayne F. Richards, KSL-TV program head; Mrs. Jeanne T. Lesson, university home economics instructor; and Mr. and Mrs. Joseph Fielding Smith, Jr. Dr. Harold T. Christenson, sociology professor, was moderator.

Panel pointed out pitfalls of TV —end of story telling for youngsters, dearth of conversation, use of TV as a baby sitter, loosening of family group contacts, etc. But, said Christenson, "the answer to television is in healthy adjustment within the home. But the job is up to the parents."

Emerson Smith pointed out the newness of video, and said it was in a transitional period, as was radio some years ago. As it becomes more accepted, it will fall into its proper place in family life.

Richards said TV programming depends on listener acceptance, and better-grade entertainment will come from family complaints.

TV Producers Prep Code To Clean Up Pgms.

Hollywood, July 24.

As a first step toward self-censorship, the National Society of Television Producers at a meeting here last week named Martin Mooney as Code Administrator for producer-members of the group. Most local telepix producers are members of NSTP.

Mooney took office yesterday (Mon.). He will be in charge of a title registration bureau. A seal is now being prepped for NSTP, and prexy Louis D. Snader says the seal will be okayed when a code of ethics adopted by the group is complied with by the producer. Snader says major webs in TV have indicated a willingness to use the seal on their programs.

Producers okayed establishment of a committee headed by Snader to work on standardized labor relation pacts for TV and TV production. The group will study industry labor practices, make recommendations, and meet with producers, labor unions and craft guilds. It's indicated in the future that individual video producers will refer union negotiations back to NSTP's central labor relations committee.

General thesis of the code is that no shows should tend to "throw sympathy of the audience to the side of sin or wrongdoing." It states that evil should never be presented alluringly or attractively. Law of the land may be shown to be violated, it's stated, but in the end the law must be upheld. Efforts should be made, the code

(Continued on page 35)

STERLING JOINS CARTER AS CBS 'SONGS' BACKER

Sterling Drugs this week picked up its option on "Songs for Sale," CBS simulcast aired Saturday nights from 10 to 11. Drug outfit will bankroll the 10:30 to 11 segment of the show weekly, and with Carter Products having come in earlier for the 10 to 10:15 part of the show, CBS is left with only a quarter-hour open to give it an SRO.

Sterling had bankrolled the same half-hour of "Sing It Again," the show which preceded "Songs" in that slot for CBS. When the web decided to drop "Sing It" for "Songs," Sterling asked for an option in order to determine how the show looked on the air before actually renewing its time. Carter, which had also sponsored a part of "Sing It," came in with "Songs" when that show was launched.

Channel-Hopping of Set-Owners Cues Sponsor Switches in Comm'l Spotting

TV's Top 15

(Hooper, first 2 weeks July)

Toast of Town (CBS)	25.6
Kraft Theatre (NBC)	23.0
Pabst Bouts (CBS)	22.8
This is Show Biz (CBS)	21.7
Original Amateurs (NBC)	20.9
Suspense (CBS)	20.8
Ames 'n' Andy (CBS)	20.7
Rocket Squad (CBS)	20.6
Westinghouse Theatre (CBS)	20.3
Somerset Maugham (NBC)	19.5
Talent Scouts (CBS)	19.4
Meet Press (Sun.) (NBC)	19.3
Philco Playhouse (NBC)	19.3
Man Against Crime (CBS)	18.9
Lights Out (NBC)	18.4
Big Town (CBS)	18.4

Kellogg Cancels Borge Tele; Into 'All-Star Revue'

Kellogg has dropped the Victor Borge show on NBC-TV and instead is buying into the chain's "All-Star Revue," via Kenyon & Eckhardt agency. Reason for the shift is that Kellogg wanted a better time than Borge's Saturday at 7 p.m. slot and a bigger lineup of stations than the web was able to ink for Borge. However, the cereal firm will continue backing Borge's thrice-weekly five-minute late afternoon stint which moves over from Mutual to ABC.

Other Kellogg broadcast billings, "Tom Corbett," "Mark Trail" and "Clyde Beatty," stay put.

Kellogg purchase puts out the SRO sign on "All-Star," which last season was aired in the Wednesday 8-9 p.m. hour. Other "All-Star" backers are Pet Milk and Snow Crop.

WBAL Flays Petition Of Pearson-Allen In Plea on FCC Denial

Washington, July 24.

Drew Pearson and Robert Allen's request for reconsideration of the Federal Communications Commission's decision denying their application for the facilities on the 50-kw WBAL, Baltimore, was based on "glittering generalities," counsel for the Hearst station told the Commission last week.

In a reply to Pearson and Allen's petition, WBAL, through Dempsey & Koplovitz, said that the rival application for its facilities left the Commission to "conjecture" as to "the sufficiency of the evidence . . . to prove the financial practicability of attaining its program objectives."

WBAL also attacked the petition for accepting as financial stability the "willingness" of Allen to advance up to $200,000 additional funds if it should be necessary for operating the station. It contended that there was no conclusive finding as to Allen's ability to borrow the amount.

WBAL concluded that Pearson and Allen's petition for reconsideration "fails to demonstrate any error of law in the Commission's final decision. Equally it fails to demonstrate any abuse of the Commission's discretion. It must, therefore, be denied."

'EGG AND I' MAY WIND UP AS DAYTIME TV STRIP

An abortive kinescope recording of Betty McDonald's "The Egg and I" which CBS made with Diana Lynn and William Prince, may wind up as a five-a-week daytime video strip instead. This would be with another cast, and scripted by Monya Starr.

The nighttime series was produced by Donald Davis, directed by Walter Hart and authored by David Shaw, but found no commercial takers. It's figured that the "soap opera" format may have better selling potentials.

Minute-by-minute flow of audience charts compiled by A. C. Nielsen reveals a much greater tendency for the viewer to switch from network to network in television than ever existed in radio. Channel-hopping predilection is causing hankrollers to spot their commercials in different positions in order to take advantage of peak audiences.

Figures for one evening, for instance, show ABC-TV leading for one half-hour, after which NBC holds the lead for an hour. The following 60 minutes finds CBS-TV in top position, after which NBC-TV again moves into first place.

On another evening, the bulk of the audience viewed an hour-long dramatic stanza, then switched over to catch the second half of another dramatic show on a rival chain. However, on alternate weeks, when there was a skip-a-week musical program on the first chain, a considerable number of viewers tuned out after the first half-hour of a 60-minute musical series to catch the full hour dramatic show on the other web.

Agencies are studying the Nielsen minute-by-minute figures as providing a fuller picture than average audience data. According to the statisticians, it's more significant to them if they know a program starts with a 24 rating and drops to a 12 rating at the end of the half-hour, than if they learn the show has an average rating of 17. The minute-by-minute profiles enable them to spot commercials for best results.

Adjacency Selection

Because tuning in TV is more difficult than in radio, most viewers start changing to another channel and adjusting the dials a few minutes before the hour. That means that if the following show has a smaller audience, the client should work in his last major commercial several minutes before the windup.

Channel-hopping of set-owners also indicates that users of station break spots have to be more careful in election of adjacencies, audience researchers say. The average rating figures are less complete a gauge of the audience than average audience data.

One implication of the dial-flipping is that program-conscious viewers will move to one of the less powerful chains, such as ABC-

(Continued on page 33)

MOT's 'Pacific' To 5 ABC-TV Keys

ABC-TV has grabbed off the new "March of Time" vidpic series, "Crusade in the Pacific," for its five owned-and-operated stations in New York, Chicago, Detroit, San Francisco and Los Angeles. MOT, which is selling the 26-week series on a spot basis, has already inked backers or stations in 20 other cities and has other orders coming in.

Unlike its predecessor, "Crusade in Europe," which was based on Gen. Dwight Eisenhower's tome and whose first three cycles were handled saleswise by ABC, "Pacific" is being syndicated by MOT. Mellon Trust will bankroll "Pacific" in Pittsburgh, Shawmut Bank will sponsor it in Boston and WCAU-TV is lining up a backer in Philly.

Arthur Tourtellot, MOT director of TV, headed up the staff on "Pacific." Fred Feldkamp, adapter of the Eisenhower series, is scripting and Jack Bush is film editor. Series goes back to the 1931 Sino-Japanese fighting and up to the Korean war.

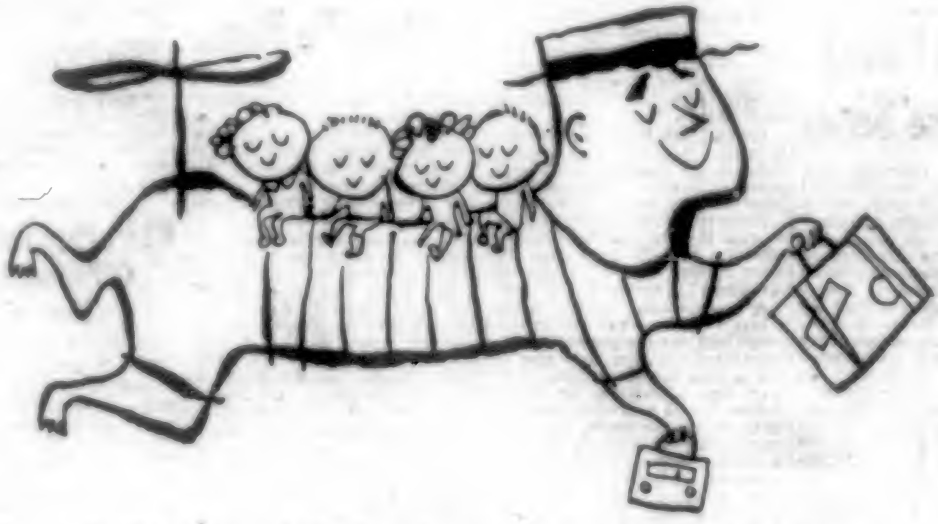
Atlanta's Rounsaville Buys Louisville's WLOU

Louisville, July 24.

Sale of WLOU, Louisville, has been made to R. W. Rounsaville, of Atlanta, subject to FCC approval. Rounsaville owns and operates WQXI, Atlanta; WBAC, Cleveland, Tenn.; and WBEJ, Elizabethton, Tenn.

WLOU, owned by Mrs. John Meservey of Louisville, operates with 1,000 watts on 1350 kc.

We've substituted imagination for formula



In this summer's NBC packages, we've substituted imagination for formula, originality for stereotype. And the result is a catalog of programs with the magic ingredient—showmanship, and with price tags that would make happy news in Dundee. On these pages you'll find four random samples.

Like "INSIDE BOB AND RAY"

NBC trekked into darkest Boston to find these characters. Bob Elliott and Ray Goulding — two young men called by *Variety*, "Brightest pair of comics to hit the webs in some time." For over four years they have been delighting Bostonians and selling stuff like crazy for WHDH. Bob and Ray are original humorists who exploit every facet of the radio medium for honest comedy. They are just as funny in Waxahachie as on the Gold Coast. Saturday, 9:30-10:30 pm. Price with singing guest $4,000 gross for the hour. Monday through Friday, 5:45-6:00 pm. Price $2,824 gross for the five-a-week strip.

Like "PETE KELLY'S BLUES"

The team that made "Dragnet" the outstanding show of its type on the air has come up with another original that's hotter than a Stutz Bearcat and more exciting than a Dempsey-Firpo Tussle. It's "Pete Kelly's Blues," the story of the glamorous brawling, gang-ridden '20s as seen through the eyes of a Kansas City jazz cornet player. You've never heard any radio show like "Pete Kelly's Blues," Wednesday, 8:00-8:30 pm. Price $5,500 gross.

Like "YOU CAN'T TAKE IT WITH YOU"

An established property but new and different to radio. As a play it won the Pulitzer Prize . . . It made money. As a motion picture, it was seen by millions . . . It made money. Now it's a wonderful, offbeat radio show starring superb actor, Walter Brennan. It'll make money for you. Sunday, 6:00-6:30 p.m. Price $5,300 gross.

Like "IT'S HIGGINS, SIR"

Then there's Higgins. An NBC import from England complete with Queen Anne silver service. He's Harry McNaughton's contribution to the American scene. Higgins is a tongue-in-cheek English butler who came with a silver service inherited by an American family. Their efforts to Americanize him and his to Anglicize them are unique and refreshingly new to radio. A lengthy cast of great radio troopers keeps this show hep and moving with the merry rhythm of a chuckling Santa's middle. Tuesday, 9:00-9:30 pm. Price $4,200 gross.

Here we have listed only four examples from the roster of NBC productions available to the trade. If you look at the complete list, you'll notice these items in every NBC package: fresh viewpoint, creative showmanship and realistic 1951 prices. We think you are more interested in lower cost-per-thousand than prestigious names.

Call us. Even if you don't buy anything, you'll still hear some darn fine shows.

NBC Radio Network

a service of Radio Corporation of America

WALTER WINCHELL SHOW
With Tony Martin, guest
15 Mins.; Sun., 9 p.m.
WARNER-HUDNUT
ABC, from N. Y.
(Kenyon & Eckhardt)

Although Walter Winchell is away on a seven-week vacation, this time slot's mediator remains the same, with the cosmetic company still continuing to bankroll the 15-minute stanza. Pinch-hitting for the columnist will be a string of guest names, leading off with Tony Martin and following with Robert Alda and Isabel Bigley, Jimmy Durante, Martha Raye, Patti Page, Bob Hope and Frankie Laine. It's a solid lineup that should capitalize on this segment's rating.

Martin's shot Sunday (22), transcribed in Hollywood, featured the singer in a couple of his current disk hits, "I Get Ideas" and "Tell Me," plus "Alive and Kicking" and "I'll See You in My Dreams." Martin also did a takeoff on Winchell as a segue into one of the three long plugs which were spotted fore, aft and midships. As a tie-in with Winchell's commentator format, show features a two-minute capsulization of the news at the windup. *Herm.*

THE BLACK MARK
With Len O'Connor, Jack Lester, Lorette Pillbrandt, Stan Gordan, Alma Platts, Corney Peeples
Producer-Director: Hugh Green
30 Mins.; Sat., 6:30 p.m.
WMAQ, Chicago

The title of this three-segment semi-documentary dealing with narcotics in WMAQ's home town is taken from the mark left on the addict's arm by continual injections with a hypodermic needle. The series is built around a collection of taped interviews with heroin victims, their families, police officers and community leaders wrestling with the problem.

The interviews were taped by WMAQ newsman Len O'Connor during the past several months. With the upswing in interest in the drug situation, as highlighted by the Senate Crime Commission telecasts, the Chi NBC flagship decided to give a fullscale documentary handling of the hard facts of local drug addiction as revealed by O'Connor's enterprising job of reporting. The Senate investigating body has requested the tapes for its files.

Pro dramatic talent is used to supply a thread of continuity to the three half-hour segments which preemed July 7 and ends Saturday (21). The thespers portray two couples who view the dope disaster from different angles. One pair is city folks who take a blase it-can't-happen-here stance. The other couple is city-visiting farm folk who register concern over the menace.

The narrating is done by O'Connor in a straightforward manner. The WMAQ reporter is worked up over the things he's found prowling around with his tape recorder, and he lets the listeners know it.

"The Black Mark" is a good job that just misses being a great job. Had it been possible to give the series an out-and-out documentary treatment, using only the addict interviews, with a minimum of additional narration and no artificial "dramatic" padding, the venture could well have been a minor classic. *Dave.*

ROLL BACK THE YEARS
Producer: Drew Crossan
Writer-narrator: Ed Manning
30 Mins.; Sun., 6:30 p.m.
Sustaining
CBC, from Toronto

Ed Manning is a young man who has been collecting recordings for the past 30 years, many of these platters — and cylinders — going back in their popularity to 50 years ago. He has over 10,000 records that cover musicians, singers, dance bands, vaudeville artists, opera stars and personalities of the past. Emanating from CBL, Toronto, this new Sunday evening series is being carried by 30 coast-to-coast stations of the Dominion network of the Canadian Broadcasting Corp.

Instantly striking the note of nostalgic association, preem program opened with an Al Goodman slow-tempo recording of Irving Berlin's "Remember," and then into Manning's spiel on the past to cleverly set the mood. Lad has evidently done considerable research on the contemporary period, judging from teeoff, in which he presented the first recordings made by Rudy Vallee and his Connecticut Yankees.

Whole idea has punch novelty values, backed by that huge private collection of oldtime waxings plus Manning's diligent digging into the then contemporary scene and his ingratiating narrator delivery. *McStay.*

THE NATION'S NIGHTMARE
With Bill Downs, narrator
Producer-writer: Irving Gitlin
30 Mins.; Thurs., 8:30 p.m.
Sustaining
CBS, from New York

First of six weekly broadcasts in a series dealing with the pattern of organized crime in the U. S. was a sock documentary on the narcotics situation. Men, ironically, of CBS' now—tele v.p., Hubbell Robinson, Jr., this airer effectively showed radio's potential. More of the same can go a long way toward demonstrating the AM medium's virility.

Stanza returned to the older concept of the documentary as a means of presenting actuality material, rather than the dramatized, fictionized "documentary" in vogue. No actors were used. Music was sparingly introduced. But the total effect was intensely moving.

One highspot was an on-the-scene recording of the inhuman, savage growling of a dope addict who went berserk in New Orleans, with the background of street and crowd noises and the grief-stricken wailing of his mother. Another was the candid chatter of young New York children, queried about "pushers," "reefers" and other jargon of the narcotics racket. Their awareness, their ability to recognize the symptoms of drug addiction, their comment that people take to dope to escape from worries and trouble, were a revealing commentary on the vice to which kids are exposed.

There was an enterprising bit of recording in a WBBM, Chicago, reporter getting on tape an actual marijuana transaction in an auto. (Incidentally, half a dozen other CBS affiliates participated in gathering material for the broadcast.) The frank statements of former addicts and a patient entering a hospital, plus the speech of Rep. A. Clayton Powell, Jr., at an educational meeting, all underlined the drug menace and the reprehensible apathy of politicians and police. Finale, the anxious words of a mother whose son is due out of a hospital and who fears that the pushers will force him back into the habit, was sock.

Bill Downs did a creditable job narration and Irving Gitlin's production and scripting were topflight. One unfortunate aspect, however, was the overemphasis on the racket in Harlem and the disproportionate use of Negro victims. That tended to fingerpoint the one race, when the problem is admittedly national in scope.

All in all, "Nightmare" was a fine job and one which should help arouse the American public to action against the crime menace. *Bril.*

FARM MAIL BAG
With Ed Mitchell & Merle Galusha
10 Mins.; Wed., 12:30 p.m.
N. Y. STATE ELECTRIFICATION COUNCIL
WGY, Schenectady

Ed Mitchell, General Electric Co.-WGY farm adviser for 25 years, delivers his usual quota of pertinent, pithy advice bits on a block sponsored by a group of utility companies fostering rural electrification. A recent serious illness has not robbed Mitchell of the ability to transmit to the air audience his zest for farm life, his deep knowledge of the techniques which will enable agriculturists to handle their myriad problems, and the dry humor in which the comments are wrapped.

Mitchell's pace is leisurely and sometimes verbose—he spoke on block heard of his age and adherence to a diet—and manner toward co-talkers is mildly kidding, but it is a familiar, and presumably welcome, pattern to station's farm segment. The twangy-voiced man speaks with obvious authority on construction as well as technical matters. He skillfully employs an idiom which the particular group understands.

Merle Galusha, WGY farm director, teams with Mitchell to read questions. Mailed responses are also provided. Program is slotter on the WGY "Farm Paper of the Air," one of radio's oldest. *Jaco.*

Morrison to Manage F&P's Frisco Branch

William Morrison ankles Sidney Garfield Associates, San Francisco ad agency, Aug. 1, to manage the radio division of Free & Peters' Frisco branch. Morrison was veepee and media director at Garfield. He'll report to Hal Hoag, F & P's recently appointed western manager.

A. Lee Bowman is slated to leave F & P in the near future.

AQUATENNIAL SHOW
With Dennis Morgan, Ken Murray, Cedric Adams, Bob DeHaven, Coleen Gray, Chordettes (4), Lauri Anders, Toni Arden, Bert Hansen, Sally Foster, Bob Mannke's Cavaliers (70), Caroling Singers (16), Eugene Yan, Elmer Swanson, Wally Olson Orch (24)
Producers: Bob McKinney, Ed Viehman
Director: Bob Sutton
Writers: Ed. Viehman, Bill Shepard
Participating
120 Mins.; Sat. (21), 8 p.m.
WCCO, Minneapolis

The WCCO Aquatennial Show was conceived in 1947 as an attraction for the annual summer local version of the Mardi Gras and this is, therefore, fourth in a series designed to plug the festival. Sent over the air from the municipal Auditorium, where it's played before a live capacity audience of nearly 11,000, it's also undoubtedly a great public relations and air attractions for the Minneapolis CBS station.

As before, the local WCCO staff, the show's producer, from writers to stagers, did themselves proud by putting together a smooth, highly entertaining, two-hour offering that took full advantage of the generous amount of talent available and that filled the bill both as a live stage presentation for the radio listeners.

The entire funmaking end practically devolved on Ken Murray, who proved, almost single-handed, equal to the occasion with his humorous emceeing and story and gag telling. Two local WCCO personalities with huge following, Cedric Adams and Bob DeHaven were among the brightest of the many luminaries. The current show's outside luminaries comprised Murray, Dennis Morgan, Coleen Gray, Lauri Anders, Toni Arden and the Chordettes.

Second half-hour, the regular Occident "Whoop-de-Do" radio show, had Murray as emcee introducing Eugene Yan, member of the armed forces on furlough and boogie woogie pianist.

Third "Radio Party" half-hour was given over largely to the four finalists of a singing contest that has been in progress over WCCO for the past year. Final 30 minutes had Murray in charge of proceedings.

Commercials, interrupting the entertainment, were well done by Adams and Frank Butler, and never too long, intrusive or numerous. All in all, show packed a tall amount of sock entertainment. *Rees.*

SURPRISE SERENADE
With Don Gordon, Ed Davies, Joseph Gallicchio orch
Producer: Parker Gibbs
Writer: Bob Carman
30 Mins.; Mons., 10:30 p.m. CDT
Sustaining
NBC, from Chicago

Despite the title, there's nothing particularly surprising about "Surprise Serenade," summer fill in for the Monday night Dave Garroway NBC airer. It adheres to the standard music-patter formula and stacks up as pleasant, if not very exciting, listening for the evening dialers.

It's the talent involved rather than the routine format that gives the show its acceptability. Ed Davies displayed a smooth baritone on segment heard with his brace of tunes — especially "Cargoes." Lush backing and specialities were provided by the Chi NBC orch batoned by Joseph Gallicchio.

Emcee work was adroitly handled by Don Gordon. *Dave.*

Radio Follow-Up

Peter Donald proved to be an able substitute for Don McNeill during the first two shows of the latter's eight-week vacation from "The Breakfast Club" over ABC. Donald displayed friendliness, poise, quickness of tongue, sharpness of humor and variety of pace in the combined role of emcee, interviewer and commercialist. He fitted into the rollicking spirit which always characterizes the studio audience at this long-time morning program.

Donald did a little of the joke telling and dialect for which he's known, but stuck rather closely to the pattern McNeill has established.

Donald interviewed Merle Evans, bandleader for the Ringling Brothers, Barnum & Bailey Circus, on one broadcast. The next day (20), Donald chatted with a former waiter who had been at the Iroquois Theatre fire. Donald's tone goes a bit high and his volume becomes strong, but studio noise probably makes this seem necessary.

YESTERDAY, TODAY, AND TOMORROW
(The Truth About Narcotics)
With Malcolm Johnson, narrator; guests
Producer: Joseph Meyers
Writer: Fritz Littlejohn
30 Mins., Sun., 1 p.m.
NBC, from New York

Problem of dope traffic in the U. S. is getting an effective going over in NBC's "Yesterday, Today, and Tomorrow" series. Net's special events and news departments deserves kudos for spotlighting the narcotics problem via a trio of airings with top showmanship and educational values.

Second in series (22) was devoted to a taped portion of Senate Crime Investigating Committee's interview of a doctor-addict. Although session lacked change of pace, the anonymous doctor's frank revelations on dope addiction sustained interest. His impassioned plea for tighter narcotic regulations and stiffer penalties for dope pushers was drama at its best. Senators Estes Kefauver and Herbert O'Conor sparked the program with their pointed questioning.

Malcolm Johnson, International News Service reporter, handled the intermittent narrative chores with clarity. On series finale skedded for next Sunday (29), Johnson will take a larger assignment by wrapping up with net's conclusions and suggestions.

Fritz Littlejohn, NBC news staffer, penned commentary with vivid styling and tapings were expertly edited.

INSPECTOR THORNE
With Karl Weber, Danny Ocko, others
Producers: Frank & Anne Hummert
Writer: Eugene Edward Francis
Director: Kenneth MacGregor
30 Mins.; Fri., 9 p.m.
Sustaining
NBC, N. Y.

"Inspector Thorne" is another from the Hummerts' assembly line that makes no pretense at what it thinks of listener i.q. In short, its one and only aim is a fast rating.

Preem entry of the series, titled "The Fabulous Payoff Murder Case," emoted so broadly as to bring unintended laughs all the way down the line. At best, the characters — all seven of them — were orthodox caricatures, and piece was chockful of the usual trappings and cliches. If played for comedy, it would be a minor sensation.

Karl Weber, in the overall title role, is paired with Danny Ocko, who plays Sergeant Muggin, to track down a millionairess who killed her husband before their impending divorce. This would enable her to tie the knot with a spurious Britisher titled Lord Cyril Allerton and save her $1,000,000 via hubby's blackmailing. When the husband was knocked off, he screamed "You killed me" as he fell dead. And when the inspector brought the whole ordeal to a conclusion, he pontificated "murder is murder, and the price is execution." It was in the best 10-20-30 tradition.

CYRIL RITCHARD
With Frank Warton, John Tate
30 Mins.; Fri., 7:15 p.m.
Sustaining
ABC, Sydney, Australia

Cyril Ritchard, currently doing a legit chore here in "Private Lives" for Williamson-Fuller, is star of a so-so comedy show via the non-commercial Australian Broadcasting Commission.

Ritchard, who was a top dancer in musicals here before going abroad some years ago, adopts a style of clipped speech similar to that of Noel Coward. He does an adaption of the oldtime monolog, "Greeneyed Yellow God," for laughs, plus a musical impression of a stage-struck swish. He was at his best in the song, "Once in Love With Amy," from "Where's Charley?"

Ritchard, via his former popularity, will probably garner fair listener coverage over a limited span, although his style, presently, is too British for general Aussie consumption. *Rick.*

Richardson-Klavan In New D.C. AM-er

Washington, July 24.

"Mug" Richardson, former "Girl Friday" for Arthur Godfrey, tomorrow (25) night launches her own weekly show over WTOP-CBS. Her partner is Gene Klavan, local disk jockey.

"The Mug and Gene Show," in the Wednesday 10:45-1:00 p.m. slot, will be along the lines of the "Tex and Jinx" airer, with special guests, etc.

CALL ME AN AMBULANCE
With Gene King, others
Producer: King
30 Mins.; Thurs., 10 p.m.
Sustaining
WCOP, Boston

This is another in the series of on-the-spot tapings of everyday problems confronted by various branches of a large city's public servants, which program director Gene King, is skedding at intervals throughout the summer. Following the format set in the teeoff program, when King accompanied traffic cops out to control the Fourth of July's terrific rush, this one airs events which take place in the accident ward of the Boston City Hospital during a typical night.

While King supplied background descriptions, the major roles were played by the accident victims themselves, although the first patient, stabbed in the arm during a brawl, refused to talk and info was supplied by the cab driver who brought him to the hospital. However, an assault victim was not as reluctant, and explained his predicament, claiming the friends of his temporary drinking partner "did a job on me." Most dramatic bit of the program was the monolog of an alcoholic, who sidled up to King to cadge a cigarette, and launched into a discourse on his life with the declaration that he "never did anything wrong, except drink." His main beef was that the doctors refused him admittance for treatment, figuring he was just a "faker" looking for a night's lodgings.

For the windup, King followed a typical emergency case from the time a phone call was received requesting an ambulance, with the procedure involved before it was sent out seeming almost interminable, the journey to the patient's home, and the subsequent admittance to the hospital. Attempts to cheer up the patient by the ambulance attendant, interwoven by sobs of relatives, added to the stanza.

While a show of this type must necessarily be carefully edited, some of the principals unaware that their remarks were being recorded, it retained plenty of color, and served the additional purpose of acquainting listeners with inside info of this taken-for-granted branch of public service. *Elie.*

HOW TO
With Roger Price, Anita Martell, Leonard Stern, Stanley Adams, Bob LeMond
Producer: Larry Berns
Director: Lucien Davis
30 Mins., Mon., 8 p.m.
Sustaining
CBS, from Hollywood

The "How To" video display which bowed last week in the east via kinescope, has had the soundtrack edited for aural purposes only, and it still makes for good entertainment. It's a rare comedy show that can hold up well in both media. Some elements are naturally lost in the radio version, but what's left can still hold its own.

The proceedings are conferenced by Roger Price, who's assisted by a panel comprising Anita Martell (Mrs. Price), and Coast writers Leonard Stern and Stanley Adams. The panelists are fairly hep, with Miss Martell showing up best.

The radio format, like the tele show, has a trio of selectees asking advice of Price and the panel. Advice is along zany lines, and adlib wit registers strongly.

Radio show constitutes the first time in a while that a teevee show has been re-edited for radio. It's the reverse of the usual pattern wherein a.m. sessions are used for sight, and it looks like the experiment will work out handily.

EVE YOUNG
With Norman Cloutier orch, Milt Katims orch; Don Pardo, announcer
Producer-director: James Harvey
15 Mins., Mon-Fri., 1:45 p.m.
Sustaining
NBC, from New York

Eve Young impresses as a likeable newcomer in her 15-minute across-the-board song stint. Miss Young has an attractive set of pipes and a pleasant way with a tune, and infuses sufficient variety in her catalog to maintain interest. Miss Young's pops have ease and smoothness and carry a relaxing quality.

The between-tune chatter could stand a bit of rewriting, but the episodes are too short to mar the general tenor of the show.

The orchestral backing alternately is handled by the Norman Cloutier orch and Milt Katims crew. On show caught, the Cloutier band provided a strong bit of showbacking. *Jose.*

Your Lucky Strike Hit Parade

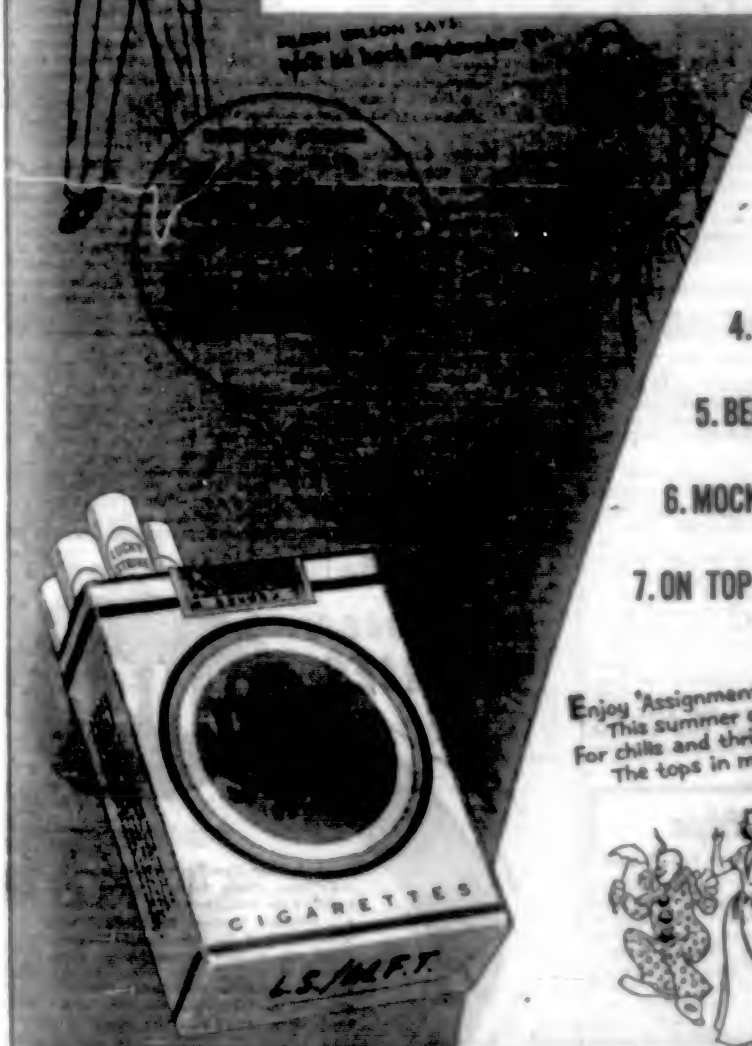
presents to all our friends during our 3 week hiatus

a special summer service!

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. MISTER AND MISSISSIPPI
3. THE LOVELIEST NIGHT OF THE YEAR
4. MY TRULY, TRULY FAIR
5. BECAUSE OF YOU
6. MOCKIN' BIRD HILL
7. ON TOP OF OLD SMOKY



Enjoy 'Assignment: Man Hunt,' friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

From the Production Centres

IN NEW YORK CITY . . .

Manlee Lewis, coming in from the Coast, pinchhits for the first week of **Ted Husing's** three-week vacation from WMGM, with other celebs to follow. . . . **Next Wednesday** (1) two airers will devote time to antibiotic medical research. . . . WOR's **Martha Deane** interviews **Dr. Ernest Weber** and WNEW's **Kathi Norris** does a full hour show with **Dr. Peter Regna**, both scientists from the Charles Pfizer labs. . . . **Fred Vanderventer**, newscasting for WOR for six and a half years, resigned to devote himself exclusively to his personal properties, the radio- and teevee versions of "20 Questions". . . . **Bob Bell**, NBC-TV staffer, has resigned to produce for the "Voice of America" and freelance accounts.

Cecil Brown, Mutual commentator, celebrated his 13th wedding anniversary Friday (20), saying on the air that "Martha and Cecil Brown consider themselves among the nation's happiest couples." He leaves this week for a world tour, during which he will originate broadcasts from Greece, Turkey, India and other countries. . . . **Ed Latimer** new to "The Strange Romance Of Evelyn Winters". . . . **Elisabeth Morgan** and **Richard Newton** are "Our Gal Sunday" additions. . . . "The Romance Of Helen Trent," daytime serial drama produced by **Frank** and **Anne Hummert**, starts 17th year on radio this week on CBS.

Lynn Hollywood succeeds **Claire Trainor** as casting head at NBC-AM production division. Latter resigned because of "great expectations". . . . **Kenneth Twyman**, former beer & beverage division topper of Ruthrauff & Ryan, now a v.p. at Cecil & Presbrey. . . . **Arthur Ehrlich** has joined the AM-TV department of Abbott Kimball Co. . . . **Virginia Payne** ("Ma Perkins") and **Les Damon** ("Falcon") last week played leads in legiter, "Come Back, Little Sheba," at Clinton Music Hall, Clinton, N. J. . . . **Berry Kroeger**, of "Road of Life," commuting to Westport this week for a feature role in a new Noel Coward play, "Island Fling." . . . **Cal Morris**, former manager of program research for NBC, has joined the Raymond Spector agency in exec capacity. . . . New faces at WMGM include **Ellen Stern**, (ex-WATV) in promotion department and **Gloria Swegman**, ex-WRC, Washington, in publicity. . . . Compton agency producer **Kay Lane** to wed **Walter Gorman**, AM-TV director, at the end of the month. . . . **Ernest Hartman** upped to production manager of WNEW. . . . **Mel Ruick**, of NBC-TV's "Door With No Name," into "Big Story" tonight (Wed.).

John Cannon spieling for General Mills on "Live Like a Millionaire," "FBI In Peace and War" and "Mr. Mercury." **Ed Herlihy** turned down the bid because of his exclusive pact with NBC. . . . **Kenyon & Eckhardt's Hal Davis** off on vacation. . . . Mutual's **Al Helfer** to announce the Championship Sandlot game in Wichita, Kan., in September. . . . **Leigh Kamman**, former head of Studio 13, Minneapolis programming outfit, has joined WOV as announcer. . . . **Arthur L. Grimes**, ex-J. Walter Thompson, appointed associate director of McCann-Erickson's International Division.

IN HOLLYWOOD . . .

Dorothy Lamour will be **Louella Parsons'** standby for two weeks of her month's lay off, the others still to be selected. It's a summer reprise for the film star, who received several offers after last year's mike work. Miss Parsons will be back in September for Jergens-Woodbury on radio and an undisclosed ABC sponsor on TV. . . . **Florence Schiro** was moved up by **Ernest Felix** as director of radio and TV personnel at ABC. . . . **Frank LaTourette**, who studied in Rome for the priesthood and later turned to newspaper work, was named manager of news and special events for both TV and radio for ABC. . . . **Vick Knight's** ad agency picked up nine new accounts in the last few weeks. . . . **George Sidney** will be permanent guest director of NBC's "Screen Directors Playhouse". . . . MCA has three clients interested in "Screen Guild Players," but at a price much lower than previous seasons. . . . **Ed Buckalew's** "Fourth Man" sales plan for Columbia's Pacific network produced three new sponsors for an hour of night time weekly.

The **Edgar Bergens** and **Dick Powells** taking an outdoor sabbatical in Wyoming's Jackson Hole country. Bergen will finish off his layoff with a romp through Europe. . . . An eastern buyer of spots said that two indie stations threw their rate cards out the window to close a sale of block time. NBC's **Fred Wile** is proud of his accomplishment in luring **Abe Lastfogel** into the ocean for a swim. . . . On the move east for 20th floor sessions at CBS are **Merle Jones**, **Daniel O'Shea** and **Wilbur Edwards**. . . . **Ben Paley** back at his CBS desk after a four-month sick leave. . . . **Frank Samuels** officially assumed his new portfolio as head of William Morris radio and TV department on the Coast.

IN CHICAGO . . .

Allis-Chalmers is going along with NBC's "National Farm and Home Hour" for the seventh straight year, with the latest renewal effective Sept. 8. Chi-based show has been riding the web for the past 23 years. . . . Chi ABC veep **John Norton** in Gotham this week huddling with web home office execs on a new TV program chief for the central division. . . . **Hal Korbe**, Chi J. Walter Thompson radio-TV chief, lecturing today (Wed.) at the Northwestern-NBC summer radio institute. . . . **Francine Charles** is doing an hour-long disk jock session Saturday nights on WMOR-FM. . . . **Ed Allen** ankles NBC this week after eight years on the gabbing staff to take over as general manager and president of WDOR, new AM-er of which he is part owner at Sturgeon Bay, Wis. . . . Mutual's Windy City chief **Carroll Marts** has hied himself to the north Canadian woods on a fishing jaunt. . . . **Jack Sheffrin**, formerly with WOAK, is now program director at WMID, Atlantic City. . . . Clinton Foods joins the participating lineup on **Earle Nightingale's** WGN strip.

New producer at WMAQ is **Hugh Green**, whose first assignment was "Black Mark," documentary on local narcotic situation. . . . Mutual sales veepee **Ade Hult** in from New York. . . . **Bill Wells** takes over WBBM's nightly "Matinee At Midnight" disk show, replacing **Carl Nelson**, who's going into the package biz in Milwaukee. . . . Chi NBC press boss **Jack Ryan** and family off to Montana for a summer outing. . . . **Thesp Helen Malone** and hubby sailing for Europe this week. . . . **Shep Chartier** is new manager of Marfree agency's Chi office. . . . WMAQ preems a public service series Saturday (28) on civil defense. Thirteen-week series will be produced by WMAQ program director **Homer Heck**, directed by **John Keown** and scripted by **Bob Pierron**. . . . ABC flack **Jim Duffy** checked out for his annual hiatus.

IN WASHINGTON . . .

Seventy-four area advertising agency execs acted as judges Monday (23) night for the "Miss Washington" contest, sponsored for the 10th consecutive year by WWDC-Mutual. . . . **Jack Olsen**, WMAL-ABC newscaster and news editor, copped the Scripps-Howard Story of the Month award for his published story of the last fortnight in the life of a suicide. . . . **Hazel Markel**, Mutual femme commentator, felled by an attack of food poisoning. . . . NARTB prexy **Harold E. Fellows** sent a special bulletin to all member stations urging cooperation with Red Cross in raising funds for midwest flood victims. . . . **Jim Silman, Jr.**, native of Knox City, Tex., and formerly with WINX, D. C., has joined WTOP-CBS as announcer. . . . WWDC disk jockey **Willis Conover** teed off a new segment of his nightly "1280 Club" Monday (23) from the Hotel Ambassador.

Latest Telepulse survey for June reveals **Walter Cronkite**, WTOP-CBS TV newscaster, as most-viewed newsman on the local other. . . . **Gunnar Back**, WMAL-ABC video news commentator, now using Acme Telephotos on his nightly telecast. . . . **Gen. Frederic H. Smith, Jr.**, USAF, commanding general, Eastern Air Defense Force, and UP newsman **Dean Dittmer**, will discuss U. S. defense against air attack on "Pentagon-Washington," the Dept. of Defense show over DuMont, Sunday (29).

Second-Half

Continued from page 27

during June. According to RTMA figures, factory backlogs as of July 6 totaled 740,000 units, or nearly 15 times the November, 1950, inventories.

Recent financial statements by two Chicago set producers substantiate McDaniel's gloomy report of the first half of the year. Ross D. Siragusa, Admiral Corp. prexy, announced that his company's sales during the second quarter were about 40% below the same period a year ago. Profits were off about 60% for the April-June quarter.

Motorola's latest report shows that second-quarter sales dropped to $25,500,000, compared to $34,717,415 for the same period in 1950. However, despite the April-June slump, Motorola's sales for the first half of 1951 remain above the same 1950 period.

Yen Vidpic

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are based on a combination of time charges, program costs and audience delivered. According to agency spokesmen, some cities, particularly in single-station markets, have established time charges far more than set circulation would dictate. Viddim producers and distributors, as a result, must lower their asking prices to sponsors in such markets, in order to compensate for the unfair time charges.

Problem of how best to price the viddim packages, in view of all these considerations, is still up in the air. With the agencies virtually demanding a uniformity of structure, such top viddim distributors as United TV Programs, Ziv TV Productions, etc., are trying to solve the stickler.

Edwards' Price Fight

Washington, July 24.

Frank Edwards, Mutual gabber hocked by the American Federation of Labor, who conducted a fight for price controls, originated his Friday (20) newscast from the House radio gallery as the vote on the measure was being taken.

Analyzing the voting with him was Economic Stabilization Administrator Eric Johnston.

Minn. Editor Raps Video For Crime Drama Before Fight; 'Sadists' Delight'

Minneapolis, July 24.

Television got a rap on the wrist in the St. Cloud Daily Times from its editor, Harold Schoelkopf, in the latter's "Editor's Notebook" column, because of its crime drama which preceded the Charles-Walcott fight. Taking radio to task, too, he declared that some programs on both vehicles offend common decency, and called for better taste in shows.

"Just preceding the Ezzard Charles-Joe Walcott heavyweight title fight, television chains had a whinger-dinger of a crime picture that must have delighted sadists' hearts everywhere," wrote Schoelkopf.

"It was one of those silly melodramas that are thinly defended because they show, somewhat lamely as an afterthought, that the mighty arm of the law prevails and triumphs over crime. Before this conclusion is reached, however, there are killings, tortures, beatings and heavy drinking.

"These scenes, these choice bits of conversation, are brought into your living room for your children to witness, and don't think that many of them don't gobble it up. There are a number of radio shows just as bad.

"It seems that the vehicles of public communication might exercise better taste in program selection. Some of these programs on both TV and radio are inexcusable violations of public decency."

Larger Tint Pix

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That size can be expanded to 16 inches through use of a magnifier placed before the set. In addition, CBS has demonstrated a rotating drum, which circulates length-wise in front of the screen and can furnish pictures up to 20 inches.

Twentieth's tie-in with CBS color, incidentally, represents the first backing of the system by any major show business interest. Also working to CBS' advantage in the design of home receivers is the fact that the Eidophor system, as currently being developed under 20th financing at the U. of Zurich, Switzerland, is simpler in design than the present CBS receivers, since it requires fewer circuits and tubes. As a result, if it's applicable to home sets, they'll undoubtedly be less costly than those now in the works by various manufacturers.

Dallas—Julie Benell, woman's editor of WFAA-TV, is commentator on a new weekly half-hour fashion show, "It's the Texas Fashion." Series debuted Friday (20) and reveals Dallas-made women's apparel displayed on five mannequins. Sponsorship is participating. Seven manufacturers in the local area—five of them dress creators—banded to foot the bill.

• TV DEBUT! •

MARY ROY Song Stylist

Guest Appearance
JULY 28TH, 11 A.M., EDST
on "FASHION MAGIC," CBS-TV

Personal Management
ANTRO AMUSEMENTS, INC.
1674 Broadway, New York 19, N. Y.
Phone: Circle 5-8138

Bookings: MARK J. LEDDY
LEON NEWMAN
48 W. 48th St., New York

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

Here's Sponsor Identification with Impact! The "Twin Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines mascot-clown who handles the commercials, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids, in a single voice, roared . . . "It's Milky!"

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
BIG STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Inside Stuff—Radio

The Broadcasting and Film Commission of the National Council of the Churches of Christ in the U. S., in a folder captioned "Is Radio Dying?", answers, "Not if you judge by religious broadcasts." It states: "Every 30 seconds, day and night, seven days a week, someone is writing to one of the network radio programs presented by the National Council of Churches. Our mail is four times bigger than last year—seven times greater than 10 years ago. From Jan. 1 to May 31, 1951, we received 341,913 letters. Listeners asked for counsel, for advice, for scripts; sent praise, criticism and unsolicited contributions." Brochure adds: "Radio brings our message into people's homes. And people listen and respond. Radio is a great, moving force. We are planning better things for radio. . . . We seek to improve our programs . . . make the Word of God a more vital part of American life." Features listed are: "National Radio Pulpit and Art of Living" (NBC); "National Vespers" and "Gems For Thought" (ABC), and "Faith In Our Times" (MBS).

WYDR, New York FM indie, has launched a public service tieup with the Damon Runyon Cancer Fund. Listeners who send in a $1 contribution to the fund are given an appointment for a free recording session, in which they can cut a message to a GI overseas. Indie then sends the platter to the nearest armed forces radio station, which alerts the serviceman as to when his disk from home will be broadcast.

Dario Soria, who has emceed WOR, N. Y.'s "Your Companion at the Opera" the past three months on Saturday afternoons, is sailing for Europe Aug. 14. Series will continue through September, with Soria taping the last few. Soria also heads the Cetra-Soria recording firm in the U. S., and is going to Italy on biz for his firm. His wife, Dorle Jarmel, press head of the N. Y. Philharmonic-Symphony, will accompany. Duo will visit the Edinburgh Festival, where the N. Y. symph is to play, before returning home.

Channel-Hopping

Continued from page 32

TV or DuMont, if it has a strong offering. Significance of this is that, with a hypoed schedule, ABC and DuMont can make inroads into the billings of CBS-TV and NBC-TV.

"Inherited audiences" in TV are not as important as they are in AM, the slide-rule boys observe. While "Fireside Theatre" gets a hefty audience from Milton Berle's "Texaco Star Theatre" on NBC-TV, minute-by-minute ratings show that the program holds on to viewers throughout its span. Also, while Berle's share-of-audience slipped from 1950 to '51, the "Fireside" share picked up, which indicates a strong pull on its own. Incidentally, in some markets where it doesn't follow Berle, the "Fireside" audience is healthy.

Standard Oil

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the sponsors will pay for rights to the games (package will go for $1,000,000, which means that the NCAA would have taken $600,000 under its original plan, with the remaining $400,000 to be split among the schools whose games are televised). NCAA planned to use the money for its survey on TV's effects.

Penn has also requested the NCAA for permission to televise five of its home games under standard procedure, but has not yet received the NCAA's okay. Penn claims it has an obligation to fill with ABC-TV, the network which optioned the games before the fight with the NCAA flared up.

Fact that Standard Oil of Indiana will probably be one of the two sponsors on the gridcasts indicates that the NCAA plan now has the full okay of the U. S. Dept. of Justice. Same oil firm several months ago had been reported interested in buying into the games, but they bypassed the deal through fear that the NCAA plan might be construed as setting up a monopoly in restraint of trade. Its account is handled by McCann-Erickson, while N. W. Ayer handles the Atlantic Refining business.

GE Inked

Continued from page 32

to work in color video. Radio series, incidentally, which is expected to be launched the last Saturday in September, will occupy the 2:30 to 5:30 p.m. slot.

In pacting with a string of eastern colleges to televise their games with its tint system, CBS has completely abandoned any plans for commercial black-and-white TV football coverage this year. Color video schedule is open for sponsorship just to date, there have been no takers. Schedule lines up as follows:

Sept. 29—California at Penn; Oct. 6—Princeton at Navy; Oct. 13—Dartmouth at Army; Oct. 20—North Carolina at Maryland; Oct. 27—California at Army; Nov. 3—Notre Dame at Navy; Nov. 10—Maryland at Navy; Nov. 17—Army at Penn, and Nov. 24—Harvard at Yale.

Jockeying

Continued from page 34

termed "RWG's bad faith" in pressing for disbandment of the TWG before discussing the general jurisdictional picture, and then raising the question of its own disaffiliation from NTC after its plea was nixed, 4-1.

Should the rancor on both sides persist, with the RWG and the other AFA guilds split, NLRB would call a hearing preparatory to elections. Freelancers would then have to choose RWG, NTC or "no union." Voting would be by writers who have had scripts beamed by the three chains over a period of time determined by NLRB. Those signing the petition to the labor board include some TV scripters who are not RWG members.

In the contract talks, tentative agreement has been reached on clauses covering certification; definition of writers and material to be included; periods of exclusive rights to use the material; re-use; and rights of the author in connection with scripts written for episodic series where the characters are owned by someone other than the scripter. Writers will be covered by the proposed minimum pact as long as they agree to make any necessary changes and revisions. Principle was accepted that exclusive rights will be granted only while the material continues to be used—which prevents a producer from indefinitely sitting on a script.

Courtesy of NBC-TV
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
Universal-International
Personal WILLIAM MORRIS AGENCY

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

WOV, N.Y., Pacts Gordon For Its New '1280 Club'

Phil Gordon, who has been conducting the "Dr. Jive" stanza on WWRL, N. Y., moves over to WOV's "1280 Club" on Aug. 6. Switch involves WOV's expanded pitch for the Negro market (the bilingual indie currently has Ralph Cooper with a Negro-slanted show) and a format change for "1280." Station is pitching the airer as a prestige show for national spot advertisers.

Bill Williams, present emcee of "1280," will stick with WOV, which is eyeing another berth for the disk jock. "1280," now originating from The Embers, 52d Street nitery, moves back into WOV studios next week.

MOVIE NEWSREEL SALE BRINGS $55,000 SUIT

Los Angeles, July 24.

Damage suit for $50,000 was filed here by Joe Bonica, owner of Movie Newsreels, against Mickey Kaplan, proprietor of Hollywood Film Enterprises, distributor of 16m films.

Plaintiff declares Kaplan distributed six properties of Movie Newsreels without authority. A temporary injunction restraining any more such sales was ordered by Judge Frank G. Swan in Superior Court.

OPS Splits AM, TV Units For Pricing Purposes

Washington, July 24.

Office of Price Stabilization has split its radio, TV and miscellaneous section into two parts for pricing purposes.

Earl R. Smith has been appointed to head a new electronics and musical instruments section, with Homer Hilton placed in charge of the photographic and sports goods section.

Smith was formerly with RCA and Rockoh Corp. Hilton, vice-president of Argus Camera, was a member of the photographic industry advisory committees of OPA and WPB during World War II.

Kansas AM-TV Flood Coverage Gets National Eye; Congress to See Film

Kansas City, July 24.

Radio and television coverage of the flood at its peak July 13-15 brought some unusual developments that may be precedent setting. Station KCMO, which went all out with coverage by its entire staff, came up with a new use of the familiar "beep" telephone recorder.

Ordinarily gadget is used for interviews with outsiders, with material cleared in advance of broadcasts. KOMO bypassed this delay by putting on its own personnel, telephoning from vantage points overlooking flooding waters. As long as the telephoner was a regular employee, station figured it could bypass usual delays, and thus had coverage direct from a number of points without use of mobile transmitter or other involved technical setups.

KCMO was accorded recognition for its coverage by ABC, which carried a half-hour recap and summary on the net Thursday evening, making it an appeal for funds for flood sufferers. Job here was carried out as station was in the midst of its move into new studios.

In general, radio stations here uniformly provided extra services and coverage throughout the peak of the disaster period, all stations operating for extra hours and bypassing regular programs. Early last week stations resumed more normal schedules.

WDAF-TV gave its viewers telephoto lens coverage of much of the flood and fire from the vantage point of its hilltop studios in the midtown section. Film made of this coverage was replayed last Thursday, giving viewers a review of the situation. Film has caught the eye of authorities, and now will be shown in Congress to aid in relief program being worked out there.

During three days of peak coverage, stations uniformly were jammed with announcements, both official and incidental. Management generously contributed time and personnel for these purposes, with little discrimination during the party days.

Later some attempt was made to distinguish between emergency announcements and outright commercials, which were called in as freely. Stations attempted to determine charges on basis of whom announcement benefited. If the general public, no charges; if a restricted group, such as a firm's employees, regular rates seemed to be the rule.

Bookkeeping on the emergency is far behind and considerably tangled, and probably it never will be known just how much broadcasters contributed to the cause. By any standards it will be a sizable sum.

NARTB GROUP SETS MEET FOR CLEAN SHOWS CODE

Washington, July 24.

Television Program Standards Committee of the National Assn. of Radio & Television Broadcasters holds its first meeting here Monday (30), in carrying out its assignment to formulate a code to clean up video shows. The Committee was formed as an outgrowth of a "shirt-sleeve" conference held here a month ago.

NARTB prexy Harold E. Fellows announced the membership of the full committee last week, after previously naming Robert D. Sweeny of WDSU-TV, New Orleans, as chairman. Other members are Davidson Taylor, NBC; James L. Caddigan, DuMont; Harry Bannister, WWJ-TV, Detroit; Harold Hough, WBAP-TV, Fort Worth; Clair R. McCollough, WGAL-TV, Lancaster, Pa., and Paul Raibourn, KTLA-TV, Los Angeles.

Also named were Walter J. Damm, WTMJ-TV, Milwaukee; James C. Hanrahan, WEWS-TV, Cleveland; Leonard Reinsch, WSB-TV, Atlanta; Henry J. Slavick, WMCT-TV, Memphis, and Donald W. Thornburgh, WCAU-TV, Philadelphia.

23,320 Returns
from ONE Announcement!

That's an advertiser's success story on WGN. . . and that's a story that should startle you crepe-hangers who have been writing radio's obituary.

Throw away the crepe—join the smart advertisers who use WGN (still reaching more homes per week than any other Chicago station*—bar none).

*1949 BMB

A Clear Channel Station . . .
Serving the Middle West
MBS

WGN
Chicago 11
Illinois
720
On Your Dial

Television Chatter

New York

Ralph H. Dennis, manager of ABC's TV spot sales, transferred to TV sales department. Walter I. Duncan, ex-Paul Raymer, has joined the web as TV salesman . . . Donald Richards guests on "Songs for Sale," Aug. 11 . . . Jackie Kolk's first book, "Teen Age Behavior," due from Houghton-Mifflin presses in the fall . . . Wilbur Stark prepping a vidpic series of fairy tales for kids, which spouse Kathi Norris will narrate . . . O. J. Reiss, ex-WJBW, New Orleans, inked by Ziv TV Programs as an account exec for the southwest.

Richard Dorse, exec veepee for United TV Programs, and Marion Parsonnet, co-producer of "Hollywood Affair," new vidfilm series starring Lee J. Cobb, buddling in N. Y. this week . . . Alex Rosenman resigned as exec veepee of Official Films, but continues in an advisory capacity . . . Edward Stanheff, director of TV development for WNYE, N. Y., scheduled to guest-lecture on "Radio and TV in the Public Schools" at a U of Michigan conference Friday (27) in Ann Arbor . . . Evelyne Seibold and Juiann Caffrey subbing for Maggie Johnson while she vacations from WABD's "Your TV Shopper" . . . "Talent Search," produced for WNBT by indie packager Kermit Schafer, scheduled to hold eliminations for "Miss New York City-TV" in conjunction with the "Miss U.S.-TV" contest being conducted in 26 cities . . . Earl Hammond, "Sergeant Lane" of DuMont's "Rocky King" show, set as a regular panelist for CBS-TV's "The Improvisers," which preems Aug. 3 . . . Patricia Wheel returns from straw-hat work at Marblehead, Mass., next week to rehearse for her third appearance on ABC's "I Cover Times Square" Aug. 4 . . . "Sally Smart's Kitchen" expanding to a cross-the-board daytime operation on WOR-TV from its present three-times-weekly slotting.

Hollywood

George Brent has been inked for a telepix series, "The Gentleman Burglar," by Ralph Branton and Associates, with 13 vidpix budgeted at $260,000 . . . United Airlines has renewed for 39 weeks its half of Harry Owens' Hawaiian program on KTLA, resuming Sept. 14. Servel, which sponsors the other half, hasn't yet picked up its option . . . John Markey, sales manager of Consolidated Television Productions, ankled the company . . . Kinnie of "The Great Gildersleeve" was made at NBC Sunday (22), with most of the original air cast. Kinnie was asked by Kraft, which may continue to sponsor the AM version next season . . . Alan Mowbray, John Hubbard and Zsa Zsa Pitts topline "Heavens to Betsy," William F. Broidy telepix skedded for an Aug. 1 start . . . John Landreth named proxy of Coffin, Cooper and Clary, local TV audience analysis firm.

Vidpic producer Reno Williams is going to pull five of his telepix and arrange theatrical release for them. He says UA is interested in releasing the telescoped quintet . . . Roland Reed Productions rolls 39 "Mystery Theatre" vidpix at the Hal Roach Studios beginning Aug. 20 . . . Philip Morris renewed option on Showcase Productions' "Racket Squad" and Hal Roach, Jr., is prepping 26 of the telepix, first to get the gun July 30 . . . Robert Oakley ankled as exec producer at KTTV . . . A 13-minute TV show, "Pat O'Brien Story-Time," has been packaged by the William Morris agency . . . Six half-hour "The Beulah Show" vidpix began shooting this week at the Roach studios under aegis of Roland Reed. Hattie McDaniels toplines.

Ray Rogers and Dale Evans are starred in four telepix being shot now by their own production company . . . Allegro Productions has shedded "Voyage of the Scarlet Queen," seafaring adventure series, for an early fall start . . . James Mason is mulling over several vidpix series for his own company, Portland Pictures. He'll produce or direct, and may topline one when he's free of contractual commitment to 20th-Fox . . . KTLA hiked national rates 20%. Hour Class A time is now $1,320.

William Schiller resigned from the literary department of MCA and formed his own telefilm production company with a trio of packages he expects to launch next month . . . George Beggs, former director of filmed programs for ABC-TV and production manager for Ford Newsreel, joined Jerry Fairbanks Productions as coordinator . . . Bracken Productions completed the first 15 episodes of its puppet television series, "Willie Wonderful," which Robert Scott directs. KLAC-TV starts beaming the series in September.

Chicago

Don Herbert, producer-emcee of NBC-TV's "Mr. Wizard," and wife, publicist Maralelta Dutton, have moved their offices. Look mag is prepping a pix layout on Herbert in his Mr. Wizard role . . . Latest hubby-(ran team to invade the channels is Russ Davis and missus, who bowed with a cross-the-board, half-hour noontime show on WGN-TV . . . Don Hartman, ex-WBBM continuity editor, is penning the stories for ABC-TV's "Studs Place" during Charlie Andrews' European trek with Dave Garroway . . . Les Salvo, former WGN staffer and now musical director for Ziv's "Cisco Kid" AM series, is in town visiting Les, Jr., who's a member of Chi NBC-TV's production crew . . . Larry Auerbach handling director reins on Standard Oil's "Short Story Playhouse" on NBC-TV for two weeks during Dave Brown's hiatus.

Pat Flanagan is subbing for Wayne Griffin on ABC-TV's Wednesday night wrestling shows while latter vacations . . . NBC commentator Clifton Utley was inked in again as guest quizmaster this week (Fri.) on web's television of the "Quiz Kids," Utley subs for ailing regular quiz chief Joe Kelly, who is expected to be able to return to the show next month . . . Comic Willie Shore, currently headlining in a strawhat version of "Goodnight Ladies" at Drury Lane, eyeing Windy City teevee offers.

Coast TV

Continued from page 32

for similar action by NABET because of its contract with Filmcraft for the filming of the Groucho Marx series scheduled for an Aug. 10 start. NABET, which also claims jurisdiction over cameramen at NBC, permitted the shooting by Filmcraft with an IA unit last season but spokesmen for the union said, "We made a mistake and won't make it again." This was taken to indicate NBC would be served with the same ultimatum as ABC and may also involve the shooting Saturday of the Walter O'Keefe pilot of "Who Do You Want to Be?" Filmcraft and O'Keefe are jointly associated in this venture.

Both IATSE and NABET insist they are the bargaining agents for picture cameramen. This is the crux of the dispute and can be composed, according to network execs, only when the distinction is drawn between TV cameramen and those from film studios. NABET's bosses are tele-labelled, while IA's American Society of Cinematographers controls studio cameramen. NABET became a CIO affiliate last May.

ABC-TV Staff

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to Chi. as TV program director of ABC-TV's midwest web. Replacement has not been set yet.

With Underhill leaving CBS for ABC, the latter web loses Carlton Winckler, Coast production manager, who leaves Aug. 15 to re)oin CBS in Underhill's former spot. Before swinging to ABC-TV on the Coast, Winckler was program director of KTSL.

At ABC-TV's New York headquarters, Charles F. Holden remains assistant national director of tele programming, responsible for operations and administration of producers and directors. Anthony M. Hennig was appointed production manager, over the scenery, property, graphic, studio service, costume and makeup departments.

Henry T. Hode was named business manager for tele. Joseph Spagnola takes Hode's former post as director of office and studio services. William L. Lilling was upped to assistant production manager. Thomas Foy continues as TV purchasing agent.

'Controversial'

Continued from page 32

Variety that although he agreed in principle with his GOP counterpart, he felt that the Luce publications do not fall within the "controversial" category. As far as the Demos are concerned, the door is still open to Luce's reps or those from any other potential bankroller.

To date, Arvey said no network reps have contacted the joint committee on possible pickup of the telecasts, which promise to be one of the major video series of the year.

Karol

Continued from page 33

and Jerry Maulsby has been named manager of AM broadcasts, in which post he'll work with program chief Lester Gottlieb. Harper Carraine has been named head of the research department for CBS radio. Carraine was formerly assistant to Oscar Katz, who's become video research director under the new plan.

In other personnel shifts, Henry White, heretofore business manager for CBS-TV, becomes color TV coordinator for the web. Jerry Danzig, who had supervised production of color programs, returns to his former job as an exec producer. It's expected that TV program veepee Hubbell Robinson, Jr., will expand his staff further, but nothing definite has been decided yet in that direction.

Ray Stone, until now a TV rep in the CBS network sales service department, has been promoted to assistant to Bob Jamieson, TV sales service manager.

FCC Backs

Continued from page 31

comment is proper. The fact that the effectuation of its proposal, if it were made final, would require a show cause order at some future date and would move an existing station to the UHF band, the agency held, "does not, we feel, render such a comment defective. Nor do we believe that the Presque Isle petition should be stricken as 'sham and frivolous'."

The agency ordered the Presque Isle comment to be retained and considered in the allocation proceeding.

A somewhat similar proposal to put commercial stations on an equal basis was made in Madison, Wis., where the FCC proposes to assign four channels, one of which is VHF. But there is one big difference in the Madison situation: there are no TV stations.

Fort Worth—For the sixth consecutive year, Chesterfield has renewed its contract with the Texas State Network for the "ABC Roundup," featuring Zack Hurt as m.c. and disk jockey. Airing is heard for a half hour nightly Monday through Saturday on 17 outlets of the TSN web. There is also a repeat airing each afternoon on a select group of outlets.

Inside Stuff—Television

DuMont web, besieged with complaints from viewers for allegedly missing the knockout punch scored by Jersey Joe Walcott over Ezzard Charles in their title fight last week in Pittsburgh, claims the cameras were trained on the boxers at the right time and from the right angle. However, DuMont spokesmen aver, Walcott threw the blow while his back was to the camera, which is the reason so many viewers missed seeing it.

According to DuMont, the remote pickup crew was working at something of a disadvantage, since the bout was the first ever transmitted via TV from Forbes Field in Pittsburgh. In no fight pickups, they pointed out, are cameras posted on both sides of a ring, so that it was only an unfortunate coincidence that prevented their catching the final knockout blow.

Some 28 Conover models wound up a 48-hour marathon coverage of radio and TV shows on N. Y. stations yesterday (Tues.) in behalf of the United Cerebral Palsy slogan contest. Gals urged the public to make a contribution for the UCP 1951 campaign and submit a slogan for next year's campaign. "Pretty Pleas" marathon pointed out that more than 5,000 prizes valued at $50,000 have been donated for the contest, in which more than 800 stations throughout the country are participating. Race for the awards closes Aug. 12. Competition was officially launched Sunday (22) by Mrs. Franklin D. Roosevelt on her NBC radio program.

Schick Electric Shaver, after a month of shopping around for a property, has bought "Gangbusters" on CBS-TV, for the Tuesday 9-9:30 p.m. period previously inked. Agency is Kudner. Recent issue of Variety erratumed in naming the sponsor as Eversharp-Schick. Latter, a Blow agency account, recently bought into NBC-TV's "Your Show of Shows."

PAYCHEK'S $75,000 SUIT VS. NBC ON FIGHT FILM

John Paychek, heavyweight boxer, last week brought a $75,000 damage suit in N. Y. Federal Court against NBC and the sponsor of the net's TV show, "Greatest Fights of the Century." He charges that pictures of himself and Joe Louis in a fistic match violated his right of privacy.

Paychek also claimed that the fight film which depicted him, hurt his reputation as a physical education instructor and held him up to ridicule. Several other boxers have sued NBC and Cheesbrough Manufacturing Co. (Vaseline), program's bankroller, for alleged misuse of fight films in which they appear.

DuMont, MBS Set Shows On Anni of Babe Ruth Death

Third anni of Babe Ruth's death, Aug. 16, will be marked by a two-and-a-half-hour TV show on DuMont, starting at 9:30 p. m., and a broadcast on the Mutual network at 10:30-11 p. m.

Gala benefit at the Adelphi Theatre, N. Y., be attended by many of baseball's greats. Video show will feature a diamond quiz with managers of the Yankees, Dodgers and Giants taking part. Dizzy Dean will be emcee for the show. Al Helfer and Mel Allen will handle the MBS program, which will dramatize highspots of the Babe's life. Babe Ruth Foundation's program includes aid to the American Cancer Society and help for underprivileged kids.

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. Those wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular timers than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del

NBC TV AFFILIATE

ROBERT MEEKER ASSOCIATES

CIRCLING THE KILOCYCLES

Galveston—Robert J. Savage, former program director, has been upped to manager of KLUF, by Orrin Tucker, prez of KLUF Broadcasting Corp. Savage replaces Jack Logan, who served since Tucker purchased the outlet in February. Braden Clough will succeed Savage as program director.

Houston—William A. Smith, local banker and contractor, has become sole owner of KCOH here, which is licensed to the Call of Houston, Inc. R. C. (Bobby) Meeker, former orchestra leader will continue as president and general manager of the outlet.

Houston—A new public service program has made its debut here on KXYZ, to be heard each Saturday for a quarter hour, titled "How To Help Your Post Office Help You." Ken Millican, veteran newscaster, will narrate the series. He and Postmaster Granville Elder will collaborate on the script. Millican was a former postal employee.

San Antonio—Louis Harris Pitluk has joined the announcing staff of KMAC here. He's son of Jack Pitluk, head of the Pitluk Ad Agency.

Birmingham—Robert D. Williams is new program director for WSGN and WSGN-FM in Birmingham. He comes to WSGN from KMUW, Wichita, where he was manager and program director the past two years.

Omaha—Station WOW, Omaha, came to the aid of WREN, Topeka, during the recent floods, with the loan of a broadcast relay transmitter. Chief engineer Bill Koters handled arrangements for WOW and a Civil Air Patrol plane made a special trip to Omaha to pick up the transmitter.

Boston—Norm Prescott, WORL deejay, has been appointed disk-jockey promotion manager (for New England) for the Allied Artists pic, "Disc-Jockey," skedded for release Aug. 22. He'll work in conjunction with film company's flacks setting up contests to discover talented boy or gal vocalists and songwriters.

Pittsburgh—Sho-Biz-Quiz got a new director and announcer under its new Camel ciggie sponsorship on WDTV. Pete Smith has replaced Vic Skaggs at the controls and Art Brown is doing the commercials instead of Nick Perry . . . Harold V. Cohen using femme guests on the "Mr. and Mrs. Cohen" program over KDKA for Silver Top Beer Friday evenings, while his wife, Stephanie Diamond, is vacationing in Provincetown, Mass. His first one was Judy Holliday, here doing "Dream Girl" at Bill Green's Arena Theatre . . . Paul Long, KDKA newsman and aviation editor, now owns his own plane. He was a captain in the AAF during World War II . . . Slim Bryant and his Wildcats have had their once-weekly program on KDKA for the Duquesne Brewing Co. renewed for another year . . . Jan Andree, WWSW disk jockey, promoting Saturday night dances at Flamingo Roller Palace, using local bands.

Dayton—Bernard Freeman has been appointed music director of WONE, Dayton. During the last war he was in the Air Force, organized the Flying Band at Wright-Patterson Air Force Base, and made appearances all over the nation. He was both pianist and business manager for the band.

Dallas—Durward J. Tucker has been appointed director of the city-owned outlet, WRR. Tucker is also head of the outlet's technical department and has been associated with the staff for the past 18 years. He will continue in both capacities.

San Antonio—Jimmy Bell, disk jockey at KMAC, has instituted a new series of programs, to be heard over the outlet each Sunday for a half hour, titled "Smile Time." Each week a "Miss Smiles of the Week" is selected and awarded a series of prizes offered by local merchants. The airings are sponsored by Standard Radio and Television Co., Neisner Bros. department store and International Harvester Corp. The winner is interviewed each week on the program by Bell.

Detroit—The Detroit local of the American Federation of Radio Artists elected Jay Michael, freelance actor, president. Other officers are Bob Leslie, WWJ, first v.p.; Ernie Winstanley, freelancer, second v.p.; Jean Taylor, WWJ, secretary, and Art Lazarow, WWJ, treasurer.

Salt Lake City—Bill Curtis, formerly with KOPR, Butte, is staff announcing at KUTA, as temporary replacement for Woody Hirsch and Marshall Small, who left recently.

Flint, Mich.—Chuck Bergeson, former sports director at WSOO, St. Louis, has moved to a similar post at WFDF here. Thelma Grinberg, ex-WEIR, Steubenville, has joined the WFDF continuity staff.

Shortcut Setup

Continued from page 24

mony. Only DuMont, which has submitted a comprehensive alternative allocation plan, requiring visual presentation, offered serious opposition to relinquishing the hearings, but it had no "legal objections" to the written procedure.

Coy brought out that limitations of Commission staff makes it desirable to minimize the problem of analyzing the hundreds of documents which will be submitted in support or opposition to the proposed city-by-city allocations. And he pointed out that FCC's personnel will be cut by 100 under the appropriations for the 1952 fiscal year.

With cancellation of the allocation hearings, it's expected that the theatre TV proceedings, scheduled for Sept. 17, will go on as planned. It is also likely that the agency will be able to carry out its plans for a public conference in the fall to discuss TV problems.

TV Producers

Continued from page 27

declares, to hold up for admiration high types of characters and to present story lines that affect lives for the better, "all toward creating a better knowledge of life and living, and to develop good, conscientious thinking by pursuing the general plan set forth herein, aimed toward the improvement of mankind."

Snader says, "In negotiations with unions we want to establish rates, salaries and working conditions. At the same time we're opposed to featherbedding and to any labor practice or union condition which makes it impossible or impractical for the television industry to flourish."

The prez says he's asked AFM prexy James C. Petrillo to okay establishment of a library of kinnies for use by NSTP, and indicated the union would take favorable action, rescinding a previous custom which calls for destruction of kinnies 30 days after use.

PULSE CHECKING 18 NBC WEB AIRERS IN N.Y. AREA

Instead of taking the more expensive national services for certain special ratings, NBC is having various programs surveyed in metropolitan New York. At one time New York's tastes differed considerably from the rest of the country's, but today it's found that Gotham's preferences pretty much parallel the hinterland's.

NBC thus is having The Pulse, Inc., make reports on program popularity on 18 network programs in the N. Y. area. While these might not show up exactly as a national rating would, it's figured that the results would be close enough to be useful for some purposes, and the cost, of course, is lower. It's felt that N. Y. provides a cross-section that's indicative of the overall pattern.

Wilson Opens Agency

Lou Wilson who recently resigned as production manager for the British theatrical producer Prince Littler, has opened a production packaging agency in New York. He'll rep Dave Elman's "Hobby Lobby" and has obtained a number of British properties for representation in this country.

Prior to joining the Littler office, Wilson was with the William Morris agency for many years. He also was with Music Corp. of America's London office for a short period.

Wilson will still continue in the legit field and will rep Littler in the U. S. for buying plays and pacting talent for productions abroad.

Schenectady—John G. Myers department store, of Albany, returns to WRGB-TV, Schenectady, Aug. 13 with a three-afternoons-weekly show featuring Jean Myers (of store family) and Earle Pudney.

Radio's Documentary Format Seen On Rise; Kefauver Probe Helped

Radio's documentary format, which reached its peak during World War II and has been dormant for the past few years, appears ready for a renaissance. In some measure the rebirth of interest in the factual broadcasts is due to the recent Kefauver Senate crime investigation, with both NBC and CBS, as well as some local stations, embarked on series of documentaries dealing with the crime picture.

NBC recently made a study of documentaries and why many of them fail to register with full impact. Surveys involved the web's own studies as well as Horace M. Schwerin's audience reaction tests.

One of the reasons why some documentaries are unsuccessful, according to NBC findings, is that they try to cover too broad a picture. Those which narrow the scope of a problem and which present it in terms of its effect on the listener do best.

It's felt that the fact broadcasts should examine subjects through the eyes of one person, or through two persons of opposing views. This approach helps get a closer relationship with the audience. Next season NBC will do more documentaries, using the personalized approach.

It's also felt that dialers prefer actuality material to dramatized documentaries. Growing use of tape recorder has been a hypo to this development. Programs such as CBS' "Hear It Now" and NBC's "Voices and Events" and "Living, 1951" have been using mostly actuality material.

WJZ Wins Fight

Continued from page 27

that the Commission had a most difficult problem to deal with and that courts "cannot compel solutions where none exist." But "it is incumbent" on the Commission to thoroughly explore the possibilities, whatever conclusion it comes to.

The "ultimate decision" of the controversy, the Court declared, is not for it to determine. Mere "reversal" of the agency's "inaction," it added, won't meet the needs of the case. Pointing out that KOB has been operating on 770-kc for 10 years, the Court said there may be doubt as to whether it can return to its licensed frequency of 1030-kc.

"Certainly KOB should not be forced off the air or unduly compelled to limit service," the opinion concluded. "An immediate withdrawal of its special service authorization might well produce that result. Accordingly, greater flexibility is necessary in disposing of this case. . . ."

Fred Dodge to NBC

Fred N. Dodge, who has been with Hearst's American Weekly magazine and Puck Comic Weekly for the past 15 years, has joined NBC as AM merchandising director, under AM sales veepee John K. Herbert.

Dodge's appointment points up the growing trend of AM's using merchandising techniques to back selling by radio.

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Fight Over Disk Return Percentage Heats Industry Stew at NAMM Meet

Chicago, July 24.

Sales chiefs from four major diskeries bluntly termed "impossible" the chances that return privileges for retailers will ever go beyond the present 5% figure, leaving diskery-merchant relations at last week's National Association of Music Merchants convention a lot more strained than before the huddle.

Flareup occurred at what was intended to be an innocuous record merchandising forum conducted by sales reps of Capitol, Decca, Mercury and Columbia in an effort to help retailers over the promotional rough spots. Dealers, however, would have none of the promotion ideas, but rather channeled all questions to the panel on the growing tensions over guarantees.

Hal Cook, Capitol sales promotion chief, threatened to walk out as panelist unless questions were properly grooved to promotion, but Decca sales manager Sid Goldberg explained that huge shipping overhead, production costs and talent investments as prohibitive factors in giving retailers a full kickback at their six-month return interval.

Record-merchandising panel, which is new to the NAMM agenda, was looked upon as a wholesome item in cementing relations between waxery and merchant. Particularly this year, with the record biz on the downbeat, it was seen serving a valuable function in helping to boost business out of the doldrums.

Biggest beef over the NAMM has been the farcical nature of past powwows, where relations between music merchant and manufacturer resembled a mutual admiration society.

The gripe of the 5% return privilege is justified, the dealer feels, particularly if he's working on limited capital. Many dealers claim that they cannot take chances on disks breaking through for hits. They must be chary of orders rather than be stuck, differing from merchants in large cities whose stock can be replenished easily and hence order in small quantities at the beginning.

Another gripe by the small retailer is the brush-off accorded him on hit disks. One St. Louis operator reported the most platters he could get on a current hot-seller was five, whereby a larger store in the town received an unlimited supply.

Although Dr. Paul Nystrom, who lectured the parley on the fall business outlook, pointed out that September would hold heavier consumer buying than at the present, instrument and television dealers remained reluctant to purchase, already having been stuck with huge inventories during the present buying letdown.

Movement, meantime, got underway to coordinate the disk industry in a joint promotion scheme; i. e., to sell music rather rather than perpetuate current cut-throat promotion tactics. Hal Cook, who wields Capitol's ad budget, promptly guaranteed a portion of the diskery's ad bankroll if the project got underway.

FAITH SETS UP OWN CO. FOR HIS LESSER TUNES

Percy Faith, Columbia Records' musical director and artists and repertory staffer, has set up his own publishing firm, Marpet Music. Company will handle Faith's less commercial instrumental compositions which require little plugging. Faith's pop output, such as his "My Heart Cries For You" and "No One But You," will continue to be placed with other publishers.

The Marpet monicker was derived from the names of Faith's two children, Marilyn and Peter.

Guizar Grosses 9G In 3 N. O. 'Pops' Concerts

New Orleans, July 24.

Tito Guizar set a new attendance record at the summer "Pops" concerts in Beauregard Square last week. Mexican singer racked up a $9,100 net for three concerts for biggest box office in history of "pops."

Previous week's high was $5,100.

Cugat Gets 10G Per Wk. In Chi Hotel Booking

Xavier Cugat moves into the Edgewater Beach Hotel, Chicago, Aug. 10 for a four-week date at $10,000 per week. Sum marks highest fee ever paid an orch for this hotel stand.

Cugat will head out on a string of one-niters after the Edgewater Beach booking.

HERB REIS REPLACING FARROW AT DISNEY

Johnny Farrow, eastern head of the Walt Disney Music office, is exiting the firm at the end of this month. He is being replaced by Herb Reis, Coast music man formerly associated with the Warner Bros. group. Farrow stepped into the Disney spot six months ago, replacing Jack Spina, who resigned to set up his own firm, Spinlan Music.

Fred Raphael, veepreexy of the Disney music enterprises, is expected in New York this week to set up Reis in his new post. Mickey Glass, meantime, continues to head the Disney subsid, Wonderland Music, in New York.

Coast AFM Local Asks Tougher Entry Rules

Hollywood, July 24.

Petition urging abandonment of American Federation of Musicians national board's June ruling regarding eligibility for membership in Coast Local 47 is being circulated by Hollywood windjammers. National board ruled that any AFM member from another local could become eligible to join local 47 after three months' residence on the Coast. In the past, a year's residence was necessary.

Coast windjammers are asking a return to the old rule because they feel the local already has too many members—its rolls list 14,000 sidemen—and with only a three-month waiting period, more tooters may flock to the Coast and add to the unemployment woes. Unless the present petition is favorably acted upon, the new three-month residence regulation becomes effective next month.

Corelli-Jacobs Film Music chartered to conduct a music business in New York. Capital stock is 200 shares, no par value. Directors are: Alfonso Corelli, Fred Jacobs and Geraldine B. Weiss, all of N. Y.

Best British Sheet Sellers

(Week ending July 14)

London, July 18.

With These Hands	Kramer
My Resistance Is Low	Morris
Ivory Rag	Mac Melodies
Mockin' Bird Hill	Southern
Be My Love	F.D. & H.
Shotgun Boogie	Connelly
I Apologise	Victoria
On Top of Old Smoky	Leeds
Jezebel	Connelly
God Bless You	Carolin
Loveliest Night	F. D. & H.
Our Very Own	Wood

Second 12

Too Late Now	New World
My Truly Truly Fair	Dash
September Song	Sterling
Sparrow in Treetop	Cinephonic
You Are My Destiny	Swan
Would I Love You	Disney
Life's Desires	Lennox
Unless	F. D. & H.
Beggar In Love	Cinephonic
Mary Rose	Magna
Smoky Mtn. Boogie	Connelly
Heart Cries For You	Morris

Faithful Flock to Debut Of Jeanette MacDonald At Lewisohn Stadium, N.Y.

Jeanette MacDonald, making her first N. Y. al fresco appearance at Lewisohn Stadium last Friday night (20), proved anew her deep hold on her film public. Concert, postponed by rain from the night before, drew about 8,000 people, most of whom weren't the usual run of Lewisohn longhairs, but starry-eyed, wistful middle-agers and wide-eyed, vociferous young fans.

Miss MacDonald, very attractive in a slim figure and smart gown, repaid her listeners fully with a long, generous program. Actress-singer has a small voice and limited technique, but the voice is clear and warm, and the singing, especially in the high notes, is always true and on pitch. Singer also has an engaging manner with an audience, as she showed in introducing her encores.

Miss MacDonald sang five numbers with the Stadium Symphony Orchestra, and added five more to piano accompaniment. Conductor Alexander Smallens wasn't always too kind to her, rushing the orch and playing merry with some of the tempi. Film star didn't show any fluster, however, and more than held her own.

Unusual switch for a symph concert was the announcement in the program about appearance of Miss MacDonald and her husband, Gene Raymond, on Broadway some time next season in the legiter, "The Guardsman," with an intermission plug over the loudspeaker to the same effect. *Bron.*

Sonny Burke, Decca's Coast recording director, back to Hollywood today (Wed.) after huddling with N. Y. homeoffice execs for a week.

Jocks, Jukes and Disks

By HERM SCHOENFELD

April Stevens-Henri Rene Orch: "Dreamy Melody"-"Gimme A Little Kiss, Will Ya, Huh" (Victor). April Stevens, Victor's new Coast thrush, who clicked with her sultry workover of "I'm In Love Again," hits with the same sexy style on "Dreamy Melody." Tune is good material and could break through big via this production. On the flip, Miss Stevens teases the standard with another suggestive rendition, almost comic in its exaggeration but it sells. Henri Rene orch furnishes lush string backgrounds.

Frankie Laine: "The Girl in the Wood" - "Wonderful, Wasn't It?" (Columbia). "The Girl in the Wood" bears a strong resemblance to the girl in the swamps, which Laine tried to glorify last year. The locale is different but there's the same out-of-this-world theme dramatized via Laine's purple delivery. Like "Swamp Girl," Laine may not have a hit but he's fashioned an exciting offbeat side. Paul Weston orch and Norman Luboff Choir back up atmospherically. Reverse slips back into a more conventional groove, with Laine beating out an okay rhythm item.

Teresa Brewer: "Longing for You"-"Jazz Me Blues" (London). "Longing for You" is the type of cornball waltz which has been clicking in the current market. It's a superior example of its type and Teresa Brewer's metallic pipes are highly appropriate. Sammy Kaye's version for Columbia is more prettified, Tony Alamo handling the lyric smoothly. Tommy Tucker's cut for M-G-M also projects nicely. On the London reverse, Miss Brewer belts out a Dixie standard with solid backing by an all-star jazz combo.

Bing Crosby: "Row, Row, Row"-"Love Me or Leave Me" (Decca). "Row" is a throwback to the cakewalking era of several decades ago and Crosby gives it a showmanly ride in the best vaude tradition. It's a cute slice with strong juke potential. On the flip, the oldie fails to come alive.

Arthur Godfrey: "What Is a Boy"-"What Is a Girl" (Columbia). Two straight sentimental prose recitations inspired by Jan Peerce's clicko cut of "What Is a Boy" for Victor. Both pieces are based on a New England insurance company's institutional ad copy and the folksy flavor is preserved on wax. Godfrey recites simply and sincerely with no personality mannerisms intruding. Jackie Gleason's cut of the same pieces for Decca fails to register with the same conviction.

Patti Andrews-Tommy Dorsey: "How Many Times"-"I Used to Love You" (Decca). One of the better ballads now in circulation, "How Many Times" gets another solid rendition on this side. Patti Andrews' commercial vocal is neatly framed by T. D.'s trombone and Victor Young's string orch. On the reverse, the Andrews Sisters and Dorsey team up on a good oldie.

Mel Torme: "Love Is Such a Cheat"-"The One for Me" (Capitol). Mel Torme hasn't been much of a factor on wax recently and "Cheat" isn't calculated to help him hit. It's a material number on the wordy side which doesn't showcase Torme's style to best advantage. Reverse has much better chances, a classy ballad in a medium tempo with Torme pitching effectively with good backing from Nelson Riddle's orch and chorus.

Tommy Dorsey Orch: "If you Turn Me Down"-"My Magic Heart" "Everything I Have Is Yours"-"I Fall in Love With You Every Day" (Decca). Instrumentally, these four sides are topflight but the vocals are spotty. Kay Weisel's workover of the quasi-folk item, "Turn Me Down," is only fair although the orch backs up with one of its better arrangements. Other three numbers are handled by Bob London, who shows his best ballad form on the oldie, "Everything I Have Is Yours."

Doris Day: "Ask Me"-"Lonesome and Sorry" (Columbia). In the brassy French can-can genre, "Ask Me" is doubtful fare for Miss Day. It's a happy-style tune which requires more vigor than finesse to put over suitably. Fair prospects in any case. Miss Day hits more effectively on the oldie, "Lonesome and Sorry," Paul Weston orch backing up.

Jerry Gray Orch: "I Love the Sunshine of Your Smile"-"Push 'Em Away" (Decca). Gray's orch, one of the slickest musicrews in the business, turns in a neat job on "Sunshine," with Tommy Traynor vocalling against a male chorus in the background. It's a catchy item with good jock and juke potential. Reverse is another clever novelty with a cute lyric, Tony Gray vocalling with the ensemble.

Standout western, folk, religious, polka, blues, rhythm, etc.: Ernest Tubb, "I'm With a Crowd But So Alone" (Decca) . . . Dale Evans, "Snow on the Mountain" (Victor) . . . Eddie Dean, "I'm Not in Love, Just Involved" (Capitol) . . . Anita Carter, "I Want to Be Blue" (Victor) . . . The Jubalaires, "Keep on Doin' What You're Doin'" (Capitol) . . . Texas Jim Robertson, "Deadly Weapon" (Victor) . . . Jimmie Dolan, "Sailor's Blues" (Capitol).

Album Reviews

Doris Day-Jack Smith-Paul Weston Orch: "On Moonlight Bay" (Columbia). From the score of the Warner Bros. film, "On Moonlight Bay," Columbia has packaged a solid group of standards delivered by the pic's star, Doris Day. Songstress registers strongly with her simple ballad and restful rhythm style on such tunes as "Moonlight Bay," "Christmas Story," "Cuddle Up A Little Closer," "Every Little Movement" and "Tell Me." Jack Smith teams neatly with Miss Day on another brace of oldies, notably "Till We Meet Again" and "I'm Forever Blowing Bubbles." Paul Weston's orch and the Norman Luboff Choir back up with rich arrangements.

Platter Pointers

Organist Ken Wilson and pianist Bill Green work together pleasantly in a long-play set of standards for Columbia . . . Russ Morgan's version of "Go Go Go Go" is among the best to turn up on this Latin-styled jump tune . . . Percy Faith orch delivers tasteful arrangements on a Faith original, "Fiddle Derby" and "The March of the Siamese Children" (Columbia) . . . Jan Garber has a fair novelty item in "Put All Your Kisses In An Envelope" (Capitol) . . . On the same label, Sugar Chile Robinson infectiously belts out "The Honkie Man," a conventional boogie tune . . . Edmundo Ros has more topflight samba rhythms in "Little Pepita" (London) . . . Charlie Parker orch renders original jazz sounds in "Mohawk" (Mercury) . . . "Rotation Blues," written by a U. S. officer in Korea, is a straight country tune with a war theme. Bill Monroe handles it well for Decca . . . Dave Barbour's orch has a firstrate side in "Forest Rock" (Capitol) . . . Al Morgan impresses on "Darktown" for London . . . Pam DeFraye's version of "Brown's Cow," a Dixie item is standout (Mercury).

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 21

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe Co.	TOTAL POINTS
1	1	"Loveliest Night Year" (Robbins)	5	3	2	2	2	2	1	1	7	3	2	4	98
2	2	"Too Young" (Jefferson)	1	1	1	3	1	1	..	..	6	1	1	3	91
3	5	"Mr. and Mississippi" (Shapiro-B)	9	2	6	4	7	4	..	3	..	4	3	10	58
4	4	"Mockin' Bird Hill" (Southern)	8	5	3	5	4	2	..	4	10	..	4	6	56
5	3	"On Top of Old Smoky" (Folk-W)	7	4	4	1	9	..	7	..	8	..	5	1	53
6	4	"My Truly, Truly Fair" (Southern)	3	6	5	..	3	..	10	..	9	..	7	2	43
7	9	"Sweet Violets" (Morris)	2	..	10	..	..	..	2	..	1	2	..	9	40
8	7	"Because of You" (Broadcast)	4	7	..	7	..	..	..	..	3	5	10	..	36
9	..	"Come-on-A My House" (Duchess)	6	..	..	10	10	7	5	..	2	..	..	..	38
10	..	"Shanghai" (Advanced)	..	8	..	..	6	..	..	5	4	10	..	..	21
11A	..	"Hello, Young Lovers" (W'mson)	..	10	..	..	8	5	..	10	..	7	..	..	15
11B	6	"How High the Moon" (Chappell)	..	..	..	6	..	6	..	..	..	..	8	7	15
12	12	"These Things I Offer" (Valando)	..	..	..	8	3	..	6	..	..	..	..	..	14
13	8	"Jezebel" (Broadcast)	..	..	8	..	..	..	6	..	..	..	9	8	13
14	..	"I Get Ideas" (Hill-R)	..	..	..	..	..	6	..	..	8	..	..	..	11

BRASS BANDS SOAR, UP POP SALE

Indie TV Stations Ask N.Y. Court To Fix Terms After ASCAP Talks Fail

Efforts of the American Society of Composers, Authors and Publishers to reach a licensing agreement with indie TV stations collapsed last week. As a result, the video outlets filed a petition in New York Federal Court asking the court to fix "reasonable terms and conditions" for local station licenses.

The court action wound up nearly two years of futile negotiations between ASCAP and the TV indies on a licensing setup to replace the interim agreements under which the indies have been operating. Under the consent decree, ASCAP was required to submit both blanket and per-program licensing arrangements to stations, with the latter having the right to choose between them.

The industry committee, repping 38 stations, placed the matter before the courts after rejecting ASCAP's per-program deal as arbitrant. Although the major TV webs and some indies operate under a blanket pact, most of the video independents feel they can save money via a per-program deal in which they can liberally program both Broadcast Music, Inc., and public-domain tunes.

ASCAP, on the other hand, proposed a stiff per-program deal to the indie in order to encourage acceptance of the blanket license. Under the per-program setup, ASCAP would be faced with numerous bookkeeping problems and expense in keeping up accurate logs of tunes used for each program. ASCAP execs have also

(Continued on page 40)

JAMES STEWART, BERLE IN RCA DISK PACKAGES

Actor James Stewart will make his debut on wax via an RCA Victor kidisk package of A. A. Milne's "Winnie the Pooh" stories. Stewart recently completed narration of four specially adapted Milne yarns which will be marketed in a couple of two-disk sets in early fall.

At the same time, a series of Milton Berle kidisk platters will also be released under a series titled of "Uncle Miltie and Donald Duck." Clarence Nash, soundtrack voice in the Walt Disney "Donald Duck" cartoons, worked with Berle in the recording sessions.

Actress McCambridge Becomes Decca Singer

Mercedes McCambridge, radio and film actress, is debuting as a singer on disks under the Decca banner. Her first sides were cut last week.

Gordon Jenkins was musical director at the sessions. It was the first time that Jenkins engaged in any cutting activity for Decca since Dave Kapp exited the company four weeks ago as head of the pop artists and repertory operation.

At that time, he indicated that he wanted to pull out of his Decca contract and refused to direct one session previously pencilled in. Jenkins has another year and a half to go under his current Decca deal.

Anthony's 46 1-Niters

Ray Anthony arch is embarking on a cross-country one-nighter tour that will wind up with a return engagement of four weeks at the Hollywood Palladium on the Coast. Crew will play a total of 46 one-nite dates in 19 states during the seven-week swing.

Louis Jordan band booked into Cameron ballroom, Tulsa, Aug. 16.

RCA Installs Disk Equipt. on Airline

RCA Victor is going air-minded. In a tie-in with Capitol Airlines, Victor is installing 45 rpm equipment on the airline's planes for playing of disks during passenger loading and layovers. Capitol is testing the 45 rpm players on one plane with plans for extending it to others.

Victor also tied in recently on a promotional contest with Pan-American Airlines for Dinah Shore's cut of "Ten Thousand Miles."

London Ending U.S. Artist Ties With Lewis Visit

Complete fold of London Records' waxing activity with American artists is expected to take place shortly after E. R. (Ted) Lewis, head of the parent British Decca firm, arrives in the U. S. next month. It's understood that Lewis will attempt to liquidate all of London's outstanding commitments to American artists and set the company up on a policy of exclusively handling distribution of British-made disks.

Fade of London's U. S. operation was tipped off several months ago with the exit of Joe Delaney as head of pop artists and repertory. Since Delaney's departure, company has done little cutting here, with several artists having pulled out of the diskery's artist roster. Bobby Wayne was the latest to go, with Teresa Brewer also understood to be seeking out. Last time Miss Brewer recorded was two months ago. London recently cut four sides with Ted Steele to fulfil a contractual commitment.

SCHOOL, CIVIC UNITS ON RISE

Mushrooming of brass bands throughout the nation over the past 10 years has opened one of the most profitable areas for copy sales in the pop publishing industry. Estimates put the number of operating brass bands as high as 75,000, including school and fraternal units as well as bands organized by local police, firemen, sanitation, etc., departments.

Sales of symphonic arrangements to several thousand school bands represents pure gravy for the publishers since these are handled directly (at 10% discounts off list price) rather than through intermediary distribs who usually take a hefty cut for themselves. While sales of individual numbers rarely reach spectacular figures, pubs find that steady across-the-board catalog turnover in lots of 100 and 200 copies are a steady and lucrative source of income.

Windfall for the pop firms has come from a gradual switch in repertory by the bands from the classics and semi-classic numbers to an increasing use of pop standards. The George Gershwins and the Rodgers & Hammersteins are now as prominently spotted in band programs as Stephen Foster and John Philip Sousa.

Switch in repertory over the past decade has cut sharply into the dominance in the band field by such firms as G. Schirmer and Carl Fischer, both of which specialized in the oldtime band classics. Currently, not only such majors as the Warner Bros. music combine, the Big Three, Chappell and Mills are active in the field, but a flock of lesser companies are exploiting their standards via the symph band arrangements.

Cap Sets Norman Kaye

Norman Kaye, singer with the Mary Kaye Trio, has been inked to a five-year exclusive pact by Capitol Records. Diskery is mapping an extensive promotion around the crooner.

Kaye cut his initial four sides last week.

Pubs Don't Object to Exam of Books, But Prefer Non-Industry Accountants

Shearing Concerto To Bow With Rochester Orch

George Shearing will team up with the Rochester Civic Symphony Dec. 2, for the premiere of his longhair concerto. He will appear as piano soloist with the orch and will offer a separate concert with his five-man combo.

Shearing will receive $1,500 for the date.

Report Kapp Settling With Decca for 75G

Dave Kapp, Decca's vice-prexy over pop artists and repertory until his ouster several weeks ago, is reportedly settling his pact with the company for around $75,000. Kapp's pact was due to expire in December, 1953, which, at $1,000 a week, amounted to about $125,000 due under a full payoff.

Deal to terminate Kapp's relationship with the diskery is expected to be signed this week if a couple of minor legal details can be ironed out. Kapp's attorneys, Miller & Miller, have been asking for him to be released from any liability stemming from his duties at Decca. It's understood that Decca's settlement includes payment for Kapp of all legal fees involved in the negotiations.

After the contract payoff is made, next step for Decca will be to remove Kapp from the board of directors, to which he was elected by the stockholders last spring. This will be a routine matter to be handled at the next regular meeting of the directors.

Kapp, meantime, is sailing on Saturday (28) for a vacation in Europe with his wife. It's understood that he's received offers from at least one major disk company, and at least two indies, for a top exec spot.

Project of the Songwriters Protective Assn. to examine music publishers' books for accounting of cloffer royalties is running into resistance. Several major publishers, headed by Buddy Morris of E. H. Morris Music, are turning sour on the SPA move, with specific resistance aimed at Ed Traubner, writers' agent, who is handling the examination for SPA members on a contingency fee basis.

Morris has stated that he had no objection in principle to SPA's examination of his firm's books. Morris, however, contended that Traubner was not qualified for the job since he represented writers, and would be put in a strong bargaining position against the publishers via information collected in his probing of the books.

Several other publishers, including one film company subsid, have also indicated that they would prefer a regular accountancy firm to run through their books rather than Traubner. Film company music execs were particularly perturbed by the possibility that Traubner would gather info on the type of coin deals made for writers assigned to pix scores.

Bernard Goodwin, head of the Paramount music group, stated that 99% of the songs in his company's catalogs stemmed from contracts between the film studio and the cloffers and did not involve SPA at all. He indicated that Paramount would not permit SPA to audit its books for claims on only 1% of its catalog and

(Continued on page 41)

OLMAN TO COAST ON SETUP FOR NEW CO.

Abe Olman, head of the Big Three, planed to the Coast Friday (20) to lay the groundwork for the combine's new publishing firm, Lion Music. Subsid is slated to handle most of the current pops taken on by the Big Three as well as exploit standards in the Robbins, Feist and Miller catalogs which show signs of stepping out.

Lion will begin operations around Sept. 1 with a full staff. Olman, however, has not yet made any personnel appointments. It's expected that the firm will take shape in New York after Olman returns next week from huddles with execs at Metro and 20th-Fox on upcoming musical scores. Flock of musicals in the works was one of the main reasons Lion was organized since the current firms could not exploit regular pops.

Glaser Inks Ellington To ABC Jazz Roster

Chicago, June 24.

Joe Glaser's Associated Booking Corp. inked Duke Ellington to a management pact last week to further hypo its jazz roster. Ellington, long with the William Morris office, had been steered by the band booker Cress Courtney for the Moe Gale office since the Morris office shuttered its band department three years ago. ABC contract goes into effect Aug. 1. It's already been okayed by the American Federation of Musicians.

Ellington's first dates with Associated begin next month at the Fox Theatre, Detroit, on Aug. 10. Orchester will then hit the Lyric Theatre, Indianapolis, for three days on the 17th, following with a two week roost at the Blue Note here, Aug. 24.

Elliot Lawrence Orch Switches to King Label

Orch leader Elliot Lawrence was inked to a two-year pact by King Records, Cincinnati diskery. Lawrence's one-year Decca contract expired recently.

Lawrence heads to Cincinnati tomorrow (Thurs.) for confabs with Sid Nathan, King prexy, on his

VARIETY 10 Best Sellers on Coin-Machines Week of July 21

1.	TOO YOUNG (14) (Jefferson)	Nat "King" Cole ..... Capitol Richard Hayes ..... Mercury
2.	COME ON-A MY HOUSE (2) (Duchess)	Rosemary Clooney .... Columbia Patti Page ..... Mercury
3.	MR. AND MISSISSIPPI (5) (Shapiro-B)	Dennis Day ..... Victor Frankie Laine ..... Columbia
4.	JEZEBEL (8) (EMI)	Frankie Laine ..... Columbia
5.	ROSE, ROSE I LOVE YOU (6) (Chappell)	Guy Mitchell-M. Miller Columbia Vic Damone ..... Mercury
6.	MY TRULY, TRULY FAIR (4) (Sanly-J)	Dinah Shore ..... Victor Weavers ..... Decca
7.	SWEET VIOLETS (1) (Morris)	Vaughn Monroe ..... Victor April Stevens-H. Rene ... Victor
8.	ON TOP OF OLD SMOKY (13) (Folk-W)	Mario Lanza ..... Victor Helen O'Connell ..... Capitol
9.	I'M IN LOVE AGAIN (2) (Harms)	
10.	LOVELIEST NIGHT OF THE YEAR (5) (Robbins)	

Second Group

GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio ..... Decca Doris Day ..... Columbia
SHANGHAI (Advanced)	B. Williams Quartet .... MGM Les Paul-Mary Ford ... Capitol
HOW HIGH THE MOON (14) (Chappell)	Tony Martin ..... Victor Eddie Fisher ..... Victor
I GET IDEAS (Hill-R)	Guy Mitchell-M. Miller Columbia Vaughn Monroe ..... Victor
UNLESS (2) (Bourne)	Al Trace ..... Mercury Jo Stafford-Frankie Laine Col.
SOUND-OFF (3) (Shapiro-B)	Tony Bennett ..... Columbia Les Baxter ..... Capitol
PRETTY EYED BABY (Fisher-Inc)	Tommy Edwards ..... MGM Sarah Vaughan ..... Columbia
BECAUSE OF YOU (Broadcast)	Patti Page ..... Mercury Nat "King" Cole ..... Capitol
MORNINGSIDE OF THE MOUNTAIN (Remick)	Les Paul-Mary Ford ... Capitol Patti Page ..... Mercury
THESE THINGS I OFFER YOU (Velando)	Freddy Martin ..... Victor Mario Lanza ..... Victor
BECAUSE OF RAIN (Maypole)	Billy Eckstine ..... MGM
MOCKIN' BIRD HILL (15) (Southern)	
NEVER BEEN KISSED (Paxton)	
BE MY LOVE (21) (Miller)	
I APOLOGIZE (6) (Crawford)	

(Figures in parentheses indicate number of weeks song has been on the Top 10.)

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JULY 21

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records vieing in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in top	Artist	Label	Song	Total Points
1	3	4	Rosemary Clooney	Columbia	Come-on-a My House	213
2	1	16	Nat "King" Cole	Capitol	Too Young	149
3	4	8	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	114
4	5	12	Frankie Laine	Columbia	Jezebel	109
5	7	4	Dinah Shore	Victor	Sweet Violets	70
6	11	3	A. Stevens-N. Eddy	Victor	I'm in Love Again	66
7	8	15	Mario Lanza	Victor	Loveliest Night of Year	60
8	6	17	Les Paul-Mary Ford	Capitol	How High the Moon	55
9	..	6	Ames Bros	Coral	Wang, Wang Blues	38
10	6	10	Patti Page	Mercury	Mr. and Mississippi	34
11	21	9	Dennis Day	Victor	Mr. and Mississippi	30
12	14	18	Weavers	Decca	On Top of Old Smoky	25
13A	12	15	Vaughn Monroe	Victor	Sound Off	21
13B	19	3	Tony Bennett	Columbia	Because of You	21
15	..	5	Ray Anthony	Capitol	These Things I Offer You	20
16A	20	6	Perry Como	Victor	There's a Big Blue Cloud	19
16B	15	12	Frankie Laine	Columbia	Rose, Rose I Love You	19
16C	13	6	Perry Como	Victor	There's No Boat Like Rowb't	19
16D	9	7	Tony Martin	Victor	I Get Ideas	19
20	..	1	Eddie Fisher	Victor	I'll Hold You in My Heart	18
21	38	5	Don Cherry	Decca	Vanity	17
22A	21	6	Rosemary Clooney	Columbia	Mixed Emotions	16
22B	17	5	Billy Williams Quartet	M-G-M	Shanghai	16
24A	..	1	Eddy Howard	Mercury	I'm in Love Again	14
24B	..	2	Mario Lanza	Victor	Because	14
26A	30	7	Jane Turzy Trio	Decca	Good Morning, Mr. Echo	13
26B	31	6	Frank Sinatra	Columbia	I'm a Fool to Want You	13
26C	25	2	Lucky Millinder	King	I'm Waiting Just for You	13
29	42	7	B. Crosby-L. Armstrong	Decca	Gone Fishin'	12
30	21	12	Eddie Fisher	Victor	Unless	11
31A	..	1	Bing Crosby-Jane Wyman	Decca	In the Cool of the Evening	10
31B	21	6	Ella Fitzgerald	Decca	Because of Rain	10
31C	..	1	Merv Griffin	Victor	Morningside of Mountain	10
31D	17	9	Vic Damone	Mercury	My Truly, Truly Fair	10
35A	..	1	Stan Freeberg	Capitol	I've Got You Under My Skin	9
35B	..	1	F. Laine-Jo Stafford	Columbia	In the Cool of the Evening	9
35C	..	3	Bill Farrell	M-G-M	Wonderful, Wasn't It	9
35D	..	1	Russ Morgan	Decca	My Truly, Truly Fair	9
35E	..	3	Bing Crosby	Decca	Shanghai	9
35F	..	2	Perry Como	Victor	Hello Young Lovers	9
41A	10	3	Doris Day	Columbia	Shanghai	8
41B	..	3	Bob Eberly	Capitol	Alone	8
41C	39	11	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby	8
41D	..	1	F. Sinatra-Dagmar	Columbia	Mama Will Bark	8
45	36	3	Tommy Edwards	M-G-M	Morningside of Mountain	7
46A	..	1	Les Paul-Mary Ford	Capitol	Josephine	6
46B	33	2	Sarah Vaughan	Columbia	These Things I Offer You	6
46C	..	11	Guy Mitchell-M. Miller	Columbia	Unless	6
49A	36	5	Nat "King" Cole	Capitol	Because of Rain	4
49B	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	4
49C	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	4

Station columns (EAST: N.Y., Boston, D.C., Phil., Albany, Pitt., Reno, Cambridge, Schenectady, Hartford, Syracuse, Atl. City, Baltimore; SOUTH: Richmond, Atlanta, C'c'ti Texas, Memphis, Birmingham; MIDWEST: Chi., Ind., Cincy, Det., K.C., Mpls., Boston; FAR WEST: Albuquerque, Seattle, Port., Ore., Phoenix, L.A.) — individual jockey ratings [illegible]

APRIL STEVENS

DREAMY MELODY

HITS ~ BACK to BACK!

20-4208 47-4208

GIMME A LITTLE KISS WILL YA HUH?

RCA VICTOR RECORDS

Inside Orchestras—Music

Members of Coast Local 47 AFM and the Negro Local 767 have joined to circulate a petition seeking amalgamation of the two locals to end inequalities under which Negro windjammers are able to qualify for only a few radio, television or film studio jobs. Local 47 alone has signed contracts with the radio stations. Total of 800 signatures have been obtained thus far, majority of them from Local 47. Object of the drive is to create a new, integrated Coast local modeled after 802 in N. Y. which has been inter-racial since its inception. As soon as 4,000 signatures have been secured, petitions will be presented to heads of both locals for action. Local 47 has a total of 14,700 members, although most of them are inactive. Local 767 has approximately 600 active members.

Newest band playing Coast one-niters is fronted by Leo Garibaldi, one of the more popular rasslers on the western grunt-and-groan circuit. Band's dates are contingent on mat calls since Garibaldi is under contract to promoter Johnny Doyle, who has first call on his services. Band grew out of a ballyhoo stunt launched some months ago when Garibaldi trotted into the ring with an accordion. MCA, figuring his name might prove a draw, promptly signed him. Last month he passed his test and became a member of AFM Local 47, qualifying on both piano and accordion.

Guy Mitchell's recent string of hits for Columbia Records has cued revival of several of his old sides made for the King label several years ago. At that time, however, he used the name of Al Grant. Latter's cut of "Goodbye My Love" was teed off in the Boston area by several disk jockeys, starting with John Wrisley of WFGM in nearby Fitchburg. Some demand was started at the counters by the deejay plugs but King had no copies and misplaced the master. Diskery had to borrow Wrisley's copy to start pressing the disk from a dubbed master.

First pop tune penned by Johnny Burke and Jimmy Van Heusen in more than eight years was set for publication last week by Buddy Morris, E. H. Morris topper. Deal marks a patch in the split resulting from the breakup of the Burke, Van Heusen, Morris firm three years ago. Song titled "Another Human Being of the Opposite Sex" is slated for September release.

SETTLEMENT CINCHES A-R RIGHT TO 'WALTZ'

Los Angeles, July 24.

Copyright infringement suit over "Tennessee Waltz" was settled out of court with an agreement that Acuff-Rose Music is sole owner of the tune. Re-assignment of four tunes by Redd Stewart and Pee Wee King, who wrote "Waltz" also figured in the settlement.

A-R filed suit last March against Hill & Range Music and Ernest Tubb Music, charging infringement through publication of "Waltz" after A-R originally brought it out. Hassle stemmed from fact that Stewart at one time had been under exclusive contract to Tubbs. Key question was whether "Waltz" had been cleffed while the contract was still in force.

Out of court settlement awarded four other Stewart-King tunes to Tubbs.

RCA BOOSTS TUFT IN EXPANSION PLAN

Edward M. Tuft has been named vice-prexy of organization development of RCA Victor, a new post created by Walter A. Buck, vice-prexy and general manager of the division. Formerly personnel director, Tuft will coordinate the company's manpower in various fields for a Victor expansion program. He'll headquarter in Camden.

Albert F. Watters, formerly assistant personnel director, was upped to Tuft's former spot.

Rogers-Astaire Pic Hits Eyed for RCA Album

Manie Sacks, RCA veepee over artists relations, headed for the Coast last week to wrap up a deal with Ginger Rogers and Fred Astaire to do an album of their film hits for RCA Victor.

Sacks returns to N. Y. next week.

LONGING FOR YOU
LES BAXTER .... Capitol
TERESA BREWER .... London
GEORGE CATES .... Coral
LARRY CLINTON-PAULETTE SISTERS .... Broadway
VIC DAMONE .... Mercury
SAMMY KAYE .... Columbia
KATHY MASTICE .... RCA Victor
RUSS MORGAN .... Decca
TOMMY TUCKER .... MGM
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Paul Francis Webster

STEWART BARR
Baritone

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Another BMI "Pin Up" Hit—Published by BMI
Recorded by
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TONY MARTIN .... Victor
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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 21

National Rating This wk.	Last wk.	Artist, Label, Title	New York	Chicago	Los Angeles	Boston	Omaha	San Antonio	Seattle	Indianapolis	Minneapolis	St. Louis	Kansas City	Philadelphia	TOTAL POINTS
1	1	NAT "KING" COLE (Capitol) "Too Young"—1449	2	3	2	3	3	1	3	1	2	5	1	3	104
2	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	5	2	3	8	1	5	1	7	..	2	3	4	80
3	4	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	3	1	1	1	6	9	2	2	1	8	..	5	79
4	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	1	4	6	..	4	7	4	..	8	3	2	..	60
5	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	8	..	..	4	5	..	8	3	4	..	5	1	54
6	7	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	4	..	9	..	3	..	7	4	3	..	..	..	36
7	8	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	9	..	4	..	10	2	..	..	10	..	..	2	29
8	8	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	8	..	9	..	8	..	5	8	..	..	7	25
9	10	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	..	..	..	..	8	10	..	..	7	1	..	..	18
10	14	DORIS DAY (Columbia) "Shanghai"—39423	10	..	..	3	..	..	..	..	..	4	..	..	17
11	9	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	7	..	5	..	..	..	..	..	..	7	9	..	16
12	11	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	8	9	..	5	..	..	8	..	..	..	10	..	15
13	12	VAUGHN MONROE (Victor) "Sound Off"—20-4113	..	6	..	..	7	..	..	8	..	..	..	..	12
14	..	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	..	7	..	..	4	..	..	..	..	..	..	11
15	..	TONY BENNETT (Columbia) "Because of You"—39362	..	7	..	6	..	..	..	..	..	10	..	..	10
16	..	VAUGHN MONROE (Victor) "On Top of Old Smoky"—20-4114A	..	..	..	..	..	3	..	..	..	..	..	..	8
17A	16	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	9	..	..	..	..	..	..	8	7
17B	..	G. MITCHELL-M. MILLER (Col) "Unless"—39331	..	..	..	..	..	..	..	..	..	..	4	..	7
18A	..	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	10	..	..	..	..	..	..	..	6	..	..	6
18B	17	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	5	..	..	..	..	..	..	..	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	8	271	Mercury	2	36
Victor	6	147	Decca	2	13
Capitol	2	133			

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	VOICE OF XTABAY	GUYS AND DOLLS
Mario Lanza	Hollywood Cast	Broadway Cast	Yma Sumac	Broadway Cast
Victor	M-G-M	Decca	Capitol	Decca
DM-1506	M-G-M84	DL-9008	CD-244	DA-825
LM-1127	K 84	9-280	CCD244	9-203
WDM-1506	E 559	DA-876		DLP-8036

ASCAP-TV

Continued from page 37

been insisting on their terms because of a conviction that the courts will give them what they are asking for, and maybe even more.

Former Federal Judge Simon Rifkind, of the law firm of Paul, Weiss, Rifkind, Wharton & Garrison, and Stuart Sprague, of Peck & Sprague, are repping the stations in the court action. Herman Finkelstein is ASCAP's legal rep.

ASCAP, meantime, is also far from reaching a licensing agreement with the film producers although talks have been carried on since the exhibitor seat tax was outlawed by N. Y. Federal Judge Vincent Liebell several years ago. Confabs with the leading Hollywood companies have been held at infrequent intervals during the last several months, with the major snag being the television issue. Producers want any licensing arrangement to cover TV exhibition but ASCAP has refused to sign away what it considers to be one of its most lucrative sources of income in the near future.

Folk tune cleffers Arky Gibson and Jenny Lou Carson split last week as a team. Gibson, long an associate of Miss Carson, has joined Archie Levington's Alton Music as staff writer in Chicago.

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'RH' Logging System

Week of July 13, 1951

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Because of Rain	Maypole
Because of You—†"I Was An American Spy"	BMI
Come On-A My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
Hello Young Lovers—*"The King and I"	Williamson
How High the Moon	Chappell
If	Shapiro
I Get Ideas	HAR
I'll Buy You a Star—*"Tree Grows In Bklyn"	T. B. Harms
I'm In Love Again	Crawford
In the Cool Cool Cool of the Evening	Paramount
Jambel	BMI
Lonesome and Sorry	Mills
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me—*"Tree Grows In Brooklyn"	T. B. Harms
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Inspiration	Goldmine
My Truly Truly Fair	Santly
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Tell Me	Mellin
There's No Boat Like a Rowboat	Bourne
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*"The King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Your Balloon—*"Fishscoley"	Chappell

Second Group

Alice In Wonderland—†"Alice In Wonderland"	Disney
Chesapeake & Ohio	Famous
Faithfully Yours	Mills
Go Go Go Go	Famous
Happiness	Simon
How Long Is Forever	St. Nicholas
I Apologize	Crawford
I'm a Fool To Want You	Barton
I'm Late—†"Alice In Wonderland"	Disney
I Whistle a Happy Tune—*"ing & I"	Williamson
Love Is the Reason—*"Tree Grows In Bklyn"	T. B. Harms
Mixed Emotions	Roger
Mocking Bird Hill	Southern
Run, Rose I Love You	Chappell
Send Off	Shapiro
Stamped Clock	Mills
Tahiti, My Island—†"Tahiti, My Island"	Paramount
There's a Big Blue Cloud	Spinlan
Three Things I Offer You	Valando
What Will I Tell My Heart	Ivy
World Is Mine Tonight	Fox

'RH' Tele Log

			Total Pts.
1.	Shanghai	Advanced	70
2.	Too Young	Jefferson	65
3.	Come On-A My House	Duchess	60
4.	Be My Love	Miller	50
5.	Mister and Mississippi	Shapiro	50
6.	It's a Lovely Day Today	Berlin	40
7.	Mocking Bird Hill	Southern	40
8.	Pretty Eyed Baby	Pickwick	40
9.	I Whistle a Happy Tune	Santly	30
10.	My Truly Truly Fair	Williamson	30

† Filmusical. * Legit Musical.

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Stadium's R&H Night

The annual "Rodgers & Hammerstein Night" with guest soloists Gladys Swarthout, Robert Weede, Marguerite Piazza and Earl William will be held at Lewisohn Stadium, N. Y., Aug. 4.

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PAUL BARRY ASKS 75G IN E. H. MORRIS SUIT

Paul Barry, who recently exited as general professional manager of E. H. Morris Music, filed a $75,000 suit against the publishing firm last week in New York Supreme Court for alleged breach of contract and damages. Barry had more than two years to go under his five-year pact with Morris, with about $40,000 due him under a full contract payoff.

Barry, meantime, is reportedly going into business with Sam Weiss, Coast publisher. Barry will headquarter in New York.

GAC Dallas Office To Back MCA in South

Hollywood, July 24.

General Artists Corp. has given up trying to book the southwest from either its Coast or Chicago office and is opening a Dallas branch to battle Music Corp. of America, which has been picking up an increasing number of Texas band dates. Frank Foster, Coast indie booker, who has been successful booking Texas, will handle the office, beginning in mid-August.

Contracts which Foster has held for years with Will Osborne, Johnny Pineapple, Hilo Hattie and others will be taken over by GAC.

Pops Will Live Til 2001 In Roanoke Time Capsule

Roanoke, Va., July 24.

It won't be fault of local discographers and disk jocks if Roanoke residents of year 2001 lack info concerning past and present pop music, as well as statistical data on this city. Now under construction are a new municipal health center and airport administration building. City Manager Arthur S. Owens has asked citizens for letters, photos, newspaper clippings, etc., of historical value to be sealed up in walls of buildings and not opened for 50 years.

Contributors include Jim Walsh, Roanoke VARIETY mugg, and spinner of Walsh's Wax Works on WSLS. His offerings include representative disks and cylinders of early part of century, among them Arthur Collins' "Preacher and the Bear," considered the classic oldtime platter. Also included are typical modern stuff by Arthur Godfrey and Patti Page.

Monica Lewis, M-G-M pix-disk thrush, will sub for vacationing Ted Husing on his WMGM, N. Y., platter show beginning Monday (30) for one week.

Pubs' Books

Continued from page 37

thereby gain knowledge of the whole company's operation.

Head of another major company, which has already okayed the Traubner check, said that the permission has been revoked until the whole situation is clarified.

Morris has asked John Shulman, SPA's general counsel, to initiate an industry-wide conference on the subject. Vast majority of the pubs have indicated willingness to let SPA comb their books but would prefer a non-industry firm to handle the matter.

Under the SPA pact with the publishers, the writers' organization has the uncontested right to go through the publishers' books.

Coast Pubs Okay Audit

Hollywood, July 24.

Chagrin but no consternation was felt among Coast music publishers as SPA Auditor Edward Traubner starts checking books starting today (Tues.) seeking "hidden" royalties. Among pubs headquartered here, Disney Music general manager Fred Raphael says "no objection" to audit. Ditto Herb Montei of Johnstone-Montei; Mickey Goldcon of Capitol-Criterion; and Sam Lutz of Foremost Music, owned by Frankie Laine.

Traubner claims an industry-wide audit skirts discrimination because all pub books will be audited, thus none will be spotlighted. Traubner insists he and his partner are working directly for SPA and not in the interests of individual clients.

On the Upbeat

New York

Heading east after a four months' stay on the Coast, pianist Errol Garner opens at Regal Theatre, Chicago, Aug. 3 and returns to Cafe Society, N. Y., Aug. 16 for a four week booking to be followed by two weeks at the Blue Mirror, Washington, beginning Sept. 13 . . . Harry James orch shedded for a one-niter at Louanna, Dallas, Oct. 12 and the Jerry Gray orch is slated there for a late August booking . . . Smith Bros., Mercury Records artists, inked to personal management pact by Dick Gersh . . . George Shearing combo into Beachcomber, Wildwood, N. J., Aug. 14 for six days . . . Ella Fitzgerald into Blue Mirror, Washington, July 30 . . . Stan Getz booked into Blue Note, Chicago, for two weeks beginning Sept. 7.

Chicago

Singer Jeri Southern inked a three-year booking pact with General Artists Corp. . . . Ralph Flanagan plays one-shot at Melody-Mill, Chi, Aug. 24, followed Sept. 12 by Jan Garber, indef . . . Herbie Fields and Billie Holiday packet into Regal Theatre, Chi., Aug. 31 for one week . . . Tiny Hill set for Food Show, Michigan City, Ind., Sept. 13 for four days . . . Charlie Ventura inked into Silhouette Club, Chi, Aug. 13 for three weeks. . . . Johnny Desmond guests ninth anniversary of waves at Great Lakes, July 24 . . . Mitch Miller, in for NAMM parley last week, cut eight tracks with David Lewiner for Columbia . . . Dinah Washington set for two-week stand at Hi-Note, tentative mid-Sept. . . . Frankie Laine and Rosemary Clooney showcased last week on CBS color trio demonstration at the Palmer House . . . Pla-Mor ballroom, Kansas City, postponed booking for two weeks due to the floods.

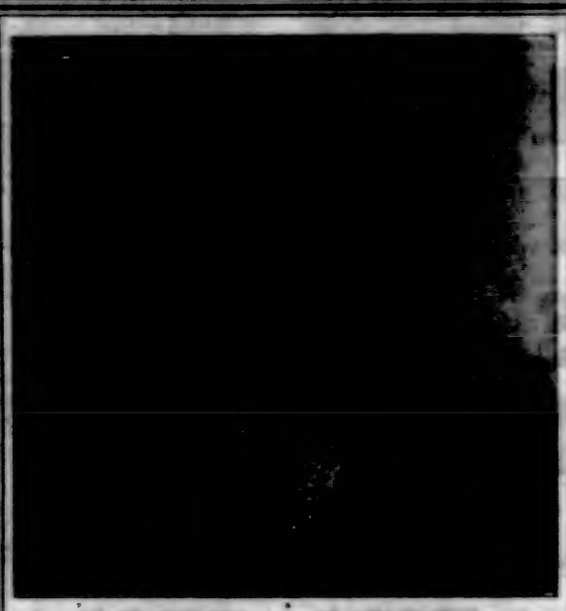
Pittsburgh

Ray Eldridge into the Midway Lounge for 10 days to guest-star with that spot's jazz combo, the Dreamo Wild . . . Jimmy Ewert, formerly with Hal McIntyre and Tommy Dorsey, has joined Larry Faith's band on trombone and Henry Marconi, ex-Clyde McCoy, replaced John Conte on alto sax. Faith's local outfit went into the Melody Mill Ballroom in Chicago for four weeks and will stay 12 . . . Jerry Gray plays a one-nighter at West View Park on Tuesday (31) . . . Herman Middleman, who has had the band at the Carousel for nearly five years, will give it up shortly after spot reopens to make his home in Miami, where he'll go into business . . . Frank Jaroma, who heads the orch at Majestic Gardens, landed a terrace spot as piano soloist on WDTV.

Kansas City

Carmen CavaBaro's keyboarding goes south to the Shamrock for a fortnight opening July 27, then does a week at Baker Hotel, Dallas, before wending westward to the Mark Hopkins in San Francisco . . . Warren Durrett orch taking over stand for dancing and backing of the show at Latin Quarter . . . Leo Diamond and harmonica moved into Eddy's for a fortnight, opening July 20 . . . Woody Herman orch did a one-nighter to good biz at Pla-Mor Ballroom July 21 despite traffic restrictions imposed by flood conditions.

DARK IS THE NIGHT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Night Club Reviews

Hotel St. Regis, N. Y.

Milt Shaw and Horace Diaz orchs; $3 minimum.

Periodically, nitery habitues are moved to compare which is "the prettiest room" in town, in America, or in the world. It's a natural. There are certain comparative standards when it comes to Maxim's, Paris, the Copacabana, Rio, the new Les Ambassadeurs, London (which John Mills now operates in a former Baron Rothschild manse in Mayfair). And of course, from coast to coast in the U. S., there's the Hawaiian atmosphere of Los Angeles' Cocoanut Grove in the Hotel Ambassador; Chi's Pump Room (Hotel Ambassador East), and any number of hotels and bistros in Gotham.

Manhattan is loaded with atmosphere, some of it specious because of the clientele rather than the actual decor although there is no [illegible] of El [illegible] of the Stork's Cub Room, and so on. But none will gainsay the kudo for the Hotel St. Regis' Roof, for years known as the Viennese Roof because of its Joseph Urban decor. The three-quarter atmosphere still lingers. The pinks that were Urban's may be hued up or down, as the new redecorator's mood moves him, but there is something about the elegance of this roof-garden, restaurant-cabaret which is in a class by itself. It's not just the pink splashes of matching tablecloths and wall tints; it's an inherent character of which maitre d'August and his staff are justly proud.

There was a time when the St. Regis Roof thought it needed Mitchell Leisen-produced floorshows (the Paramount director had some good ones, too, with Billy Daniels heading them). Just as there was a time when the downstairs Iridium Room, of this hotel, felt that its ultra candelabra decor needed a light "lighter" touch, and so it went in for iceshows. But time and tide modifies lots of things. In the case of the Iridium it removed a high-spot interior, of which there are few left, especially in hotels, outside of the Waldorf's Wedgwood Room (it reverts this fall to the Empire Room, and matching decor); the same hotel's Sert Room; the Pierre's Cotillion Room; and the Hotel Plaza's Persian Room, there is little left for any claim to distinction.

The evolution of class hostelries in the fever competition for gross, rather than character, has done much to level standards in recent years. The postwar shortages, going on the momentum of wartime affluence, account for that. Result is a rather sorrowful (to tradition-loyalists) deterioration. The Ritz-Carlton is no more. Other hostelries are constantly doing everything but preservation of the status quo in order to up grosses, reduce size of public rooms, gain more rentals for possible store-fronts (viz. Iridium Room). The Hotel Plaza's spacious Oak Room is a lingering and, it is to be hoped, indestructible holdover.

But back to the St. Regis' Roof. It's for that reason, with food and service and the durable Milt Shaw and Horace Diaz dansapation maintaining parity, that this room is doing turnaway business in face of a general Gotham nitery downbeat. And rightly so. There is an esprit about August and his staff—the waiters and captains shift with the seasons from the downstairs Maisonette to the Roof—as there is about maestros Shaw and Diaz that is undeniable. The food is good, the price is right (comparatively speaking) and the biz big, deservedly. *Abel.*

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Selby's, London

London, July 16.

Issy Bonn, Selby Girls (4), Eddie Calvert Rhumba Orch, Bob Howard's Orch; $3 minimum.

Selby's, the only strictly kosher night spot in town, caters naturally to London's Jewish population, but the cafe has developed an international flavor and a wide appeal for tourists from the Continent and America.

Despite the cosmopolitan outlook of the clientele, cafe is so far sticking rigidly to its policy of British cabaret; and not always with the pronounced Yiddish appeal of Issy Bonn, current headliner.

For Bonn, who has been a vaude name for several decades, cabaret is something of a new field. Although a hep showman of long experience, he doesn't adapt too easily for the more intimate atmosphere of the restaurant. Act is loosely routined, and there is too much conventional patter. Vocal part registers effectively enough, starting with "With These Hands," following with an Italian folk song and a powerful rendering of "Sorrento." He had chosen "Good Luck, Good Health, God Bless You" for his bowout, but was called back to do a Yiddish song.

Opening the show are four Selby Girls in a can-can song and dance which establishes a new low rating for the West End. Bob Howard accompaniment is slick and polished, and the Eddie Calvert combo provides excellent Latin rhythm. *Myro.*

Shamrock, Houston
(EMERALD ROOM)

Houston, July 12.

Jon & Sondra Steele, Pryde & Day; Henry King's Orch; $3.50 minimum.

Jon Steele, an able guy at the keyboard, and Sondra Steele, who sings, give a pleasant if not sock stanza which includes torch tunes, special arrangements of oldies, and novelties with a local rib.

Definitely the showpiece of the team, her statuesque figure is glamorously costumed, lighting arranged to match her blonde good looks and husky, sensuous voice. They really throw on the atmosphere in their melancholy version of "September Song,"—a capable job, but heard far too frequently in these parts of late.

Audience goes for their own "You Can't Take It With You," which, in their Houston engagement, needles Glenn McCarthy, TV, and sundry Texas landmarks. Duo is at its best with trademarks, "My Happiness" and "Dry Bones."

Male spells femme's songs with a go at the piano, giving smooth renditions of "Warsaw Concerto" and other semi-longhairs. Pair has a fair comedy routine and nice sense of timing.

Pryde & Day, young jugglers, are able enough, but seem oddly out of place in this room. *Fraz.*

Embers, N. Y.

Bobby Hackett Orch (6), Red Norvo Trio; minimum $3.50.

The Embers is now recognized as one of the more important jazz centres on the upper east side. Originally, a haven for name pianists, it has varied its policy to include small name combos. The current bill comprises two such outfits, and program is one of the better jazz concerts available hereabouts.

One of the more delightful crews is the Red Norvo Trio. Norvo, one of the topliners at the xylophone and vibes, is a jazz name of long standing. His session with the hammers is alternately restful and exciting. There are excursions into trick rhythms, but the majority of the offerings are in smooth tempo, readily understood and easily appreciated. His colleagues at the bass and electric guitar apparently think alike musically. They seem to capture the spirit of the tune they're playing and give it an integrated and spontaneous treatment. They rate salvos for their efforts.

Of equal impact is the Bobby Hackett crew, with the maestro giving some cornet licks that should recall some of the musical greats. Hackett is a masterful exponent of the Dixieland idiom. Crew, comprising trombone, clary, bass, piano and drum, provides a highly listenable session. Work has the elements of humor, topnotch musicianship, and a high degree of artistry. *Jose.*

5 O'Clock, Miami Beach

Miami Beach, July 21.

Joey Adams (with Al Kelly), Juanita Hall, Stan Fisher, Len Dawson Orch; minimums $2-$2.50.

This mid-beach operation is still offering better-type talent in competition with hotel-cafe setups and is doing solid biz for first shows, but offish for late sessions. Lineup being presented would be sock for even midwinter presentation, and comes through as one of the better displays this pop location has had in many months.

Joey Adams is solid, thanks to radio's "Rate Your Mate" rep build. He garners laugh returns on series of old and new stories. The brash approach is there, in which he works on ringsiders, on the "abuse" angle.

The Al Kelly double-talk is an apt pointer-upper for any comic he works with. Most of the routining indulged in with Adams is fresh. There are a few reminiscent lines from both the old Adams act and the Willie Howard (and Kelly) ideas. Overall, it garners a full return from the aud. However, some new material would apply, now that act projected has been worked over in two appearances here.

Juanita Hall and Stan Fisher practically wrap up the show. "South Pacific's" original Bloody Mary gets them all the way with her clever stylings. Sets off series of songs that click, with outstanders "Everyday Blues" and "Am I Blue." The vet songstress holds them and, for encore bows to requests on the show hits which she introed—"Happy Talk," a not too sock but surprisingly strong entry, and "Bali H'ai" for the begoff.

Stan Fisher, a standard in this club in which he has worked so often, is the teeoffer and a tough one to follow. Formerly a tense harmonica virtuoso, worried about immediate aud reaction, he now projects his mouth-organ ideas in a relaxed and humorous intro style that keeps them interested. Offers up his versions of the classics, then tops with a medley request that mixes blues boogie and semi-classics for optimum returns. Show wind has him, Adams and Kelly in a hilarious, though at times overstretched, triple harmonica bit on "Night and Day."

Len Dawson and his crew background in top manner. *Lary.*

Last Frontier, Las Vegas
(RAMONA ROOM)

Las Vegas, July 20.

Ted Lewis, Geraldine Du Bois, Ben Yost Colleens (4), De Ray & Young, Paul White & Elroy Peace, Ted Lewis Orch (11); no cover, no minimum.

Just as the swallows come back to Capistrano on a certain day each year, so does Ted Lewis manage to arrive at Hotel Last Frontier the second week in July, and always for a month's stay. The ritual is observed, tradition remains unshaken, and the result is long lines waiting for tables just about every night.

There may be individuals who would sniff at the Lewis corn, but there seems to be universal acceptance of the type of layout he socks over. Leaning heavily on nostalgia, the Lewis formula still contains plenty of present day production touches, loaded with variety.

Ben Yost Colleens bring up the curtain with "When My Baby Smiles At Me," establishing the Lewis entrance. He strikes up a talking-song "I Count My Pleasures, Not My Years." Colleens then comes up with musical support framing the high-hatter's discoursing on "It's a Most Unusual Day." Pace changes swiftly as terpers Paul White & Elroy Peace scamper about tagged by surprise removal of femme wig by Peace.

Lewis goes into a barker spiel

(Continued on page 44)

SKATING STYLIST

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N.Y. Diamond Horseshoe Reopening May Cue Name Battle—When & If

possibility of the reopening of the Diamond Horseshoe, N. Y., by Harry Steinman, who until recently operated the Latin Casino, Philadelphia, indicates a battle for names along Broadway. Except for occasional periods, the Stem has been immune to name-wars. Currently, the Latin Quarter is the sole user of names, and then only sporadically, when Lou Walters wants to hypo a longrunning show.

Steinman is reported planning to use top talent in the Horseshoe, and thus will be in direct competition with the nearby Latin Quarter. Only precedent for a similar situation existed several years ago when LQ was competing with the nearby Harem (soon to be operated by Walters as the Gilded Cage). At that time, Walters lined up a terrific list of names which Harem boniface Nat Harris couldn't top. The Harem folded shortly thereafter. The Horseshoe rarely used names, but there was a period during which owner Billy Rose booked Jackie Gleason, Henny Youngman, Al Bernie and others. Rose's lease expires Sept. 30.

If the Horseshoe reopens, it will provide a two-cornered fight on the Stem, with Walters taking advantage of his purchasing power (LQ and Gilded Cage). Steinman, who operates the 500 club, Atlantic City, is also expected to use purchasing as a buying weapon. Other spots are expected to be drawn into the "war."

Steinman arrived in New York this week after a trip to Chicago, where he negotiated the deal with the firm owning the Paramount Hotel, where the Horseshoe is located.

Although Steinman has the lead in tying up the Horseshoe lease, others are reported still attempting to get that site. A spokesman for the hotel stated that two cafe owners, an operator interested in a theatre-in-the-round, and another with a name band policy are eyeing the spot.

Warners Mulling Vaude For Mastbaum, Philly, Alternating With Earle

Philadelphia, July 24.

Warner Bros.' chain is mulling installation of spot shows at the Mastbaum Theatre, Philadelphia, in the fall. Frequency would depend on the headliners available. Should the house reopen, Philly would have two stageshow outlets operated by Warners. The Earle has been a regular user of acts.

It's believed that both houses will not book live talent simultaneously to avoid competition. The Earle has been hilling mostly Negro attractions and it's understood sepia headliners would continue to play that house. Other names and bands would play the Mastbaum.

Mastbaum originally opened on a production policy, but closed shortly thereafter. It reopened later with straight pictures and has had stage presentations periodically.

A.C. Lines 'Em Up

Atlantic City, July 24.

Good weather gave the resort another top weekend, with weekday b.o. also reported good. A spot check Saturday night (2) revealed lines waiting to get into the niteries, ditto amusements, from motion picture houses to piers.

Into Convention Hall Friday night (20) came "Ice Capades of 1951," which drew near-capacity.

Xavier Cugat orch, with thrush Abbe Lane, opened at the 500 on Friday and George de Witt and June Christy came into the Yacht Club same night.

Chico Marx went into Steel Pier vaude Saturday night, with Stan Kenton orch in ballroom until Friday (27), when Vaughn Monroe comes in through Aug. 2.

Ann Corio is out of the Circle Theatre in Hotel Chelsea, replacement last night (Mon.) being "Missouri Legend," romantic musical drama featuring Lonny Chapman.

Janet Sinclair chirping a week (23-29) at the Lion's Den, Providence, R. I.

Dunham in U.S. Niteries Before 2d Tour Abroad

The Katherine Dunham Dancers are negotiating for a second Continental tour which will start in Paris in October and include a London run. Deals are being worked on by the William Morris Agency.

Before its departure for Europe the troupe will play its first series of nitery dates in some years. It's set for El Rancho Vegas, Las Vegas, Aug. 15, and the Mapes Hotel, Reno, Aug. 30.

RCA 'Package' May Bring Hildegarde Back to Gotham

Hollywood, July 24.

Huddles here between RCA's Manie Sacks and Anna Sosenko, manager for Hildegarde, may influence the chanteuse to return to New York after Jan. 1, possibly into the Versailles for eight weeks, following Edith Piaf. This would tie-in with Sacks' "package" idea for TV and RCA Victor records.

Otherwise Hildegarde prefers to continue trailblazing new rooms in hotels or essay concert dates because the new locations—in the case of cafes—permits for a couvert ranging from $2.50 to $3.00 as in certain hotels.

Miss Sosenko, working with Larry Barnett of Music Corp. of America, has set such precedental dates as six weeks at the Edgewater Beach Hotel, Chicago, from Oct. 13, at $7,000 a week—the first time this far northside residential Chi hotel booked a name of this calibre and cost. The Fontenelle Hotel, Omaha; a special deal at the Hotel Nicollet, Minneapolis; the Schroeder Hotel, Milwaukee; her hometown; are typical of the big business potential for top cafe names in the hinterland.

She ditioed at the Broadmoor Hotel, in Colorado Springs, and just closed at the Last Frontier, Las Vegas, before shifting to the Hotel del Coronado, at Coronado Beach. It's for this purpose that Miss Sosenko is on the Coast setting arrangements, while Miss Hildegarde has returned to her hometown for a family visit.

AGVA's Outdoor Gabs With Chicago Bigwigs

Chicago, July 24.

Efforts of the American Guild of Variety Artists to line up the outdoor field for membership took promising shape here last week. Henry Duna, AGVA prexy, and Vic Conners, outdoor rep, met with Sam J. Levy, Sr., prexy of the Barnes-Carruthers booking agency, and Arthur Wirtz, head of Cole Bros. Circus and the Sonja Henie ice show. Jack Irving, midwest AGVA chief, also sat in on the new contract pactings, which included the new insurance clause.

While here, the group also met with officials of Ringling Bros. and Barnum & Bailey Circus for continuing discussions, but the absence of John Ringling North in Europe prevented formal agreements.

Juanita Hall Inked For N.Y. Latin Quarter

Juanita Hall has been signed for the Latin Quarter, N. Y., Aug. 12 for two weeks.

Prior to that stand, singer will play the Earle, Philadelphia, with a package that will include film actor John Agar and Ish Kabibble & Michael Douglas.

Saratoga's Harlem

Saratoga Springs, N. Y., July 24.

Jack's Harlem Club will open on Congress street here on Friday (27) with the Kid Slack and William Douglas Trio.

Two shows are scheduled nightly, with no minimum or cover.

Closed China Doll, N. Y., May Go Negro in Fall

The defunct China Doll, N. Y., may open in the fall with all-Negro shows. Spot, which had been operated by Tom Ball, now under indictment for tax fraud, until its folds had been on an Oriental policy.

Mike Kay is slated to be the operator. New name for the spot hasn't been selected.

Jean Carroll Skips Pitt Ahead of the Constable After Hausfrau's Rap

Pittsburgh, July 24.

Jean Carroll reached Pittsburgh all right last Wednesday (18) to star in the show Variety Club was staging at Forbes Field ahead of the Ezzard Charles-Jersey Joe Walcott championship fight, but she never made the performance. Miss Carroll got out of town in a hurry while constables were trying to find the comedienne so they could serve her with a warrant, sworn out here by Mrs. Dorothy McHale, a local housewife. Mrs. McHale accused Miss Carroll of threatening and attacking her last October.

The aldermanic office here, armed with the warrant, made the mistake of notifying newspapers what was up ahead of time and word leaked back to Miss Carroll that she would be served either before or after her performance that night. So she skipped before the service could be executed. No replacement was obtained for the show. Local showmen's organization had been cut in for a share of the proceeds by Dapper Dan Club of Pittsburgh, which co-promoted the championship scrap.

FAIR'S RAIN PROVISO WINDFALL FOR NIRSKA

American Guild of Variety Artists was called in last week to settle a complaint brought by dancer Nirska. Leon Leonidoff, Radio City Music Hall, N. Y., producer who's staging the show at the Canadian National Exhibition, wrote her for availability. On the strength of Leonidoff's letter, Nirska claims she cancelled other engagements.

At pacting time, Nirska objected to a contract stipulation that in the event any shows during the two-week engagement were postponed because of rain, one performance would be repeated within two days after the regular closing date. Nirska objected to holding over in Toronto and brought the matter before AGVA. Settlement was made on the basis that Leonidoff's letter constituted a contract which made no mention of the holdover clause. The William Morris Agency, which books CNE, agreed to pay her for the extra performance on AGVA's representation.

Nirska recently left a Roxy engagement because theme of her regular act was inappropriate for the July 4 display. She made a brief appearance in a production number. Dancer left the date after several days and AGVA ordered the theatre to pay her for the entire two-week stand.

Jr. Jackson Back on Ice After an 8-Year Hiatus

Pittsburgh, July 24.

Joe Jackson, Jr., tramp bicyclist, has been signed for the '52 edition of "Ice Capades," marking his return to the icer after eight years. Only other newcomers to the skate show for next season will be the Maxwells, who were in Mike Todd's "Peep Show" on Broadway. Otherwise lineup headed by Donna Atwood and Bobby Specht remains as per last edition.

"Ice Capades" '52 version will break in during final week of Atlantic City '51-edition run, before coming here for official preem at Gardens on Sept. 4.

2 Syracuse, N. Y., Icers

Syracuse, N. Y., July 24.

"Holiday on Ice of 1952" will launch the 1951-52 stage season here next week (1) at Jefferson St. Armory. Show is booked through Aug. 8.

First attraction shedded for Onondaga County's new $4,000,000 War Memorial showplace here is "Ice Capades of 1952," preeming Sept. 20. Syracuse National Shows, Inc., is sponsor.

K. C. Cafes Reopen After Floods; 'Act of God' Clauses Are Applied

Kansas City, July 24.

Nitery activity in Kansas City for the week immediately following the flood was virtually nil, but spots resumed regular operations Friday night (20) with lifting of a number of restrictions. Liquor sales were banned by city officials for the better part of a week. Lack of water for drinking and sanitary purposes beginning July 13 forced shutting down of air-conditioning plants, and with that came closing of all but one spot offering entertainment.

Emergency forced operators to invoke the "act of God" clause in contracts for the period July 20-26. This cut engagement of the Honey Dreamers at Eddys' Restaurant to one week, group returning to New York Saturday (14) with an understanding first available time would be given to a return date.

Situation caught Henry Busse orch in middle of an engagement at the Hotel Muehlebach, and caused layoff of a week. Busse and the Terrace Grill resumed regular operations Friday along with others as air conditioning and water again were available. Similar situations prevailed at the Hotel President, Famous Restaurant, Southern Mansion, Hotel Phillips, Hotel Continental and other spots with acts or bands.

Lone spot to remain open with topflight entertainment was El Casbah of Hotel Bellerive, in midtown location. Because room was necessary for serving meals to hotel guests, management kept it open, perserving with paper plates and without air conditioning. Carmen Cavallaro doing a piano single literally sweated out his full schedule of twice nightly shows, along with the Joe Vera orch.

Even though clubs resumed regular operations last Friday, biz was reported slow. Limitations on transportation and general uneasiness over the situation were given as among the causes of light trade.

File Arson Rap Against Texas Ex-op and Cousin

Houston, July 24.

Arson charges have been filed against M. A. Russell, former owner of the Fifty High Night Club, near Hearne, Tex., which was destroyed by fire in August, 1948. Russell's cousin, Leon Sneed, allegedly signed a statement to the effect he started the fire so that Russell could collect $25,000 insurance.

Sneed is also charged with arson.

Except 'Big 3', N.Y. Area Cafes Are Moanin' Low

Aside from the few large-scalers, many N. Y. cafes are hitting one of the worst slumps in years. The usual summer influx of tourists has failed to hypo trade to any degree, and many are hanging on, hoping for a pickup in the fall.

Ordinarily, some of these spots would have closed for the summer, but they're staying open on the possibility of unloading. In some cases, once they shutter and fail to pay the rental for the summer months, they'd have difficulty in retrieving the spot.

Situation for some bonifaces has reached the point where they aren't taking their usual salary draw and are in arrears to the help.

Even some of the key spots have established precedents by weekend to fortnightly "vacations" where, in former years, it was only Sundays closed or running solid throughout the year.

Big exodus of the moneyed crowd to foreign shores is one reason, or it's a case of that particular element going in more for long weekends at Westchester and Connecticut retreats. The others don't count for much.

However, the big three in the New York area—the Latin Quarter, Copacabana and the Riviera—continue to nab the major portion of nitery trade. Of this trio, the Copacabana is having the closest approximation to a slump. But anything would be considered a slump if the recent Martin & Lewis engagement is taken as the norm. The Copa is hit by the lack of name draws. There's little doubt that business at this spot will bounce back in the fall, once the regular retinue—Joe E. Lewis, Jimmy Durante, etc.—hit the floor.

The Latin Quarter continues to thrive, no matter who the headliner. It's the most advantageously located of all the N. Y. majors, and gets a healthy slice of transient trade aside from regular patronage. It's achieved institutional status. The Riviera depends upon headliners and the view, and does handsomely during the summer months. Spot normally shutters around October. Leon & Eddie's has been doing okay, and Versailles continues to do well at the dinner shows.

AGVA Protests 'Mugging' Of L.A. Cafe-Terp Acts

Los Angeles, July 24.

Protest against a proposed county ordinance, requiring all nitery and ballroom performers working in that jurisdiction to register with the sheriff's office, has been filed by the American Guild of Variety Artists. If the ordinance is adopted, entertainers must at all times have in their possession identification cards containing pictures of themselves, all names or aliases under which they ever worked, and records of all their convictions for crimes and misdemeanors.

Morton Harper, AGVA attorney, declared the law is impracticable and unenforceable. It would cover "every person employed or participating in any entertainment where a Class 1 show license or a Class 2 show license is in force."

L.A. Paramount Books Disk Jockey To Head Vaude Bill

Los Angeles, July 24.

Downtown Paramount Theatre, where Lionel Hampton winds a one-week vaude stint tomorrow (Wed.), brings in another flesh layout next week with AM-TV personality Joe Adams headlining. House originally had a deal pending for Count Basie, but latter insisted on a guarantee rather than 50-50 after the initial $2,500 gross, such as Hampton is getting.

Booking of Adams, KOWL deejay and star of KTTV's "Joe Adams Presents," is in line with house's decision to book Negro stage talent wherever possible. Adams will bring in his video singer, Mauri Lynn, and a 15-piece orch, and house will fill in three other acts to round out the bill.

Andrews Sisters to WM For Theatres-Cafes

Andrews Sisters have signed with the William Morris Agency for representation in theatres and niteries. They had been with the office for radio and video. Music Corp. of America had been handling some dates for the act.

Trio is currently in England and will open at the Palladium, London, July 30, after which they'll play Glasgow and Birmingham.

Disney's Swiss Win

Zurich, July 24.

Walt Disney Corp. won a suit to restrain a local cafe tagged Micky-Maus A. G. from using Mickey Mouse name and characters on building, dinnerware, menus, for decoration, etc. Defendant was found to have infringed on Disney copyrights.

Similar Disney victories were scored recently in Australia, France and England.

Night Club Reviews

Continued from page 43

Last Frontier, Las Vegas

while orch assists with corny measures, a neat intro for Betty De Ray & Marvin Young, who prance about in stylistic East Indian fashion. Act lacks the high style of other such combos dealing in this mystic metier.

Geraldine DuBois, with kinetic energy, brings zip and sparkle to her segment, opening with "After You've Gone." Kids around with Lewis while dishing up sexiness during "Beautiful Doll" and "Smiles," the talent coupling bringing peak returns. "Si Petite" is charming cutdish into chantoosing a la intime, and exit to solid mitts.

Paul White turns his rubbery countenances into ribtickling grimaces during a bleat of "Chilly," an Alaskan aubade. On top of this comes Lewis followed by Peace in the "Me and My Shadow" roving, sepia terper garnering kudos for his facsimile. Four Colleens return in white bouffant costumery for sesh including "Lonesome Road," sliced by a rip-roaring Lewis clarinetting in "Tiger Rag," continuation of "Manhattan Serenade," and middling barbershop ballading of "Roll Dem Bones."

Journey into past has Lewis moaning the saga of "Old High Hat of Mine," unleashing White & Peace in a hoofing display "Swing for Sale." Long comedy period sets up by-play between Lewis and White, latter mugging to break up any serious contemplation on "Whiffenpoof Song." Lewis holds center of attention at close with "When My Baby Smiles At Me" and "Guess I'll Get the Papers and Go Home," with walkoff holding a Racing Form. *Will.*

Casa Seville
FRANKLIN SQ., L. I.

Phil Foster, Connie Anderson, Stuart Harris, Wally Wanger Line (8), Eddie Stone Orch, Carlos Varella Orch; minimums $2.50, weekdays; $3, $4, Fri.-Sat.

Gene Seville, ex-Rosalean & Seville, a name ballroom team of some years ago, in turning boniface has patterned this out of the way spot along Broadway lines. As a year-round operation with more than 1,000 capacity, he's able to give as much as a Stem spot.

The current show is an excellent example of Broadway going suburbia. Phil Foster, who has headlined along the Stem innumerable times, is the revue's topliner. Wally Wanger's line has girls who worked the Copacabana and the Latin Quarter, and in the three changes of costumes, two are from the Copa and the other from the China Doll. The line is a new departure for Casa Seville and it's a decorative addition to what is an excellently paced show.

Phil Foster has a good forum for his comedy in this large-seater. The very structure permits him leeway that he couldn't take in a Stemmery except when business is sparse. Foster is using this spot as a testing ground for new material. When he's in an informal mood, such as he displayed on night caught, it appears that he's better than with regular routines. He has a quick wit that encompasses lots of subjects, plus easy informality and likeable demeanor. While in this mood, he's on the floor for more than the regulation period.

On the surrounding bill, Connie Anderson provides production tunes and does a pair of applause-winning tap turns. The routines are decorative, and a series of spins at the exit gives her hearty mittings.

Other act in the show is Stuart Harris (New Acts). Showbacking is by Eddie Stone, an affable maestro who formerly batoned at the now defunct Glass Hat of the Belmont Plaza, N. Y. Rhumba relief is by the Carlos Varella Orch. *Jose.*

Latin Quarter, N. Y.
(FOLLOWUP)

Joe Frisco and the Kefauver Committee have probably done more to publicize horse racing than the majority of the scratch sheet operators. In Frisco's case his predilection for the ponies has made him a Runyonesque legend that will lure the hepsters.

His current stand at the Latin Quarter is his first N. Y. Cafe date in many years. He's brought a collection of gags, his cigar, derby, racetrack jacket and his stutter, all of which add up to an extremely good entertainment session.

Again, his study of a character in a Chicago horse parlor comprises the major portion of his talking routine. It's a masterpiece of this type of humor and probably much of it is autobiographical. The material contains yocks which the provincial trade can well appreciate because of the vast publicity given the bookie business by the Senate committee.

Frisco's observations on other matters are similarly funny. His experience on video makes him conclude that TV means just one thing—Tired Vaudeville. He finales with the original of one of the most imitated dances in which his cigar and iron hat are important props. Overall, his efforts hit a jackpot palm at this spot.

The surrounding show has undergone some changes which include inclusion of the Honey Bros., a trio of uninhibited knockabouts. They're energetic performers who work feverishly for laughs and walk off to handsome mitting. Carlene Carroll assumes the half-man-half-woman dance previously done by vacationing Gail Bennett, and it goes over well.

Francois & Giselle Szony still impress as one of the best ballroom teams in the business. They have lithe and imaginative routines and their execution gets frequent midterm applause. The Mansone & Abbott Dancers (5) make ringsiding a peril because of the vigor with which their breakaway props are smashed, but that doesn't diminish their overall reception.

The production is still intact and constitutes one of the strongest bits of boxoffice bait for the transient trade. Art Waner orch show backs and the Buddy Harlowe Trio dishes out the rhumba relief. *Jose.*

Hotel Ambassador, L. A.
(COCOANUT GROVE)

Los Angeles, July 19.

Tony Martin (with Hal Borne), Eddie Bergman Orch (20); cover $1.50, $2.

Biggest booking problem at this western outpost of the Schine Hotel string is to find talent that will please the Pasadena potentates, fracture the filmland fringe and titillate the tourists. Tony Martin fills the bill in all particulars.

Last time around, exactly a year ago, Martin set a new house mark that stood until the recent advent of Lena Horne. There's a good chance he'll set another record during his current 18-day visit, which precedes London Palladium and Paris concert dates.

Martin wins top attention with a 40-minute job of song-selling that never lags. Some of the material is a reprise of familiar Martin stuff, like his "Show Business" number, which includes fast take-offs on Eva Tanguay, George Jessel, Al Jolson and George M. Cohan. Others, like the mildly flag-waving "Alive and Kicking" opener, are new to Coast auditors. But it's all good and well warbled. Each is carefully arranged to make the most of that fine set of pipes, and act builds constantly. Patter is kept to a minimum, although Martin occasionally spaces out a song intro to banter a bit with ringsiders. It's easy and informal, with friendly atmosphere heightened by his begoff hand-singing stint.

Accompanist-arranger Hal Borne conducts the Eddie Bergman house orch for the show. That outfit, augmented to 20 pieces, provides lush musical backing. At terp time, the Bergman crew quickly finds itself surrounded and it keeps the dancers pleasantly satisfied throughout with a well-mixed library. *Kap.*

Astor, London

London, July 17.

Arthur Blake, Sid Phillips & His Band, Santiago Lopez & Latin-American Rhythm; minimum $3 before 11 p.m.; after 11 p.m., cover $3.

Arthur Blake's second London club date coincided with a change of price policy at the Berkeley Sq. club. For the first time, meals are included as a part of the regular service, and up to 11 p.m. the normal cover is waived and a $3 minimum operates. The cover comes into force in the normal way after that hour. Cabaret policy is also modified; normal practice of artists doubling from the adjacent Colony has been dropped, and two shows are staged nightly.

Opening-night response was encouraging and a big celebrity audience gave the U. S. impressionist another sock reception.

The most successful of Blake's previous characterizations are retained, and with new material added, it is a stronger entertainment which is improved by division into two halves. Most of his better known Hollywood impressions click strongly, particularly with the hep show biz-ers.

Reprising his earlier hits, like Gloria Swanson, Charles Laughton, Bette Davis and Louella Parsons, he maintains a good balance by inserting new impersonations. His Hildegarde takeoff is clicko from the start, and a firstrate piece of satire. For local consumption, he adds a Jessie Matthews song and dance, and a laughter-making impersonation of Bea Lillie. Addition of Jose Ferrer doing a piece from "Cyrano de Bergerac" doesn't mean too much to the customers, as the film has yet to be seen here, but the Tallulah Bankhead episode is a riot.

Blake is in for a month, doubling from his current Empire engagement, where he is doing four a day. The Sid Phillips combo does a top accompaniment job and the rhythm music is handled effectively by the Santiago Lopez unit. *Myro.*

Flame, Mpls.

Minneapolis, July 21.

Don Cornell, Harry Ranch Orch (8), with Jan Parker; no cover or minimum.

Reasons for Don Cornell's rise to popularity among the male pop singers, apparent from his recordings, are made more manifest by his initial local appearance. Handsome and personable, Cornell in-the-flesh has easy going here. Coupled with holdover Harry Ranch, one of the best-liked comedy novelty bands to hit these parts, he makes the visit to this large club pleasant.

Pleasure dividends accrue from manner in which Cornell handles sock arrangements of pop numbers, his vocal versatility and comedic talent. At well attended dinner show caught, he was off to a good start with "How High the Moon." Expertly routined and employing apt and concise introductions, he sails with flying colors through "Too Young," "Sorrento," "That's My Desire," "It Isn't Fair," a Sammy Fain medley and "I'll Be Seeing You." For diversity, he amusingly portrays the various singing styles of "Prisoner of Love" era, gives impression of Bing Crosby doing "When the Blue of the Night," and engaged in some delightful comedy business with Ranch's tiny daughter while addressing "You're My Adorable" to her.

When occasion demands, Cornell exhibits the proper amount of fire, gusto and dramatic fervor, infusing his robust personality into his offerings and, all in all, acquitting himself commendably throughout. Exits with customers clamoring.

Ranch's band clowned to keep customers laughing and happy, and also privides above-par music. Ranch himself is no mean vocalist and his girl singer, Jan Parker, comes through nicely. *Rees.*

El Rancho, Las Vegas
(ROUNDUP ROOM)

Las Vegas, July 18.

Ray Middleton, Archie Robbins, Arttal & Consuela, Buster Burnell, June Taylor Dancers (8), Harry Lubin, Ted Fio Rito Orch (10); no cover, no minimum.

Ray Middleton, in nitery prem, affords El Rancho Vegas audiences a most intimate, yet expansively contoured presentation. Name value is not great in these wide open spaces, hence word of mouth

(Continued on page 47)

A new face in the field of comedy is ex-school teacher and drummer, Alan Abel. Making a guest appearance this Monday, July 30th at One Fifth Avenue, Mr. Abel will tell some unbelievable stories about music and people since 4000 B.P. (Before Petrillo).
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Vaude, Cafe Dates

Hollywood

Penny Singleton tees a tour Aug. 13 at the Olympia, Miami, with DeVaughn Pershing backing at keyboard. Al White and Nick Castle are staging the act and Lee Weiner is writing special material . . . Gale Robbins set to open Friday (27) at Cal-Neva Lodge, Lake Tahoe, on the bill with Rita Bros. . . . Mocambo gave a week's booking to the Knightingales, Paul King, June Roselle, Dick Broderick, Donna Kaye and Victor Marchese, last week's entries in the Sunset Strip spot's "New Talent Show" . . . Comedienne Helen Reice opens tomorrow (Thurs.) at Bar of Music, replacing Sue Carson, who treks to London to play Colony and Astor . . . Bobby Troup Trio with Lloyd Pratt and Al Viola moving into Jim Dolan's Cafe Gala, with Robert Clary and Fellee Shaw holding over . . . Nellie Lutcher getting $1,750 per for fortnight at the Casbah, southside nitery, starting Aug. 1.

Anne Sterling readying a nitery act . . . Carmen Miranda closes at Ciro's tomorrow (Thurs.) and is set to open Aug. 7 at Peacock Court of Mark Hopkins Hotel, San Francisco, for fortnight. Bando da Lua boys backstop. . . Violinist Harold Stern has turned agent . . . Marjorie Garretson, singing comedienne, inked for "Follies in Fashion" nitery revue opening Aug. 21 at Biltmore Bowl . . . Organist Carl Weinrich gets an exclusive M-G-M Records pact.

Chicago

The Borde office made a clean sweep of the EMA golf tournament recently . . . Marcus Glauer has set the Michigan City, Ind., home show with Tiny Hill, Harmonicats, Nip Nelson, Pryde & Day, and Texas Tommy for Sept. 12-16 . . . Paul Sanders setting additional Diversa dates after Ft. Wayne opening . . . Art Weenas and Milt Krause huddling here with Russ Fachino and Howie Christiansen over GAC policy . . . Bellerieve Hotel, Kansas City, has booked Georgia Gibbs Aug. 10; Connee Boswell, Aug. 24, and Pinky Lee, Sept. 21 . . . Professor Sylster into Beverly Hills Country Club, Lexington, Ky., July 29 . . . Tommy Carlton, younger half of the Carltons, has been set as the pic boy of Tarzan . . . Minda Lang held over with the Ted Mack Family Hour.

Rusty Fields makes his first cafe appearance in a year July 23, teeing floorshow policy for Nob Hill Club . . . Danny Graham, MCA vaude booker, off for New England vacation with frau . . . Heising's drops vaude for the summer, concentrating on units, with acts possibly going back this fall . . . Jacques Cordon joins Barnes & Carruthers fair circuit for the summer, ditto Pettina & Ross . . . Gene Sheldon set for Water Show, Seattle, Aug. 9-12 . . . Marvin Welt back to work after short illness . . . Billie Daniels and Jackie Miles definite for Chez Paree, Aug. 14 . . . Pinky Tracey, agent, is doubling as lead in "Good Night Ladies" at Drury Lane Theatre . . . Ken Murray with Marilyn Maxwell at Chicago Theatre Aug. 24 for one week.

Dallas

Alvino Rey orch booked for three nights, Sept. 7-9, at Showland. Jewel Box Revue closed long run at spot with Roland Drayer orch featured. Heading new show opening tomorrow (Thurs.) are Joanne Hill, Val Valentine, Uncle Willie and Johnny Duke band . . . Bill Tieber orch will replace California Dons at Colony Club. New floorshow will spotlight Fred Ketch, Betty Blue, and Randy Crane as emcee.

Ft. W. Skyliner Resumes

Fort Worth, July 24.

The Skyliner Club here, operated by W. Satterwhite, will reopen Thursday (26) after being redecorated and redoored. Art Davis orch will provide dance music.

Show will feature stripper Ricci Cortez and Chinese comedy team of Jay Lee & Jacti.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 24.

Charles "Chick" Lewis, N. Y. and Murray Weiss, Boston, Variety Clubs' hospital execs, in for quarterly inspection of the lodge.

Bows to Russ Brown and Babe Bernstein of the Lambs Club for sending playing cards.

William (Decca) Lalis, in for annual check, was told he's in ace condition.

Forrest (Slim) Glenn, in and out of the general hospital for second stage of rib operation, mastered the siege like a veteran; now back at hilltop lodge resting in comfort.

The Phil Clarks and Hazel Jerome motored in from Syracuse to chat with Audrey Lumpkin, new comeback gal.

Paul Hein, musician, ended his observation period with an ace clinic.

Edwin E. Rowland, theatre manager, in from N. Y. C. and registered for observation period. Before recent breakdown he was with Paul Whiteman.

Rufus (IATSE) Weathers, Louisburg, N. C., technician, hit the jackpot for a good clinic.

Ben Schaffer all agog over first visit from his brother Samuel Schaffer, who will bedside the old trouper for two weeks.

Mabel Burns, former legit artist who beat the rap here, in for annual checkup and declared o.k.

Your columnist goes into the general hospital for an operation that will bed him for an indefinite period.

Jean Ellis, Interstate Circuit, Houston, received her first real clinic after successful o.p. period. Ditto Don Wright, Radio City Music Hall staffer.

A carnation to S. Coleman (Rebel) Houff, Charlottesville, Va., technician of the Pitt-Roth Circuit, who between rest periods takes time out to mend radios for the gang.

Marie (Warner Bros.) Gallagher, who graduated here seven years ago, in from Philly to chat with daughter Dolly, whose progress is a certainty.

Lee Klimmick, Republic Pictures, former Will Rogersite and later connected with Variety Clubs hospital main office staff, in from N. Y. for weekend vacation and checkup. Gal, in the pink of condition, rated an all-clear.

(Write in those who are ill.)

Hadacol's Cuffo Caravan Books Miranda, Eyes Other 'Boxtoppers'

The Hadacol "boxtop caravans" are again set to roll this season with a name act troupe that will start at the patent medicine home base in Lafayette, La., Aug. 14, and continue on to Atlanta, Sept. 30. Roster of talent hasn't been set by the Chi branch of the William Morris Agency, but it's expected that the budget will be similar to that of last season.

Only name set thus far is Carmen Miranda, who'll join the show Aug. 22. Others are being sought. Hadacol is attempting to line up Bob Hope, Danny Thomas, Jimmy Durante, Dinah Shore and others. As usual, admission will be via boxtop of the nostrum, which sells for $1.25.

Louisiana State Senator Dudley J. LeBlanc, head of the Hadacol firm, originally contemplated coming into New York with one of the costliest campaigns in the company's history. He planned to spend around $500,000 during a 30-day saturation campaign on radio and in newspapers. Shows were to be held in a major league ballpark and in film houses. Apparently they've delayed the Manhattan invasion and aim to stick to the south, where product already has been heavily plugged.

Juggler Lee Marx is the only other act signed so far. Some clowns have been set and a line is to be pacted.

Olsen & Johnson Booked Six Days at N.Y. State Fair

Syracuse, July 24.

Olsen & Johnson unit has been signed for six days at the New York State Fair, opening here Sept. 1. Stage, screen and TV comics will work with troupe in front of the grandstand as the fair's entertainment topper.

It's the only fair date set for O&J thus far. They'll carry their usual assortment of stooges and midgets. It's not yet determined which other acts will be signed for their display. Comics arrived in Syracuse today (Tues.) to survey the site and confer with fair officials.

COPA, N.Y., TALKING BARNET-WAKELY D.J.

Copacabana, N. Y., is seeking to revamp its post-midnight disk-jockey program in its lounge. Under discussion are deals with maestro Charlie Barnet and hillbilly singer Jimmy Wakely. If Barnet accepts the deal, he'll give up batoning. Wakely would continue with outside activities which would include his recording work. He's under contract to Capitol.

Copa's new deal would also include a shift of station from WVNJ, Newark. New outlet hasn't been selected as yet and would depend on lining up a new platter pilot. Todd Lawrence is now the Copa's d.j.

Seipel New On Hoyts Board

Sydney, July 17.

Harry Seipel, National Theatres rep attached to the Hoyts' pic circuit, has been officially appointed to the board of directors. Seipel takes the place on the board of the late Herschell Stuart.

Hoyts is headed by Ernest Turnbull and operates around 156 houses in this zone.

Stadium-Nixed Hadacol Booked Into Tulsa Fair

Tulsa, Okla., July 24.

Use of Skelly Stadium, U. of Tulsa football field, was denied to the Hadacol show, slated for a Tulsa stop Sept. 18. The board of education, which owns the stadium, gave no reason for the turndown.

The Hadacol show, whose admission fee is one boxtop of product, will form the grandstand program for opening night (Saturday) of the Tulsa State Fair. A Barnes-Carruthers' show will begin its performances the next night, Sept. 19.

VARIETY
"Highlight of the show is the hoofing of Tommy Wonder & Margaret Banks . . . a goodlooking and smart stepping team. Pair have been on TV and in musical comedies and their routine is equally well-designed for cafes and hotel rooms.
"At this spot, their routine is split into two parts with Wonder in each case coming first as a solo turn. He projects strongly with a classy soft-shoe ballet style. It's a fresh and distinctive hoofing attack. A pert looker attractively garbed in a knee-length gown, Miss Banks joins Wonder in a whirling ballroom routine that's executed with flair and precision."
Herm.

DAILY MIRROR (Frank Quinn)
"Tommy Wonder, who has been seen on Broadway in numerous musicals and films, stars in dance with Margaret Banks. He is a dazzling stepper and the attractive Miss Banks is an ideal teammate."

DAILY MIRROR
(Frances Herron)
"Film and stage favorite Tommy Wonder and ballet beauty Margaret Banks had the crowd spellbound."

NEW YORK WORLD TELEGRAM (Robert Dana)
"Dancing by featured artists Tommy Wonder and Margaret Banks . . . nonchalant and professional."

BROOKLYN EAGLE
(Al Saterno)
"Tommy Wonder and Margaret Banks, a good looking team, make a fine pair."

America's Great New Dance Team!
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WONDER
Margaret
BANKS
Currently (6 Weeks)
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Paramount, N. Y.

Duke Ellington Orch (16), Peg-Leg Bates, Toni Harper, Howell & Bowser; "Peking Express" (Par), reviewed in VARIETY *June 20, '51.*

Rhythm keynotes the Paramount's new stage layout, what with the Duke Ellington orch concentrating on jump tunes, dancer Peg-Leg Bates and swing stylist Toni Harper. Comedy team of Howell & Bowser is in for the necessary change of pace, though slotted next-to-closing. Show's overall effect is good and, while it won't come anywhere near the record set by Dean Martin and Jerry Lewis, it should satisfy the Par's customers.

Ellington is working with somewhat of an abbreviated crew for this date, since he has no band vocalists on hand. In line with revived interest in oldtime swing, the maestro slants most of his selections in that direction. Orch comprises eight brass, five reed and two rhythm, plus Ellington on piano. The sidemen are all excellent instrumentalists who work in fine precision. While the audience doesn't jump like it did some 15 years ago when the Par helped birth swing music, the overall effect is reminiscent.

Band opens with a jivey "Hawk Talks" and then starts parading the sidemen up for solos on such tunes as "Caravan," the old Ellington standard, and a monolog, in which Ellington relates the story of the song while his "music-in-the-foreground" trio plays the melody. It's a clever novelty. Drummer Louie Bellson winds the show with a solid ride on something called "Skin Deep." It draws yells from the bobby-soxers, but would play even better if edited down a bit. Ellington, besides fronting the band in his usual impeccable style, makes for an affable emcee.

Bates, with his wooden leg painted a blue-grey to blend with his suit, demonstrates fine rhythm and sharp, clean taps which would do justice to any two-legged terp. He gets hefty applause from the start and has 'em clamoring for more after his "Rhythm on the Peg" routine, in which he emphasizes the wooden gam. He closes with some difficult acro steps for a begoff.

Miss Harper, still in her early teens, displays a knowing stage presence and an okay voice with a well-mixed medley of pop and special tunes. Opens with a bouncy "When You're Smilin'," seguing into a slow, swingy "Rock-a-Bye Baby." She gets in some of the Vaughan-Eckstine slurring technique with "Baby Blues," which she disked recently with Harry James, and encores with an impression of Ella Fitzgerald's "Lady Be Good" bopping for a nice sendoff.

Howell & Bowser please with their standard assortment of patter and gags, complete with the violin and uke props, the offstage voice, etc. Act is well paced and elicits the necessary chuckles from the audience to fulfill the comedy requirements of the show.

Stal.

Apollo, N. Y.

Paul Williams Orch (11), with Kitty DeChavis; Rae & Rae, Maxie & Millie, Joe Chisholm, Buck & Bubbles, Billie Holiday; "Fingerprints Don't Lie" (SG).

Diversified layout on tap this week in a sock bowout bill for this Harlem flagship, which goes into tab legit for an indefinite booking beginning Aug. 1. With headlining Billie Holiday and the ever reliable Buck & Bubbles, session moves at a neat clip to win plaudits all the way. (House will be dark for five days to prep for "Detective Story," etc.)

In the closing niche, Miss Holiday wraps up show with a flock of solid song interpretations. Although her voice lacks the pure tonal quality it once had, her inimitable styling and emotional projection retains impact. Miss Holiday scores effectively on such faves as "Lover Man," "Them There Eyes" and "Take All of Me." At show caught, house was especially responsive on her blues rendition of "Detour."

Buck & Bubbles, next-to-closing, offer pleasant potpourri of song, comedy and dance for maximum results. Bubbles wins with snappy rendition of "That's Why They Call Me Domino" and nets top results with some expert buck and winging. Buck gets yocks with his pleasant gag offerings and draws hefty audience mitt for his 88'ing. His simultaneous keyboarding of "Yes, We Have No Bananas" (with right hand) and "Yankee Doodle Dandy" (left hand) has sock vaude appeal.

Rae & Rae, brother and sister comedy dance team, tee off with some terps that score and some gags that don't. Gal gets scattered yocks by hypoing gab with facial and body contortions. Maxie & Millie win handily in a brief novelty act. Millie adorns stage as Maxie gets solid returns as a trick instrumentalist with flutes, harmonicas, trumpets and fifes. Gaudy getup and a revolving toupee are his plus factors. Joe Chisholm, in the trey, is under New Acts.

Paul Williams orch, comprised of three rhythm, four brass and four reed, generates plenty of excitement with a flock of fast-paced tunes. Maestro's tenor sax licks on "Camp Meeting" and "Bucklebop" spark overall house enthusiasm. Band's vocalist Kitty DeChavis handles "Groovy Blues" nicely. Orch backs show expertly.

Roxy, N. Y.

Rose Marie, Nino, Fergie & Larson (with Denny Bohan), Carol Lynne, Arnold Shoda, John Walsh & Bruce Mapes, Jr., Skating Belles & Blades, Roxyettes & Escorts, H. Leopold Spitalny Orch, Paul Ash House Orch; "Take Care of My Little Girl" reviewed in VARIETY *June 13, '51.*

The Roxy is doing a bit of experimentation with its present show by integrating the stage and ice sections into a more harmonious unit. Usually, the blades session is run off first before regulation acts take over. This time, both divisions are routined in a manner that permits the ice acts to get more value without diminishing the importance of the other turns. The results are satisfactory.

Topliner is Rose Marie, who hasn't appeared in New York for some time. The former moppet star has already appeared to better advantage. Makes her entrance in a blue bouffant gown that sets her off nicely. Her opening tune, about comebacks, didn't register too well at show caught, but once she got into some of her standbys, such as her song about Jimmy Durante and the "Butcher Boy," response was among the heaviest obtained by a singer at this house.

The other acts make up a comparatively short session. Fergie & Larson, badminton players, with Denny Bohan announcing, are skillful bird-eaters. They get off some excellent demonstration shots, but comedy attempts are no different than those used by other acts of this type and the table-tennis turns. They do passably here.

The novelty of this session is by Nino, billed as the Wonder Dog, an intelligent pooch that does an act solo, with his handler offstage. The terrier walks atop large rubber balls, encores with a couple of backflips and takes his bows. It's cute stuff that is well appreciated by the audience.

The blades headliners are again Carol Lynne and Arnold Shoda. Both are top skaters and show excellent form with tasty solos.

Other major ice act is John Walsh & Bruce Mapes, Jr., who hit it nicely with a precision routine containing light comedy moments. The Skating Belles & Blades dress up the tank production.

The Roxyettes and Escorts are still at full strength. Together with the H. Leopold Spitalny chorus, they provide standout production values.

Jose.

Fox, Detroit

Detroit, July 21.

Dean Martin & Jerry Lewis, Helen O'Connell, Mayo Bros., Barr & Estes, Dick Stabile Orch (17); "Guy Who Came Back" (20th).

Martin & Lewis have got this town in a tizzy. They're playing to capacity houses at this 5,000-seater every show. And to clear away the deadwood after each performance, they play to hundreds of fans who race around to the stagedoor for autographs and gab. The crowds are heavy on bobby-soxers, but there's also a liberal sprinkling of middle-aged.

Martin delivers "Walking My Baby Back Home" and "Too Young" in effective style. Then come the zany antics. They build to a terrific climax with their "Oh, Marie" routine in which Lewis batons the orch and continually interrupts Martin's singing.

Lewis brings down the house with his takeoff on Ezio Pinza's styling of "One Enchanted Evening."

Helen O'Connell is well received for her "Taking a Chance on Love" and a medley from her record hits as a Jimmy Dorsey warbler.

In the opening act, Barr & Estes intro the fast pace of the entire show with their comedy panto roofing routine. The Mayo Bros. are rewarded for a tap terping turn on a slippery drumhead platform. Dick Stabile's orch backs nicely, with maestro occasionally [illegible] the Martin & Lewis [illegible]ties.

Tew.

Music Hall, N. Y.

"A Summer Medley," produced by Russell Markert, with Bettina Rossy, Patricia Drylie, Brunhilde Roque, Eric Hutson, The Myrons (2), Marilyn Murphy, Senor Cortez, Rockettes (36), Corps de Ballet (36), Choral Ensemble (24), Symphony Orch; "Show Boat" (M-G), reviewed in VARIETY *June 6, '51.*

Russell Markert has put together a pleasant summer package for the current run at the Music Hall, with expectations that "Show Boat" will provide almost as long a stay as the 10 weeks that "Caruso" gave the last stage concoction. Emphasis this stanza is on music and ballet.

Opening is varied from the norm by having the symphony orch on the stage rather than in the pit for its contribution. That's in keeping with the general theme of the presentation, "A Summer Medley." The symph number, "William Tell," is offered as "Concert in the Park" and stage is decorated accordingly. Special effects department makes the park concert realistic by providing a thunderstorm. Orch is moved into the pit on elevators after the overture.

Director Raymond Paige, incidentally, pulls an unusual turn by facing the audience while he conducts, standing at the back of the platform so the musicians can also see him. He's a bit overspectacular in his mannerisms, but it comes off as satisfactory showmanship at Radio City, where the audience definitely does not comprise sophisticated refugees from Carnegie Hall.

Principal novelty turn of the session is The Myrons, pair of lads who do some spectacular foot juggling and balancing for socko results. Also added starters to the usual M. H. crew are Marilyn Murphy, a topnotch serious warbler, and Senor Cortez, who seems to be just as good strumming his banjo while holding it back of his neck as in the normal position. Both are used in a "Carnival of Venice" finale which also features the Rockettes in their precision turn and the choral ensemble. Special effects crew also goes to town here, using steam to provide a curtain, although the precise reason for it seems unclear.

Ballet does an interesting and colorful routine featuring Bettina Rossy, Patricia Drylie and Brunhilde Roque. Choral ensemble's big number is labeled "Inside USA" and comprises a run-through of well-known tunes such as "Oklahoma" and "Tennessee Waltz," based on state names. That seems a bit on the interminable side, but it winds up happily with Eric Hutson singing special lyrics in which Albert Stillman, the Hall's poet laureate, has cleverly listed all the states in alphabetical order.

Herb.

Casino, Toronto

Toronto, July 20.

Tony Bennett, Professor Backwards, Bob Whaling & Yvette, Gilbert & Russell, Ted Lester, Jimmy Cameron, Archie Stone House Orch; "Flying Missile" (Col).

Tony Bennett headlines neatly balanced bill and is having no difficulty luring the bobby-soxers via his disk clicks. Young singer has sexy voice, delivery ranging from low and husky to top dramatic shout-style. From bounce to bravura, he knows how to sell with his changes of mood and pace. These were evident in a rep, when caught, of "Taking a Chance on Love," "Sing, You Sinners," "Boulevard of Broken Dreams" and "Pennies From Heaven." But what the young femme fans squealed their requests for were "Because of You" and "I Won't Cry Anymore," two torch numbers that had the moppet trade moaning.

In gown and mortarboard, Professor Backwards (Jimmy Edmondson), in the co-billing top spot, also gets a hefty response for his lecture on the North American scene. Material is plenty indigo plus of Joe Miller vintage, but enthusiastic customers love it. Monolog buildup to novelty finish has comic asking audience for lengthiest words in their vocabulary and then writing these rapidly backwards and upside down on a large blackboard, without a hitch.

Gilbert & Russell, agile boy and girl tap team with lots of youth and vitality, open bill with a swift and pert routine. Boy scores with a dramatic bolero tapped out with plenty of clever heel work done atop a huge drum. Girl also clicks with her full-stage spins.

Bobby Whaling & Yvette, he with a breakaway bike and later a 10-foot unicycle, are over big for comedy effects and subsequent [illegible] draw [illegible] response. Ditto Ted Lester in evening clothes, top hat and white-lined cape, for his virtuoso playing of nearly a dozen string and brass instruments. Jimmie Cameron, singing m.c., pilots the 72-minute stanza in commendable style.

McStay.

Steel Pier, A. C.

Atlantic City, July 20.

Billy Eckstine, Alan King, The Ivanovs, Paula Duke, Crosby Sisters, House Orch; "The Ghost Chasers" (Mono).

Nicely balanced show in this summer spot features Billy Eckstine. Acts are so well received that singer emerges as just the top name on bill.

The Ivanovs are as nice a horizontal bar turn as has appeared in big musical hall. Their warmup is followed by violinist Paula Duke with a classical and semi-classical library. Her mastery of the instrument put her over, but a few pop numbers in this kind of house would hypo results. She's tops with "Roumanian Rhapsody" entry.

Zany Crosby Sisters get best audience response. Pair, with really fine pipes, clown with "Donkey Serenade" and "Sunny Side of the Street." Their carbons of Ink Spots and Frankie Laine earn top mitting.

Emcee Alan King fills in fourth spot with glib comedy that serves throughout.

Eckstine opens with "I'm in the Mood for Love," then into the fast "Sugar Candy." Does one of his best platters, "If," and is off to "Caravan." Brought back by King, he chirps "I Apologize" as his final number, and then introduces his accompanist, Bobby Tucker.

Walk.

Empire, London

London, July 17.

Nat Karson's "Cheers," with Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Arthur Blake, The Rascos (3), George Melachrino Orch; "Calling Bulldog Drummond" (M-G).

With current stageshow, Nat Karson is continuing his policy of presenting a new edition of a previous hit. Currently, he is running a fresh version of "Cheers," first staged about a year ago, with a repeat of the best dance routines. Show is given a big lift by inclusion of Arthur Blake, who scores with a wide range of impressions.

An overture from "Carousel," expertly played by the Melachrino orch, starts show in bright style and sets pace for first terping routine by the Empire Girls. Undoubtedly the best dancing line in Britain, they win hefty applause for high-grade precision work.

Current show has two vaude acts. First is The Three Rascos, with a humdrum turn of acrobatic tumbling. Act registers mildly.

Ballet sequence is a repeat of the "Naturalist" to Bizet's music. It's a popular piece, not directed towards the discerning, but neatly staged and effectively danced. Patricia Garnett displays much charm in the lead as the Cockatoo, and Peter White is the Naturalist who tries in vain to photograph the birds and animals.

Arthur Blake adapts his act to fit the mass audience. His impressions lose very little by loss of intimacy, scoring solid with his standard pop characterizations of Gloria Swanson, James Stewart, Bette Davis, Barbara Stanwyck and Carmen Miranda, among others.

Climax to the show, with full resident cast in Scotch outfits doing a Highland dance, is a repeat success.

Myro.

Capitol, Wash.

Washington, July 19.

Smith & Dale (3), Johnny & Jenny Belmont, Beverly Dennis, Asia Boys (3); "Strictly Dishonorable" (M-G).

Considering the lack of headline lure, current Capitol layout stacks up as pleasant hot weather fare. Accent is on novelty, with enough variety to keep patrons interested.

Such marquee value as there is has been concentrated on comics Joe Smith & Charlie Dale. Around since 1900, they rate kudos for their energy and the freshness they manage to retain despite dated material. Payee reaction is good, with youngsters going for the vintage humor to a surprising degree. On the credit side, there's the affable personalities and showmanship of the old troupers, qualities which apparently bridge the footlights and the generations for a click.

Beverly Dennis is a refreshing departure from stock singers here. Her songalog specializes in laughs and between-lines meaning. Tiny and bouncy, gal tosses off her tunes with an overabundance of spiels, to top response. Tees off with "Albany Bound," setting pace

(Continued on page 47)

Palace, N. Y.

We Three (Maggie Nelson, Jack & George Floyd), Betty Brett, Sis & Sonny Arthurs, Roy Benson, Willie, West & McGinty, Joe Morrison, Dolinoff & The Raya Sisters (4), Capt. Heyer & Starless Night, Don Cummings, Nora Toomey & Co. (3), Don Albert House Orch; "Never Trust a Gambler" (Col), reviewed in VARIETY *July 18, '51.*

The top mitt of a bill sprinkled with above-average turns was won at show caught (19) by the comedy trapeze stint of Nora Toomey & Co., closer of the 10-inning spread. Miss Toomey, a thinly-veiled plant, comes from audience rigged in street clothes, including high heels and encumbering reticule, and proceeds to overpower with giant zigzag swings, ankle drop, back balance and a strictly boffo one-knee catch, preceded by comedic exchange with shapely unbilled femme.

Latter opens the session with straight postures on web, entwining herself on the rope in a slow descent, then moving over to the trap for drops and neck loop whirlery. The house gave the plain-looking Toomey gal a terrific outburst.

Second-high scorer is seventh-slotted Dolinoff & Raya Sisters in their standard doll and acrotorp illusion of floating-levitation by the three gals as maneuvered (with instruments and props) in a blacked-out stage by Dolinoff. Sock showmanship and technical virtuosity stamp this turn as tops in its line. Its Continental, especially Gallic, touches are accentuated, with speed and grace predominating.

In next-to-closing, comic Don Cummings starts weakly but builds gradually with sight and sound business that seems to delight the pewholders.

Singer Joe Morrison gives "Black Magic" and "Too Young" a routine workover. He leaves the mike for "Because," too big a tune for his thin pipes, and closes with trademark "Last Roundup" for moderate reaction.

Roy Benson is definite pleaser with comedy magic, strong on cigaret bit, six-ball manipulation and salt-shaking switch. Another standard, Willie, West & McGinty, the Chaplinese house-builders, will get plaudits a century from now, and they don't miss here. Top-hatted and tailed Capt. William Heyer, astride on Starless Night, moves the steed into multi-gaited maneuvers, topping with a rhumba, but receives poor orch backing. But the circuser's haute ecole trickery overcomes the lapse. We Three, Betty Brett, and Sis & Sonny Arthurs are under New Acts.

Biz good.

Paramount, L. A.

Los Angeles, July 19.

Lionel Hampton Orch (19), with Curly Hamner, Sonny Parker, Arnold Dover, Irma Curry, Gil Bernal, Janet Thurlow; Rio Bros. (3); "Hurricane Island" (Col).

After nearly a year of straight films, the downtown Paramount is embarking on a vaude-when-available program featuring sepia talent. It looks like it will click. Lionel Hampton holds down the spotlight for the initialler, an 86-minute package that never stops moving. It's a cinch to attract brisk business and set a hopeful pattern for the shows to follow.

Hampton is dispensing his usual melange of good entertainment. Sole fault is the vibe topper's tendency to stint on his own chores. He's in for a drum battle with Curly Hamner and a vibe session at the close, but that's all. Rest of the time he's shepherding such stalwarts as Hamner, vocalists Sonny Parker, Gil Bernal, Irma Curry and Janet Thurlow, and soloists John Board on sax, Paul Higaki and Al Grey on trams, and Milt Buckner on the organ, to a spotlighted position. It's all good and effectively sold, as is the impresh stint of Arnold Dover, whose facile larynx whips through quick takeoffs of half a dozen w.k.'s.

Extra added billing goes to the Rio Bros., knockabout comedy trio that wins fairly steady laughs. Comedy is in the Ritz Bros.-Three Stooges vein, but with enough originality to keep the turn moving. Act has a strong clincher in a satire on the origins of such dancing styles as the Conga and boogie.

Hampton windup is, as usual, his "Flying Home" bit, climaxed by a parade of the sidemen and a brief film clip of airforce planes in a flypast.

Kap.

U.S. Femmes to London

Colony Club, London, has signed a pair of U. S. singers. Virginia Somers has been pacted for Sept. 3 and Ruth Clayton is slated for a December opening.

Colony has been consistent buyer of U. S. talent.

VARIETY BILLS

WEEK OF JULY 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

[illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

MIAMI-MIAMI BEACH

[illegible]

CHICAGO

[illegible]

LOS ANGELES

Ambassador Hotel	Ciro's
Tony Martin	Carmen Miranda
Eddie Bergman Orc	[illegible]
Biltmore Hotel	[illegible] Whittaker Orc
Tyrell & Winslow	[illegible] Orc
The Romanos	Mocambo
Allen & Berry	Lolita-Alves
Adams	Mary McCarty
Serge Flash	Emil Coleman Orc
Hal Derwin Orc	

House Reviews

Continued from page 46

for "Miss Suzy Brown," a narrative Negro dialect number with bluish overtones that really gets payees going. Winds up with a rakish character sketch, "Lament of the Modern Mother," and comes back with takeoff on Sophie Tucker. Latter gives her rousing sendoff.

Johnny and Jenny Belmont pace show with some adagio bearing a novel flavor. Best bet in their trio of numbers is a convincing interpretation of "The Lady Is a Tramp." Reaction is unusually voluble for type of act.

Asia Boys bring down the curtain with a series of acro feats that seem to belie one's eye. Light, agile and flashy, they go through gravity defying stunts, all performed on a table-size platform. Capitol payees like their acrobatics, and give the trio an unusually enthusiastic reception. *Lowe.*

Olympia, Miami

Miami, July 21.

Modernaires (5), Harold Barnes, Arthur Ward & Miss Dane, Phil Bennett & Jackie the Crow, Nick & Francine Zarra, Les Rhode House Orch; "Fugitive Lady" (Rep).

There's a good assortment of variety on tap this week, with the Modernaires clicking in solid fashion in the topliner spot.

Radio and recording faves get them from teeoff number via special-material that embraces straight harmonies with as much ease as satirizations on video and AM personalities. Toppers are incisive lampoonings of telecast program starrers and "The Customer Is Right" to make for begoff.

Harold Barr[illegible] a resident product who pl[illegible] here regularly, whams with [illegible] wire-walk grace. His ideas on the steel string airlift are smoothly worked out to feature virtuosity, via musical backgroundings and ballet like glides and twists. The wrapup comes with his rope-skipping bit.

Supporters are okay. There's Nick & Francine Zarra, an able pair of youthful Latino terpers, working standard stuff for healthy palming and offing to even more mitts with their jitterbug switch.

Novelty and yoc is added via Phil Bennett & Jackie the Crow. The bird turns up such implausible tricks as whistling, bird calls and other gasp-making bits that make this sited an outstander.

Smooth working Arthur Ward fits into his slot in nifty manner with easy approach to body manipulations. Les Rhode bumps orch backs expertly. *Lary.*

New Acts

CINDY HELLER
Comedy
15 Mins.
Cafe Society, N. Y.

Cindy Heller is a young comedienne who has considerable courage, if little else. She is brash in delivery and failure to get over with much of her material doesn't seem to deter from punching on. In fact, she even kids herself when she senses her alleged comedy isn't getting across.

Brunet incorporates gags with attempted comedy songs, with much of the material being very familiar. She has certain standard mannerisms of other comics, but an apparent lack of experience fails to get much out of them.

If this is an attempt to suggest another Jean Carroll type of femme comic on the comedy market, Miss Heller has a long haul. *Kahn.*

BETTY BRETT
Xylophone
6 Mins.
Palace, N. Y.

Betty Brett has been guest xylo soloist for Denver Symphony and toured with Freddy Martin's orch. Whatever her virtues as a twin-hammer specialist, which appear to be plentiful, she's vivacious, quick on the punch and not too hard to gaze at.

Opens with medley of standards, segueing into "Second Hungarian Rhapsody," which, however, seems over-arranged, though she belts it over handily. Closing "Tico Tico" is sparked by her vivacity. A less gaudy gown (she's tricked out in contrasting lavender, clashing with backdrop) would enhance visual appeal.

A natural for TV and niteries.

JOE CHISHOLM
Novelty
5 Mins.
Apollo, N. Y.

Joe Chisholm demonstrates some adept baton-twirling in a neat turn that's handicapped only by his weak vintage patter.

Turn moves at easy clip, however, and his rapid-paced baton maneuvers net good results. Best is closing trick in which he spins stick from one hand to the other through his legs and over his shoulders.

Should do okay in moderately priced vaude and TV.

WE THREE
Dancing
9 Mins.
Palace, N. Y.

Maggie Nelson and Jack & George Floyd, operating under the vague billing of We Three, make up a neat terpackage. They're openers at current Palace show.

Start off with song-and-dance bit, then into brief ballroomology heightened by rhumba. Trio's acrotaps, plus monopede whirling by the gal, set the act off nicely. Femme also does corking full-stage pivot.

SIS & SONNY ARTHURS
Eccentric Dance
5 Mins.
Palace, N. Y.

This knockabout dance duo engages in a fast and saucy session that starts with straight ballroom and goes into satired slapstickery. They splice offering with neat shoulder revolve and jitterbug hoopla.

Gal excels in tumbling and supplies comedy licks. Earn salvo in their Palace debut.

Worth spotting in general situations, and good for the homefront tubes.

STUART HARRIS
Songs
10 Mins.
Casa Seville, Franklin Sq., L. I.

Stuart Harris, youthful singer, has promising tenor pipes, a good personality and interpretative flair. His ballading indicates he'll get along once his voice matures.

Harris' selections show taste and variety. With more experience he should do okay on the cafe-vaude circuit. *Jose.*

Cavallaro's Texas Solo

Houston, July 24.

Carmen Cavallaro will be solo feature for a two-weeker at Emerald Room of the Baker Hotel starting Tuesday (31).

Current are Jon & Sandra Steele.

Night Club Reviews

Continued from page 46

El Rancho, Las Vegas

must be factor to call the faithful for assemblage.

Big-framed baritone from Stem musicomedies treats audience to slices of shows with which he has been associated, along with portions not related to previous Broadway jobs. Openers fall in this category, with "I Got Plenty of Nothin'" bringing gusto, and coupling from "Guys and Dolls" affording contrasts. These are "My Time of Day," "When My Love Comes Along" and "Sit Down You're Rockin' the Boat." Slips into meaty portion with dramaturgy preceding re-enactment of "Some Enchanted Evening," which garners peak encomiums.

Another bit of staging sets up scene from "Annie Get Your Gun," and leading into "They Say That Falling in Love Is Wonderful." Oddly enough, tablesitters receive greatest impact from numbers with which Middleton had no part in original performances other than perhaps being a cast member. One is "September Song," adhering closely to the late Walter Huston's portrayal injecting the deeply emotional mood of May-December romance. The other is "Old Man River," powerfully sung and forming a fitting padlock to his present comprehensive nitery excursion.

Comic Archie Robbins sets up local preem this show. He is possessor of material that enables him to dig funnybones of this type of audience, building into solid yocks and palms. Stands up and fires a stream of well-integrated stories, gags and songs, some hued faintly with strokes of blue, but never vulgar. From present indications, Robbins' Vegas debut will be a springboard for future [illegible]tions westward to these desert [illegible].

Veteran performers on local scene are the ultra-smooth ballroomologists Artini & Consuelo. Team eschews ordinary overhead lifts, spins and the like, to concentrate on footwork. Brightly varied session of dansology parquets the waltz, samba, tango, rhumba, paso doble, Charleston and one-step, among others.

Buster Burnell is credited with whipping up choreography for the June Taylor Dancers, a new bevy of which bows in this frame. Opener intros each stunner, with Buster chanting doggerel. Everyone mills about during his ensuing terp whimsy. Middle routine is possible theme for Ray Middleton, being hung on score of "Dames," but parodied. Buster in sailor suit goes for a romp with each slick chick, the whole biz in no way being polished, but everyone having a good time. Ted Fio Rito Orch imbues with flavorsome tooting, and relinquishes piano bench and baton to Middleton accomper Harry Lubin for his portion of shebang. *Will.*

Cafe Society, N. Y.

Terry Gibbs Quintet, Cindy Heller, The Weavers (4); $3.50 minimum, no cover.

Riding the crest of their hit disks, the Weavers are pointing up strongly why they have become, perhaps, the hottest singing-instrumental group around today. The three-man, one-woman combo is running the gamut of their folksong hits in socking over with an audience that was reluctant to let them get away, when caught.

The nub to the click of the Weavers, of course, is their simplicity of presentation, and this they have maintained since they first came to prominence about a year ago. If there is any change from the simplicity element, it is in the manner in which the girl, Ronnie Gilbert, sometimes mugs, but that's incidental to their overall click.

Dressed smartly, the men are in midnight-blue dinner jackets, with Miss Gilbert in a filmy blue and white outfit. They do ballads and rhythms, all in the folk genre, of course, and top it off with their big current hit on wax, "Old Smoky." They have acquired more stage presence in the past year, and that's especially noticeable in the introductions by Lee Hays, the big baritone. Rest of the combine comprises Pete Seeger on the banjo and Fred Hellerman, guitar.

The Terry Gibbs Quintet, with Gibbs pounding the vibraharp, goes over heftily in the opening slot. Outfit consists of drums, bass, clarinet and piano, plus Gibbs at the vibes.

Cindy Heller (New Acts) handles the show's comedy spot. *Kahn.*

Twofers No Longer Prolong Runs; Cut-Price Gimmick Fails With Shows

Two-for-ones aren't what they used to be.

Results from the cut-price gimmick have been disappointing this summer, in contrast to several seasons ago. Five Broadway shows that have been using twofers recently have gotten only a mild boost at best, and in at least two instances apparently weren't helped at all.

Trouble with twofers nowadays seems to be that as soon as a show starts using them, the public gets hep to it, and broker trade immediately drops. Even for middling grossers, agency patronage is the meat of the business, so the extra attendance from twofers, being at half-price, isn't enough to make up the difference. Under present conditions, therefore, twofers tend to defeat themselves.

For example, "Rose Tattoo" has managed to keep going with twofers, but after an initial jump, receipts for the Tennessee Williams drama have steadily dwindled. "Gramercy Ghost" also got a brief hypo from the bargain tickets some weeks ago, but it sagged immediately afterward, too. There was short-lived response to the policy at "Country Girl" and "Autumn Garden," too, while nothing whatever happened when the bargain setup was tried at "Twentieth Century," after Jose Ferrer and Gloria Swanson left the cast.

In contrast, during the summer of 1948 the runs of "Born Yesterday," "Harvey," "The Heiress" and "Command Decision" were figured to have been extended considerably by twofer trade. At that time, however, the theatregoing public apparently hadn't gotten wise to the device, so it didn't pull the rug from underneath regular-price patronage, particularly broker calls. In the case of the 1948 shows, also, they were established hits and/or star vehicles, which was to true to the same degree this summer.

Effect On Tours

An uncertain factor in the use of twofers is the effect on subsequent tours. The theory used to be that out-of-town audiences wouldn't know that the shows had sliced prices in New York. But the fact that "The Heiress" and "Command Decision," in particular, got disappointing grosses on the road after using twofers on Broadway was regarded as possible indication that knowledge of the bargain gimmick might be responsible.

One puzzling aspect of the present twofer situation is how the public gets hep so quickly when the cut-rates are instituted. Since the info isn't usually published in the dailies and doesn't appear regularly in any specific publication with general circulation, the explanation isn't apparent. However, it always becomes common talk immediately in the trade. As a consequence, there have recently been jokes about certain shows using "threefers" and "fourfers," and in the case of one fast *flop*, the producer was advised to try "sixfers."

'STUDENT' GETS $16,550; NEW CAPE COD RECORD

Hyannis, Mass., July 24.

The venerable "Student Prince" chalked up a new record for a regular nine-performance stand at the Cape Cod Music Circus here last week, grossing $16,550. The 10-performance mark, set by "Show Boat" as last season's closer, is $19,000. Current bill at the tent playhouse is "Annie Get Your Gun."

The same management's South Shore Music Circus, in its initial season at Cohasset, had its best week thus far, getting $11,100 on "Vagabond King." Current is "Naughty Marietta."

The Cape Playhouse, Dennis, had a neat profit on the low-budget tryout of a new play, "Summer-naught," with a non-name cast. Gross for the engagement was nearly $8,000. This week, Betty Field is starring in "See Naples and Die," an oldie by her husband, Elmer Rice.

The Falmouth Playhouse, at Coonamessett, also had a nice net for the week, getting nearly $8,200 with Veronica Lake in the three-character "Voice of the Turtle." Current are Richard Carlson and Paul Stewart in "Petrified Forest."

Westhampton 'Guest' Idea For 'Clutterbuck' Revival

Westhampton, L. I., July 24.

For the revival of "Clutterbuck," starring Arthur Treacher, at the Westhampton Playhouse next week, producer Ben Rawson is trying to line up a different guest player for the title part for each night's performance. Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, is understood to have agreed to do the stint once, and Robert Sylvester, legit reporter of the N. Y. News, and Robert Garland, critic of the N. Y. Journal-American, are being sought for other appearances.

Rawson thinks Sylvester, one of the backers of the strawhat, should be a cinch for the assignment. Other prospects are local hotel owners, also backers of the venture. Gimmick is that the role of Clutterbuck, after being talked about all through the play, does merely a walk-on, plus a scripted curtain speech, at the end. Just to play it safe, Rawson, a radio and TV announcer, is getting up in the part himself.

Current bill at the Playhouse is "Connecticut Yankee," with Paula Laurence and Ellen Hanley. Last week Jean Blondell, in "Happy Birthday," gave the spot its best grosses thus far. A member of the cast for the engagement was Mely Tasker, ex-actress visiting the resort with her husband, Dana Tasker, managing editor of Time mag.

Ballet Russe Out 18G To R.R. in Bowl Fold; Switch Booking Nixed

Recent folding of the Hollywood Bowl, in first week of scheduled eight-week season, hit a couple of innocents in its wake. One was Ballet Russe de Monte Carlo, which was booked in for six days, July 20-28 and Aug. 2-4.

Booking was a guarantee, and $17,000 worth of tickets was reported sold in advance. To cut travel expense, Russe had made an en-route booking at Red Rocks, Denver, for last week (20-21). Troupe of 50 was to leave last Wednesday (18) from N. Y., with lead ballerinas Alexandra Danilova and Nathalie Krassovska flying back from Europe to rejoin for the engagements.

Due to the advance sale, and its previous Bowl draw, the ballet management thought it could still salvage the engagement, despite the Bowl's fold, playing it under other auspices. Ballet and Bowl attorneys, however, pointed out that Bowl creditors might jump on ballet coin, even though auspices were different, and snarl things up. Their advice prevailed.

Meantime, Russe is out $18,000 on transportation, having sent baggage and freight ahead for the date. As for the Red Rocks interim booking, Ballet Russe wanted to cancel after the Bowl fadeout. The two Red Rocks engagements, however, were sold out. The managements compromised, and instead of full troupe going out, Ballet Russe sent its five principals—Danilova, Krassovska, Nina Novak, Frederick Franklin and Leon Danielian—to appear in specialties.

Ballet Russe opens its regular season in the east, probably in Binghamton, N. Y., Oct. 1, tour lasting through April 19.

Kay Francis 6G, Spa

Saratoga, N. Y., July 24.

Kay Francis had a solid gross of approximately $6,000 in George Oppenheimer's new comedy, "Mirror, Mirror," at the Spa Summer Theatre here last week. Producer John Huntington was pleased at the unusual figure for July, and believes it augurs well for the rest of the season. The first two weeks, without stars, attracted business 5 to 10% below the 1950 level.

Miss Francis opined, after the Saturday matinee, that "Mirror, Mirror" would be a commercial click in the strawhats, but would require major rewriting if a Broadway presentation were conveyed. Oppenheimer has other commitments, including a film to be made in Rome and a musical.

Frankel to Direct At K. C. Resident Theatre

Kansas City, July 24.

The Resident Theatre has signed Gene Frankel as director for its 1951-52 season. Currently he is director of the Spring Valley Summer Playhouse in the east and will report here Sept. 1 to get the new season under way. He recently produced "Nat Turner" for an off-Broadway run, and previously has been an actor, writer and director.

Frankel replaces Stanley Ackerman, who held the reins the past two seasons at the Resident, local little theatre group.

Kelcey Allen, 75, Dies in New York; Vet Drama Critic

Kelcey Allen, 75, drama critic since 1915 of Women's Wear, the women's apparel tradepaper, died in his sleep Monday morning (23) at his home in New York. Since the death several years ago of Burns Mantle, of the Daily News, Allen had succeeded to the title of dean of Broadway's drama critics.

Allen, in failing health for more than two years, had been doing less reviewing of late, though he continued to attend the openings. Tom Dash, of the editorial staff, has done most of the actual reviewing in the last couple of years, while Allen continued to write his Broadway theatre column.

Allen's career as a newspaperman and critic spanned more than half a century. He was known as a gentle critic by actors, producers and playwrights, especially in recent years.

Early in his newspaper career the stage-struck Allen, whose real name was Eugene Kuttner, adopted the names of two actors whom he had admired, Herbert Kelcey and Viola Allen.

Allen's career as a critic was an unusual one. He originally got his job with Women's Wear when he noticed that Fairchild Publications, which publishes the daily paper, had no theatrical columns or advertising. He sold them on the idea of having him solicit theatrical advertising in conjunction with his reviews. He had a percentage arrangement that existed through the years, and of late one of his favorite expressions was that all he had to do for the rest of his life was "clip coupons." The theatre advertising came into the paper year after year, as a matter of course, without Allen being required to give it any attention, but

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Grinnell College Group In Iowa's Only Strawhat

Des Moines, July 24.

The only strawhat operation in Iowa is the Sanford Okoboji Summer Theatre, operating in a made-over truck garage at Arnolds Park, adjacent to Lake Okoboji, and now under way with its first season. Kent Andrews, of the Grinnell College faculty, Grinnell, is back of the project that has a company of 12 Grinnell undergraduates and alumni set for an eight-week season. The cast earns board, room and $20 a week by painting, plastering, hammering, sewing, cooking, washing dishes and rehearsing twice daily, and putting on a show every night but Monday.

"Blithe Spirit" started off the season last week to capacity business. "Angel Street," is current, with "The Pursuit of Happiness," "The Heiress," "The Late Christopher Bean" and "The Lady Who Came to Stay" to follow. Tickets are $1.85, and two shows are given every Saturday night. Season tickets are $10.

Andrews is speech department chairman and director of the college theatre at Grinnell. He is a veteran of the community theatres and Hollywood studios. In addition to material aid by both the college and merchants in the resort area, Andrews is meeting much of the cost, which he estimates will be about $12,000 for the season. If he breaks even this year he will be satisfied, since he figures the theatre over the period of five years will pay for itself.

Inside Stuff—Legit

Fred Burleigh, director of the Pittsburgh Playhouse, is going to interrupt his Maine vacation long enough to guest-stage the Ogunquit, Me., production next week (30) of Dorothy Rood Stewart's "This Is My Valley." Only reason Burleigh agreed to do the job was because he had directed the world preem of the play two seasons ago at the community theatre he runs in Pittsburgh. "Valley" was an original by a playwriting grandmother from Pittsburgh and hasn't been done since the Pitt staging. Happy Felton and Robert Griffiths held an option on it for Broadway, but dropped the work few months ago when they ran into casting difficulties. Mrs. Stewart has since written another play which Burleigh will also preem at Playhouse in the fall.

Apropos of story in the July 18 issue of Variety, of offer from the La Scala Opera Co. of Milan to William Warfield, U. S. Negro baritone, to sing in the world preem of Igor Stravinsky's "Rake's Progress," which Warfield had to turn down due to Metro film commitments, another U. S. Negro baritone, Todd Duncan, during his last European tour was invited to sing Amonasro in "Aida" at La Scala in Milan and Teatro Reale in Rome, but was unable to accept due to bookings back home.

Legit Bits

Vince McKnight, who recently resumed his job as messenger for the subway circuit after an extended illness, entered Kew Gardens (N. Y.) Hospital over the weekend for observation and treatment ... **Orson Welles** will do "Othello" at the St. James's Theatre, London, following the forthcoming engagement there of the **Jean-Louis Barrault** company, for a three-week season starting Sept. 22. The Laurence Olivier-Vivien Leigh productions of "Caesar and Cleopatra" and "Antony and Cleopatra," current at the Gilbert Miller-owned house, will close Sept. 22 to give the company a vacation before coming to Broadway for a limited run opening Dec. 19 at the Ziegfeld. Incidentally, the top price for the New York appearance will probably be $7.20 ... **Jeff Warren**, a chorus singer in "Gentlemen Prefer Blondes," will substitute as juvenile singing lead in "Call Me Madam" during **Russell Nype's** absence on a 12-week film assignment, starting Aug. 13.

Producer **Alexander H. Cohen** and his wife, TV costumer **Jocelyn Cohen**, relaxing on Cape Cod this week ... **Richard Rodgers** and **Oscar Hammerstein, 2d**, sail Oct. 6 for England to sit in on rehearsals and attend the opening of the London production of "South Pacific." **Joshua Logan** may go over a few days earlier to supervise the staging ... **Bert Lahr** reportedly gets $2,500 against 8% of the gross as top-billed star of "Two on the Aisle," with **Dolores Gray** getting $1,750 as co-star ... **Clifford Hayman** has optioned "Minute Hand," by **Judith Kandell**, for production in the fall ... **Paul Vroom** taking time off next week from managing "Affairs of State," readying his own production of "Let Me Be Guilty" and managing three upcoming shows for **Richard Krakeur**, and will vacation at Martha's Vineyard ... Tentative opening date of Oct. 15 on the Coast has been set for a third company of "Moon Is Blue" ... **Milton Baron**, manager of "Stalag 17," is fishing at Phoenicia, N. Y.

Martha Wright returned last Saturday (21) to the femme lead of the Broadway company of "South Pacific" after a week's illness. Her understudy, **Mimi Kelly**, daughter of **Paul Kelly**, substituted ... **Michael Todd** will produce the spectacles next season at the Marine Stadium, Jones Beach, N. Y. The $4,750,000 amphitheatre, now under construction, will seat 8,200 ... **Peter Lawrence** is planning another tour of "Peter Pan," with **Veronica Lake** in the title part. **Roger Stevens**, co-producer of the Barrie play with Lawrence two seasons ago, will not be associated ... **Robert Cummings** will be co-starred with **Ann Sothern** in "Philemon Complex" ... **John van Druten's** "Polly Bowles," adapted from **Christopher Isherwood's** book, "The Berlin Stories," will be produced by **Gertrude Macy** and **W. H. Starcke**. George Kelly has completed "When All Else Fails," which Stanley Gilkey will produce ... **Robert Lewis** and the Playwrights' Co. have indefinitely postponed production of Edward Caulfield's "The Idea," and the Playwrights organization is now concentrating on Maxwell Anderson's "Barefoot in Athens" as its season opener.

Alfred Drake plans to produce and star in an adaptation by Edward Eager of Pirandello's "Man Beast and Virtue" ... Bernard Simon is promagenting Herman Shumlin's productions this season, starting with "Lace on Her Petticoat," and Sol Cornberg's production of Hy Kraft's dramatization of F. Scott Fitzgerald's novel, "The Last Tycoon." The cast of "Petticoat" will include Portia Nielson, of the original London company, and Neva Patterson and Jeff Morrow ... Hume Cronyn is dickering to bring Jan de Hartog, author of "Fourposter," to the U. S. to doctor the script, in which the actor is co-starring with his wife, actress Jessica Tandy, on a strawhat tour ... Robert Rapport is making a leisurely sightseeing return trip from Miami Beach, where he was business manager of a show called "Gullible's Travels" ... The Majestic Theatre, N. Y., was comfortably cool the other night for the first act of "South Pacific" but was almost unbearable during the second act, apparently because the air blowers had been turned off to conserve ice.

Terry Hart, currently recreating his original role in a **Preston Sturges** revival of "Room Service," has signed to do the revival in several Coast cities this fall. **Hal Copeland** will produce ... **Diana Lynn** and **Mel Ferrer** spend last night (Tues.) in "Voice of the Turtle" at La Jolla (Cal.) Playhouse, their second teaming at the loft this season. Pair did "Ring Around the Moon" there as the season opener.

Adolph Green and **Jule Styne** at Grossinger's for a few days, following the "Two on the Aisle" preem. **Josh Logan**, **Arthur Kober** and **Harold Rome**, who were in the area, dropped over to chin with them.

Special interest was added to the preem of "A Souvenir from Italy" at the Olney (Md.) strawhat by the presence of **Rudolph Halley**, TV star of the Senate Crime Investigating Committee. Halley trekked in with his frau to see the handiwork of his aunt, **Beatrice Metal**, who collaborated with **Herbert Berghof** in adapting the play from the French of **Louis Ducreux** ... **June Dayton**, star of "Souvenir from Italy," at Olney Theatre past week, has signed, along with her husband, **Dean Harens**, for "The Moon Is Blue," in Australia.

Hayes Gordon, of the original "Brigadoon" company, will sing the lead in the production at the Spa Summer Theatre, Saratoga, N. Y., next week ... **Joe Crosby** follows "No, No, Nanette" with "Light Up the Sky" this week at his Barn Playhouse at Bolton Landing on Lake George, N. Y.

'Prostie'-'Boor' Dual As D.C. Stock Opener

Washington, July 24.

New in-town repertory theatre opens here Aug. 7 at the Atlas in the northeast section of Washington. The Atlas, operated until now by the Koged-Burk nabe picture house chain, has been leased on a flat-rental basis by William Robins, of New York, who last summer operated legit on Atlantic City's Million Dollar Pier.

Robins is signing an Equity company on a stock scale and will open with a double bill—"Respectful Prostitute" and the one-act Chekhov play, "The Boor." Scott Kirkpatrick, veteran flack, will be working with Robins as general manager.

The Atlas, which is air-conditioned and has 986 seats on one floor, will be scaled from 60c to $3. Policy will include Tuesday openings and runs through Sunday, with Monday as the open day and matinees on Saturdays and Sundays.

Triple-Threat Savery

Mt. Kisco, N. Y., July 24.

Gerald Savery, resident director of the Westchester Playhouse here, will be a triple-threater next week. He is staging "George and Margaret," which he authored, and is also featured in the cast.

Estelle Winwood is star of the revival.

Seven Hayward Shows Seen On Boards for Coming '51-'52 Season

Leland Hayward, already represented by two shows on Broadway and two on the road, has fall starting dates for two more entries and is tentatively figuring on a third. First of his new productions will be "Remains to Be Seen," melodrama-farce by Howard Lindsay and Russel Crouse, to feature Jackie Cooper, Janis Paige and Edmon Ryan, with Bretaigne Windust directing. It goes into rehearsal in mid-August, plays tryout engagements Sept. 6-8 at the Shubert, New Haven, and Sept. 10-29 at the Colonial, Boston, before opening Oct. 3 at the Morosco, N. Y. The one-set show is budgeted at $75,000, with no provision for overcall.

Second of Hayward's new entries will be "Point of No Return," Paul Osborn dramatization of the John P. Marquand novel, to star Henry Fonda, with Leora Dana as featured femme lead. It will be an elaborate production, with about a dozen sets, and is budgeted at $100,000, with provision for 25% overcall. The show will go into rehearsal early in October under the direction of H. C. Potter, and is booked for tryouts Oct. 29-Nov. 3 at the Shubert, New Haven; Nov. 5-24 at the Colonial, Boston, and Nov. 26-Dec. 4 at the Forrest, Philadelphia. The Broadway preem is slated for Dec. 12 at an unspecified theatre.

Also on Hayward's tentative agenda is a musical version of Arthur Kober's "Having Wonderful Time," for which Joshua Logan is collaborating with the original author on the book, and Harold Rome has done the songs. Logan is to direct, but will probably take time out in the interim to go to

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ANTA Turmoil Eased For Moment; Trouble Due On Retrenchment Policy

With the appointment of producer Robert Whitehead as managing director of the ANTA Play Series for this season, the turmoil within the American National Theatre & Academy has apparently subsided, at least for the moment. Whether Whitehead, due back Aug. 9 from a European vacation, will take the Play Series spot when he learns of the events leading up to his election by the ANTA board, remains to be seen. Presumably board members were in touch with him and had his agreement to serve before they voted for him, however.

There may still be opposition from other board members over the new Play Series policy adopted last week, particularly the decision that all shows should be presented by ANTA, rather than by guest producers. Other members are still critical of the board's failure to elect Robert Breen, former ANTA executive-secretary, as Play Series managing director. Margaret Webster, Howard S. Cullman and

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St. Pete Operetta To Open 2d Season Jan. 22

St. Petersburg, Fla., July 24.

The St. Petersburg Operetta will return for its second winter season here with the opening of "The Merry Widow" on Jan. 22, producer Pat Hurley advised from New Hope, Pa. Hurley revealed that advance season subscriptions already total $15,000.

Other shows already set for Hurley's tent theatre include "The Red Mill," "Bloomer Girl," "Sweethearts," "Maytime" and "Bittersweet," with possibly "Show Boat."

Hurley will use a brand new tent and equipment to replace that damaged in the windstorm that halted production last spring. He has not yet decided on a return to the former location at Fourth St. and 34th Ave. North, and may locate his operadrome nearer the waterfront and downtown section.

Plans to operate the tent show elsewhere in the south before and after the St. Petersburg stand are still in the negotiation stage. Hurley revealed that he will have a new backer, since Col. Jay Cooke of Philadelphia, last year's angel, has withdrawn his support.

Sesqui Funds Would Back Shows for D.C.

Washington, July 24.

Rep. Arthur G. Klein (D., N. Y.) will seek a Senate sponsor of his resolution authorizing the National Capital Sesquicentennial Commission to bring theatre productions here. The productions would be those of colleges and universities.

The shows would be paid for by admissions and also from unexpended sesqui funds. The sesqui commission has a little over $1,000,000 in frozen coin which can be released only by Congress. Rep. Harold C. Hagen (R., Minn.) also has his eye on this bankroll. He wants to have "Faith of Our Fathers," the Paul Green sesqui pageant, tour the nation, using this money for expenses.

'Darkness' in Red At Its Closing

"Darkness at Noon," which closed June 23 at the Royale, N.Y., represents a loss of $23,874.90 at the moment, on an investment of $100,000. However, the scenery and costumes for the production have been stored, and a tour is being planned for the fall, with Edward G. Robinson in the role originated by Claude Rains.

At the time of the closing, the loss on the Sidney Kingsley dramatization of Arthur Koestler's novel was estimated at $25,000. But an accountant's statement sent to the backers last week shows the slightly smaller amount in the red. A return of $30,000 was made some time ago. In addition, there is $46,125.10 available capital, but $12,000 in bonds and deposits and $10,000 reserve is being held for the prospective tour, so there is $24,125.10 available for distribution.

The statement shows that the Playwrights Co. production cost $68,042.21, including tryout loss, and had operating profits of $46,868.29 during its Broadway run. The closing expense was $4,700.98.

ASKING CONGRESS TO RESTORE FORD'S IN D.C.

Washington, July 24.

A joint resolution, calling for restoration of the old Ford's Theatre to its appearance in 1865 when Abraham Lincoln was assassinated there, has been offered in Congress by Senator Milton R. Young (R., N. D.).

The red brick structure has its stage, seats and boxes removed and serves as a museum of Lincoln relics. Young argues this means little to visitors. He told the Senate this week: "Each year thousands upon thousands of visitors come to Washington where they may view with pride many magnificent monuments and edifices. Unfortunately, almost everyone who visits Ford's Theatre is disappointed because of its present state. In sharp contrast to many well-preserved shrines, this one has degenerated to a point where a person must rely on his imagination almost completely to realize that it ever existed as a theatre."

Thompson Family Strong In 'Homestead' Revival

Swanzey Center, N. H., July 24.

The annual revival of Denman Thompson's "The Old Homestead," began at Potash Bowl, near the playwright-actor's birthplace here, last Friday (20), with Willard L. Thompson of North Swanzey turning in his 23d performance in the leading role of Uncle Josh.

The family of Willard Thompson is in the cast, as the family of Denman Thompson appeared in the play in the 1880's.

Large crowds attended the weekend performances and Gov. Sherman Adams was a guest Saturday night.

Omaha Gets Property For New Auditorium

Omaha, July 24.

Omaha's new auditorium and music hall was practically assured this week by the city coming into possession of four square blocks of property adjacent to the central business district. Final financial hurdle has been taken and planning of the plant starts at once.

City is now without an adequate legitimate type music hall for dramatic and musical shows.

ASHTON STEVENS SCHOLARSHIP PROPOSAL

Actress Marguerita Sylva's check to the Chicago Herald-American, for a proposed "Ashton Stevens Theatrical Scholarship," caused the paper's city editor, Harry F. Reutlinger, to write VARIETY.

In lieu of an academic honor, perhaps a memorial fund of another nature, to perpetuate the memory of the dean of American drama critics, was counter-proposed by VARIETY, which suggests that further ideas be addressed directly to Mr. Reutlinger. The Chi Herald-American was Stevens' longtime sheet.

Incidentally, the critic's widow, who was Katherine Krug professionally but later changed it to Katherine (Kay) Ashton-Stevens, intends to resume activity, not as an actress but as a writer.

'Majestic' Showboat Ties Up at Louisville Levee For Indef Stand in 'Lure'

Louisville, July 24.

River showboat, "Majestic," has tied up at the local levee for an indefinite stand. En route, the troupe played upstream towns on the Ohio River, making brief stands at Westport Landing and Utica, Ind. Company is currently playing "Lure Of the City," with players doubling in specialties. Boat's calliope, played by a college co-ed, is proving quite an attraction for cars parked on the levee, and each selection is salvoed by a round of automobile horns in appreciation.

Cast and crew are made up of students from five colleges, in advanced stages of dramatic training, several working on degrees. Since the showboat started its tour on May 18, at Point Pleasant, W. Va., the troupe has lost five thesps to strawhat summer stocks, necessitating a layoff and reorganization. Eugene Jousse, who is working on his M. A. degree, directed "Lure Of the City," and has been engaged for dramatic work in Montreal this fall. H. E. Rogers is managing director, and is also a student.

"Majestic," so far as can be learned, is the only moving showboat now presenting plays on U. S. inland waters, although several others are playing permanent stands and tied to wharfs at Mississippi River cities and at some eastern locations.

Huron 'Fire Sale' Comes Little Close for Comfort

Huron, O., July 24.

The Playhouse Theatre held a pre-Broadway premiere of a farce comedy, "Fire Sale," Wednesday (18). Play was written by two Ohioans, Charles Horner and Henry Miles, chief gag writers for the Arthur Godfrey radio and television programs. The plot revolves about three unscrupulous fire-engine salesmen dealing with town council characters.

The play was selected without knowledge that the village of Huron had a year-long battle over the purchase of a fire truck several years ago. Dr. Elden Smith is director. The play was shown through Saturday (22). Cast was non-pro, made up of dramatic students.

Helen Barrett was held over at Falmouth, Mass., where she did "Voice of the Turtle" last week with Veronica Lake, to costar with Paul Stewart and Richard Carlson in "Petrified Forest" this week.

Only Five of 16 Current B'way Plays Showed Profit Last Week During Slump

Indicating how tough business conditions are on Broadway during the summer slump period, it's figured that only five of the 16 current shows actually made an operating profit last week. One and perhaps two others are believed to have about broken even, but the others sustained losses of as high as $12,000 each.

There was only one closing last week, "Gramercy Ghost" finally tossing in the sponge after 13 losing weeks, but several more entries are shaky and may close shortly. The business upturn isn't due until mid-August.

A commentary on the contemporary theatre, with its emphasis on musicals, is that four of the five shows operating in the black last week are tuners. In contrast, straight plays, with much lower overhead, were formerly figured more likely bets to get through the hot months without running up losses. The profitable offerings last week were "South Pacific," "King and I" and "Guys and Dolls," all sellouts, "Call Me Madam," just a shade off capacity, and the straight comedy, "Moon Is Blue."

Three Technical Sellouts

Although three of the musicals were technical sellouts, only one reportedly failed to have some empty seats. For the other two, the brokers are understood to have "eaten" some tickets rather than return them, so those shows technically went clean on the books and were paid for all seats. As usual in summer, attendance was lightest at matinees.

Of the five shows in the black, "South Pacific" is estimated to

(Continued on page 51)

Miriam Hopkins to Star In 'Children' Barn Tour

Miriam Hopkins will star in a tryout tour of "Told to the Children," comedy by Alan Campbell, opening Aug. 6 at the Corning (N.Y.) Summer Theatre. Male lead will be played by John Newland, with Bramwell Fletcher in a featured role, and the juvenile romance enacted by Sarah Marshall, daughter of Herbert Marshall and Edna Best, and Michael King, son of Dennis King. Ted Post will stage the production.

Following the break-in at Corning, the following dates have been booked by Hillard Elkins, of the William Morris agency: Salt Creek Theatre, Hinsdale, Ill., Aug. 14; Norwich (Conn.) Summer Theatre, Aug. 20, New Yorkers Theatre, Somerset, Mass., Aug. 27, and Sea Cliff (L. I.) Summer Theatre, Sept. 3. The play is figured a possibility for Broadway in the fall.

'Time's' 300G Net On 100G Outlay

"Happy Time," Samuel Taylor's dramatization of the Robert Fontaine novel, which closed July 14 at the Plymouth, N. Y., has netted about $300,000 thus far on its $100,000 investment. The distributed profits have been $256,500 so far, and there are about $45,000 in additional assets. The show cost $46,500 to produce, including tryout losses.

The Rodgers-Hammerstein production is slated to tour next season, but will play the subway circuit in Greater New York in the interim. Stock rights have been released for certain locations off the route of the coming tour, and a few strawhat productions of the comedy are scheduled for this summer.

GLENDA WAIVES PACT FOR JUDY HOLDOVER

Pittsburgh, July 24.

Glenda Farrell, who had been ticketed to do "The Fatal Weakness" at Bill Green's Arena Theatre next week, consented to let producer Sam Handelsman off the hook when he had a chance to grab Judy Holliday in "Dream Girl" for a holdover. Latter opened last night (Mon.) to a complete sellout for the first stanza.

Handelsman had hoped to get Miss Holliday for a fortnight in the first place, but she wasn't sure until the last minute that Columbia wouldn't page her for a picture assignment beginning of August. By the time she learned that she wasn't needed in Hollywood until much later, Miss Farrell had already been signed. Unable to accept the following week, she okayed the cancellation.

To complete his first summer season here, Handelsman has booked Ruth Chatterton in "O Mistress Mine" for week of Aug. 6, the only open session he's had on the schedule. She'll be followed by Lillian Gish in "Miss Mabel," which will finish him up. Although she's been doing "Dream Girl" around the strawhat circuit, this engagement marks the first time Miss Holliday has played it in an arena theatre.

Bowl Back With Symph; Pilgrimage Play Stays On

Hollywood, July 24.

Hollywood Bowl is back on its feet and r'arin' to go after a nine-count knockdown delivered by "Die Fledermaus." The amphitheatre will resume operations Thursday night (26) with a concert by the Los Angeles Philharmonic Orchestra, conducted by Alfred Wallenstein.

Simultaneously it was announced that the Pilgrimage Play, the annual outdoor religious drama operating across the Freeway from the Bowl, will continue its run for at least three weeks. It was planned to shutter the play last Saturday night because of financial malnutrition.

'Music in Air' Due to Make Quick Hop to Broadway After Olney Hay Tryout

"Music In the Air," Reginald Hammerstein's revival of the 1932-33 musical comedy hit by Oscar Hammerstein, 2d, and Jerome Kern, will probably be brought to Broadway after its strawhat tryout the last week in September at the Olney (Md.) Theatre. The show may have a tuneup date at the Playhouse, Wilmington, and given several previews before the New York opening.

Partly because of the elimination of losses from a regular tryout tour, it's figured the production can be done for about $125,000, including bonds and a reserve fund. Another idea in bringing the show directly to Broadway after the barn break-in is that the cast can be kept together. Also, the arrangement will enable Oscar Hammerstein to stage the offering for his brother, before leaving for England for the rehearsals and opening of the London edition of "South Pacific." He has completed various minor revisions to the show's book.

Set for the leads in the musical are Basil Rathbone, who will be making his musical debut in the part created by Tullio Carminati, and Jane Pickens in the role originally played by Natalie Hall.

Reduced Scale Tix Via New Cut Rate Group

A new outfit, Cut Rate Theatre Ticket Club, has been formed as a sort of hybrid subscription organization and two-for-one gimmick. Robert Elliott, president, explains that the group's members, which he claims already number more than 3,000, will be able to buy seats for certain Broadway shows at reduced scale. Managements with mediocre grossers will use the setup instead of twofers, he believes.

The arrangement will be for CRTTC to send out weekly bulletins to members as to what shows are available. Members will be able to buy reduced-price seats at the boxoffice, on presentation of their membership cards. Membership will cost $1.

'Tattoo's' 65G Profit

According to the latest statement, as of June 30, "Rose Tattoo" has earned back a profit of $65,010 on total gross receipts of $[illegible].

The Cheryl Crawford production has repaid $40,000 on its $100,000 investment.

Olivia $12,144, Sea Cliff Record; 'Screwball' $10,200 at Westport

Sea Cliff, L. I., July 24.
Olivia de Havilland continued her sellout strawhat tour by setting a new house record last week at the Sea Cliff Summer Theatre. The star grossed $12,144 in "Candida," topping by $300 the previous mark set last season by Franchot Tone in "Second Man." The Thomas G. Ratcliffe, Jr., spot is switching to a musical this week with Carol Bruce in "Pal Joey."

For the week of Aug. 6, replacing Margaret O'Brien, who cancelled her contract, Helen Twelvetrees will star in "Streetcar Named Desire." Former picture player is reportedly playing the date as a showcase, with the idea of resuming her acting career. No replacement has been lined up as yet for John Barrymore, Jr., who ran out on a booking for the week of Aug. 27, but Miriam Hopkins has been set for the week of Sept. 3 in a tryout of "Told to the Children."

'Screwball' $10,200, Westport
Westport, Conn., July 24.
"Little Screwball," comedy by Walt Anderson, drew about $10,200 in eight performances last week at the Westport Country Playhouse. Walter Abel directed the tryout and co-starred with Edward Gargan. Local reviews were cordial and audience comment was enthusiastic.

The strawhat has a solid sellout this week, with Claudette Colbert making her silo debut in a tryout of Noel Coward's "Island Fling." Show will probably get about $11,000, the exact amount depending on the press list. However, a repeat engagement the week of Aug. 6 is already sold out and, because there will be virtually no pass list, receipts may top the record of $12,007 set last summer by Gertrude Lawrence and Dennis King in a tryout of "Traveller's Joy."

Boston Players' Sked
Portland, Me., July 24.
The Boston Players, a non-Equity touring repertory group, has opened its second season of one-nighters over a circuit of five New England resorts. The outfit, headed by Patricia A. C. Molloy, has a repertory including "Oh, Mr. Meadowbrook," "Second Man," "Yes, My Darling Daughter," "Petticoat Fever," "Laura," "Ten Nights in a Barroom," "Oliver, Oliver" and "Candlelight."

The weekly schedule calls for performances Monday nights at Crawford Notch, N. H.; Tuesdays, Bretton Woods, N. H.; Wednesdays, Portsmouth, N. H.; Thursdays, York Harbor, Me., and Fridays, Poland Spring, Me. The organization headquarters at Poland Spring.

'Smile' $6,100, Matunuck
Matunuck, R. I., July 24.
Basil Rathbone, starring in "Gioconda Smile," grossed nearly $6,100 last week at the Theatre-by-the-Sea here. The Aldous Huxley meller had an advance of about $1,500, and built slowly to sellouts Friday and Saturday nights (20-21).

Constance Bennett is the star this week in "Skylark."

'Tidings' $8,300, Princeton
Princeton, July 24.
"Glad Tidings," the Melvyn Douglas-Signe Hasso co-starrer at the McCarter Theatre here last week, raked in a neat gross of $8,300. "Here Today," with Eve Arden, opened last night (Mon.).

There's also a huge advance for Mae West's "Diamond Lil," (replacing the cancelled John Barrymore, Jr., "Hasty Heart," skedded for July 30).

'Family' 11G, Salt Creek
Chicago, July 24.
Marshall Migatz's Salt Creek Theatre last week, presenting "Royal Family" with Blanche Yurka, Ruth Hussey and John Newland, grabbed off a fine $11,000. Take was held down by subscription holders. Both matinees were SRO, as were the night presentations. Publicity from the runout of John Barrymore, Jr., who was to have starred in "Hasty Heart" this week, was accountable for some of the trade, although reviews for "Family" were excellent.

Ethel Barrymore Colt, who was to have supported her cousin, will be featured in "O Mistress Mine," which stars Ruth Chatterton, opening tonight (24). With the exception of next week, Migatz has lined up the rest of the attractions for the summer. Week of Aug. 6 has Richard Carlson in "Petrified Forest"; Aug. 13 has Miriam Hopkins, John Newland and Bramwell Fletcher in a new play. Aug. 20 stars Lawrence Tibbett in "Rain," and Lillian Gish finishes the season in "Miss Mabel." Strawhat producer and his director Eugene O'Sullivan are flying to New York to try to get a play for the open week.

'Desire' 7G, Andover
Andover, N. J., July 24.
Claire Luce, pinchhitting last week for the ailing Diana Barrymore in "A Street-Car Named Desire," drew the highest gross of the season to date at the Grist Mill Playhouse here, doing $7,000 for seven performances at this 700-seater.

"The Silver Whistle," with Burgess Meredith, Ruth McDevitt and George England featured, is current this week.

'Souvenir' NG at Olney
Washington, July 24.
Hit by some roughest press notices ever dished out in these parts, "A Souvenir from Italy," French import with Broadway aspirations, flopped with estimated $4,000 take last week, a record low in Olney Theatre's four years under present management.

Producers Evelyn Freyman and Richard Skinner, operators of the Maryland strawhat, had taken an option on the opus, which topbilled June Dayton. Herbert Berghof, who acted in the triple role of director, leading man and translator, bore brunt of the critical brickbats.

"Border Be Damned," new comedy by Paul Vincent Carroll, preems tonight (Tues.), with Eddie Dowling in starring role. Dowling and John Golden plan to bring the show to Broadway in the fall. Advance interest in the Irish play has been brisk.

Strawhat Tryouts

(July 23-Aug. 5)

"Alice in Wonderland"—Norwich (Conn.) Summer Theatre (23-28); Pocono Playhouse, Mountainhome, Pa. (30-4) (Reviewed in VARIETY, June 27, '51).

"Border Be Damned" (Eddie Dowling)—Olney (Md.) Theatre (24-29).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Niagara Falls (Ont.) Summer Theatre (23-28) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas)—Lakewood Theatre, Barnesville, Pa. (23-28); Westport (Conn.) Country Playhouse (30-4) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Harp for Tomorrow"—Lake Summit Playhouse, Hendersonville, N. C. (31-4).

"Island Fling" (Claudette Colbert)—Westport (Conn.) Country Playhouse (23-28); Cape Playhouse, Dennis, Mass. (Reviewed in VARIETY this week).

"Man Bites Dog"—Show Shop,* Canton, Conn. (24-29).

"Meet Me in St. Louis"—Starlight Theatre, Pawling, N. Y. (24-29).

"Mirror, Mirror" (Kay Francis)—Boston Summer Theatre (23-28); Theatre-by-the-Sea, Matunuck, R. I. (30-4) (Reviewed in VARIETY, July 18, '51).

"Miss Mabel" (Lillian Gish)—Ogunquit (Me). Playhouse (23-28) (Reviewed in VARIETY, June 27, '51).

"Mr. Thing"—Barter Theatre, Abingdon, Va. (30-1).

"One's a Crowd" (Paul Hartman)—Berkshire Playhouse, Stockbridge, Mass. (30-4).

"This Is My Valley"—Ogunquit (Me.) Playhouse (30-4).

"Unvirtuous Knight"—Delmar Musical Showcase,* Albany, N. Y. (31-5).

(*Indicates non-Equity).

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Constant Wife" (CD) (Strawhat)—Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Brian Aherne, stars.

"Detective Story" (D) (Negro)—Charles Harrow, prod.; Richard Sanders, dir.

HOLLYWOOD

"Love and Let Love" (C)—Anthony B. Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

'Dinosaur' for B'way

"Dinosaur Wharf," Joel Wyman drama tried out last week at the Ivy Tower Playhouse, Spring Lake, N. J., will be produced and directed on Broadway in the fall by Terese Hayden, who staged the production there.

Miss Hayden was associated with Sam Wanamaker last summer in the presentation of a pop-price series of revivals on Broadway, under the banner of Festival Theatre.

New Danbury Operetta Bows; 'Student Prince' $15,000 in Three Shows

Danbury, Conn., July 24.
Summer operetta theatre on the Danbury fairgrounds opened strongly last week (19), moving across the midway from last summer's bigtop to an outdoor stage fronting the center section of the racetrack grandstand. "The Student Prince," infrequently released by the Shuberts for summer performances, was the first bill in a new policy of three-day stands, as compared to six days last season. Attendance of 7,842 at a $2.50 top (plus tax) brought the gross to nearly $15,000 for the three performances.

John Leahy, fairgrounds owner, is sole operator this year, replacing Ben Boyar and James Westerfield, who originated Melody Fair, the tent arena theatre here last year. Boyar, Westerfield and their backers, including Anthony Brady Farrell, Frank Chapman and Arthur Klar, program publisher, retained the Melody Fair title.

Leahy has spent a lot of his own cash to convert a section of the grandstand, seating 2,000. The 40-foot stage is covered and a tarpaulin can be spread from proscenium to roof of the grandstand in rainy weather. This was used in bad weather opening night. Audience was completely comfortable, particularly enjoying cuffo cushions provided by the management.

Orchestra uses a sunken pit and a sunken runway connects the stage with dressing-rooms beneath the grandstand. Boxoffices, press room and managerial offices are still located across the midway in the fair's administration building.

Greek Evans, who was in the original Broadway production of "The Student Prince," is staging this year in place of Westerfield. Pierre deReeder, general musical director for the Shubert office, is filling a similar responsibility here, with Frank Cork, longtime assistant to Sigmund Romberg, leading an eight-piece orchestra paced by a Hammond organ. Choreography is by Harry S. Miller.

C. Irving Jarvis, who books the Danbury Fair (first week in October) for Leahy, is in charge here under Leahy, with George Zorn as company manager. Only holdover from last year's setup is Helen Richards, handling press.

Off-B'way Show

The Cruellest Month
(CIRCLE-IN-THE-SQUARE, N. Y.)

In writing, direction and acting, this new show sets a higher standard than is usual. Suzanne MacPherson's "The Cruellest Month" (the title is a quotation from T. S. Eliot's "The Wasteland") is a sensitively-written, emotional history of a group of women in one of those Red Cross units whose job it was to dispense coffee, doughnuts and distaff charm to the armed forces during the Italian campaign in the recent war.

Miss MacPherson shows authenticity of background and emotion (she herself served in such a unit), the ability to write effective individual scenes and to create some likeable characters. Her women have much more conviction than her male characters, and although she seems always on the verge of original or profound observation, she finally runs aground on cliches and has difficulty in sustaining interest.

Penelope Hall as Eleanor, the Bostonian, and Elizabeth Townsend as Kitty, the "Aunt Catherine" who hovers anxiously over her brood, turn in standout performances. Both possess interesting personalities, if not conventional good looks. Michael Lawson is convincing in a secondary role, while William Irwin copes heroically with the part of Eleanor's Colonel. Wayne Richardson's direction makes the most of the script's opportunities and is well adjusted to arena staging. *Cale.*

Strawhat Reviews

Island Fling
Westport, Conn., July 24.

Lawrence Langner, Armina Marshall and John C. Wilson production of comedy by Noel Coward. Stars Claudette Colbert; features Leon Janney, Edith Meiser, Reginald Mason. Staged by Wilson. Settings and lighting, Eldon Elder.

Capt. Christopher Mortlock .... Gordon Mills
Hon. Maud Witterby .... Edith Meiser
Earl of Sharpenden .... Chester Stratton
Sir George Shotter .... Berry Kroeger
Lady Alexandra Shotter .... Claudette Colbert
Sanyamo .... Don Glenn
[illegible] .... Judy Parrish
Edward Honey .... Peter Byrne
Corinne Honey .... Cherry Hardy
Commander Fairling .... A. J. Herbert
Mrs. Fairling .... Esther Mitchell
Robert Frame .... Roy Johnson
Hali Alani .... Leon Janney
Palamo Alani .... Reginald Mason

The return of Claudette Colbert to the legitimate stage is high reason to rejoice. Noel Coward's newest comedy, "Island Fling," slender and idle though it is, gives the summer theatre hereabouts its richest moment. A thoroughbred, the star makes the theatre tingle as she craftily impersonates the wife of a British colonial governor in Coward's playlet. Handsome, poised and alert, Miss Colbert amply rewards the drama's pilgrims converging on Connecticut and Massachusetts (Westport and Dennis, then Westport again) these three weeks. Coward does not.

The otherwise admired and nimble playwright returns to the Pacific in "Island Fling" to an attractive Polynesian island whose populace, for the most part, has long been satisfied with empire rule. The people have been happy, they insist, they have prospered, and they have submitted good-naturedly to the missionaries who alone have curbed their easy way of life. Now the new Labor Government sends them a governor who is possessed to give the islanders self-rule whether they want it or not. His high-born wife does not personally share this viewpoint, but she dutifully tries to help him and quite captivates the attractive young leader of the imperialist natives in her half-hearted attempt to spread British socialism.

Miss Colbert is a joyous heroine. She makes stuffy people from the Colonial Office seem stuffier. She makes sputtering lines crackle. And she advances the royal cause a century as she spruces up the weary playwright who dodders a little now when his public wants him to prance. Travis Banton has given Miss Colbert a knockout tangerine gown to set off her looks.

There are other performances in "Island Fling." Reginald Mason has a fine, rousing scene as an aristocratic islander educated at Eton, where the play's governor was not. Gordon Mills is completely right as the governor's aide, suave, handsome and forbearing. Chester Stratton wins every laugh with a skilled and restrained performance as a noble young British vagabond. And Don Glenn gives the proceedings a lift every time he is on stage as a good-natured, Polynesian servant.

John C. Wilson has staged the comedy expertly, if slightly inaudibly, and if Edith Meiser, as an ac[...]'s government houseguest, occasionally winds up and pitches a line straight to the audience (like the good variety "single" she used to be—with Hildegarde at the piano) it's because Wilson knows the audience is waiting for these Coward "nifties."

Berry Kroeger might have played the governor for more sympathy. Leon Janney certainly woos and wins the audience with his allegiance to a disappearing way of national life. Coward doesn't give his teams very much to say in his investigation of extended liberation. It is the actors themselves, attractive and generous on the purple side, gnarled and self-righteous on the prodigiously worthy side, who make the evening's decision. *Doul.*

Dinosaur Wharf

Rex John Powers production of drama in two acts by Joel Wyman. Directed by Terese Hayden. At Ivy Tower Playhouse, Spring Lake, N. J., July 17, '51.

Pop .... Harrison Dowd
Ben .... Arnold Boyd
Charlie Clabber .... James Gregory
Annie .... Lois Wheeler
Tiny .... Paul Roebling
Timmy .... Frank J. Rinaldi, Jr.
John .... Edward R. [illegible], Jr.
Mike Rollins .... Rex John Powers
Casey .... Bruce Elliot [illegible]
A Woman .... Grace Powers
Steve .... John Powers
Will Beskow .... Lee Penn
Chris .... Richard Venture
Mr. Brodie .... Ted Bremner
Mr. Sherman .... Charles Messenger
Joe .... Bruce Elliot [illegible]
Captain Svenson .... A. Redman Walsh
Second Thug .... Ted Bremner

Should, by some fluke, Joel Wyman's first play, "Dinosaur Wharf," be picked up from its summer theatre tryout at the Ivy Tower Playhouse, Spring Lake, N. J., by some art-minded producer and brought into New York, it would probably have the same fate as last season's "Billy Budd." It would cause talk, but not the kind that brings b.o.

If young Wyman could be lucky enough to arouse the interest of an experienced and honest showman who could guide him through some hefty rewriting, the playwright might wake up to find that he had a moderate sleeper on his hands. There's a lot of meat and potatoes in "Dinosaur Wharf," plus some solid poetry (without the arts-crafts trimmings), lofty thoughts and plenty of imagination spilled around.

What the script needs in its present state is emphasis and the clearing up of its story line. Like "Billy Budd," "Dinosaur Wharf" deals with the forces of good and evil, but with the accent on the violence within every man struggling with his better self. This, told in terms and in the background of present-day waterfront conditions, makes exciting stuff.

Terese Hayden, who was co-producer with Sam Wanamaker of last summer's Festival Theatre at the Fulton, N. Y., is resident director at the Ivy Tower. For a long time she has been personally interested in the Wyman script. Her smooth staging job and thoughtful casting shows her devotion to the play.

Lois Wheeler, Lee Penn and James Gregory play the principal roles, and could hardly be better. Harrison Dowd, Frank J. Rinaldi, Jr., Richard Venture, Charles Messinger, A. Redman Walch and Rex John Powers and Grace Powers are among those giving dependable support.

There is a co-operatively designed set, part barge and part wharf, which, with the ingenious mood lighting, manages to blend the real elements with the imaginative.

The producers are now in their third season in this conservative resort area. For two years they have been offering the expected summer theatre fare with reasonably fair boxoffice results. It took a lot of courage to chance disaster with a script which could very well be considered daring in this religious locality. They gambled and won, for the opening-night business was the best so far this year.

Whatever the outcome on "Dinosaur Wharf," with careful nurturing Wyman should advance beyond the promising stage as a playwright. *Vern.*

A Souvenir From Italy
Olney, Md., July 17.

Richard Skinner & Evelyn Freyman production of comedy in three acts by Louis Ducreux; translated and adapted by Beatrice Reid and Herbert Berghof. Stars June Dayton; features George Mathews, E. G. Marshall, Alan Shayne, Berghof. Directed by Berghof. Sets, Syrjala; music, Andre Singer. At Olney Theatre, Olney, Md., July 17, '51.

Aldo .... Herbert Berghof
Claire .... June Dayton
Pierre .... Alan Shayne
[illegible] .... [illegible]
[illegible] .... E. G. Marshall
A Detective .... Dale Parkhill
Hippolyte Menard .... George Mathews

"Souvenir From Italy" is billed as "prior to Broadway," but it's a safe bet that it won't even make Amsterdam Ave. A translation from the French of Louis Ducreux, this is going to prove a severe strain on our alliance with France if it is around for any length of time.

"Souvenir" is a hodgepodge of "Pygmalion," Svengali, Gallic bedroom farce with psychopathic overtones, and a murder thrown in, to help the playwright out of a corner he has written himself into.

The story is about Aldo, a Paris antique dealer, who takes on the job of helping Claire, a cute blonde, who is losing her lover. Aldo promises that in one year he will make things come out so well for her that she will be rich, free of encumbrances, and able to win back and support the lover.

"Souvenir" is an exceedingly wordy play. Herbert Berghof, who directed and was co-translator, also has the fat role of Aldo—a narrator as well as actor. His performance is a precious, mincing thing which sacrifices art to artiness. He is always on stage and always talking.

June Dayton, a pretty blonde, and capable ingenue, who is highly thought of in those parts when properly cast, has the role of Claire. This is a mistake all around. Likewise George Mathews, who plays Hippolyte Menard, is an able actor who would do fine in the part of a professional football player, but not as the wealthy French banker.

The most action in "Souvenir" is provided by the scenery in the first act. Syrjala, Olney's scenic designer, sets up a room by pulling the scenery on stage on a kind of transmission belt to the considerable amusement of the audience which does not have much else to applaud. *Lowe.*

'Waltz' $35,500, Pitt; Parker-'Rain' $8,000

Pittsburgh, July 24.

Summer opera company had another loser last week in "The Last Waltz" at Pitt Stadium, Viennese operetta, which featured Eric Mattson, Jean Bradley, Marthe Errolle, Tim Herbert, Don Saxon, Elisabeth Watts, Maria Tallchief and Andre Eglevsky, did about $35,500, which is almost 10G under the figure these elaborate productions need to break even.

So far this season, venture hasn't had a winning stanza, coming the closest with "Where's Charley?" Even that was several grand under requirements. It looks as if they'll get off the hook for the first time this week, providing the weather is cooperative, with Patrice Munsel in "Rose Marie." Big advance indicates Miss Munsel will come close to her big take here couple of years ago in "Naughty Marietta." Her supporting cast includes Robert Shafer, Coley Worth, Dorothea MacFarland and Nancy Newton.

On the other hand, Sam Handelsman came up with his second best week at Bill Green's Arena Theatre, doing better than $8,000 with Jean Parker in "Rain." It's been topped so far this season only by Joan Blondell in "Happy Birthday." That'll be dwarfed, however, this week by Judy Holliday in "Dream Girl," which was virtually a sellout before the opening. It'll hold over and looks to go just as clean the second stanza.

Only 5 Shows

Continued from page 49

have netted around $11,000 for the week, with "Guys and Dolls," "Madam" and "King and I" each earning about $10,500 operating profit, and "Moon" approximately $1,500. In the case of "King," the show has played to consistent capacity and made a steady operating profit, but hasn't yet earned back its investment.

"Stalag 17" is figured to have approximately broken even last week and perhaps made a slight profit, while "Season in the Sun" just about got by. But the other entries sustained varying losses, in some cases severe. They include "Affairs of State," "Gentlemen Prefer Blondes," "Gramercy Ghost," "Kiss Me, Kate," "Oklahoma," "Rose Tattoo," "Seventeen" and "Tree Grows in Brooklyn." An exception was "Two on the Aisle," which played only four regular performances and a preview and had sizable opening expenses. But it is a prospect to get into the black this week.

Some of the shows that absorbed operating losses last week had previously piled up sizable and in some cases huge profits, such as "Oklahoma," "Kiss Me, Kate," "Gentlemen Prefer Blondes" and "Affairs of State." In those and other instances the managements were apparently figuring that the temporary losses were justified by the expectation of additional profits on Broadway or the road when conditions improve in the fall. But if business doesn't bounce back quickly, some won't be able to hold on, and will have to fold.

Hayward Shows

Continued from page 49

London to supervise the staging of the British edition of "South Pacific," which he directed originally, and was co-author of the book. "Time" deal still waits on clearing the film rights which RKO owns.

When Hayward's production of "Mister Roberts," also co-authored and staged by Logan, closes Aug. 4 at the Biltmore, Los Angeles, it will have netted about $1,300,000 on its $100,000 investment. It had already distributed a profit of $1,250,000, and the balance will be held in reserve for next season's tour. With Fonda not resuming as star, the show will be headed by Tod Andrews, who had the same assignment in the alternate company last season. The tour will reopen Sept. 13 at the Auditorium, Bridgeport.

Hayward's production of "Call Me Madam," with Ethel Merman starred, continues at virtual capacity at the Imperial, N. Y., and producer is associated with Richard Rodgers, Oscar Hammerstein, 2d, and Logan in the presentation of "South Pacific," which is still a sellout at the Majestic, N. Y., with a second edition going along to boff business at the Shubert, Chicago. [illegible]

Keicey Allen

Continued from page

he collected his commission just the same.

For approximately a decade his favorite spot was The Lambs Club, right off Times Square, where he "held court" almost every afternoon at his favorite luncheon table. Here he would regale anyone who would listen with countless stories about the theatre, and he delighted in repeating witticisms he had heard.

Because of the latter he became involved in a situation that was not at all his fault. When Lionel Barrymore played "Macbeth," and the star came to the line: "Lay on, MacDuff," a remark was heard from the audience, "Lay off, McBride." The latter had reference to the ticket broker on Broadway. The crack was somehow attributed to Allen, and ever since he denied vehemently that it was he who said it, though, he added, he would have loved to have taken credit for it. Actually, Harry Hershfield made the remark. It was typical of many witty remarks that were attributed to Allen, but actually, because of his penchant for repeating jokes (with credit to the actual author), the origin invariably was lost in the shuffle as others picked them up.

One of his favorite expressions, upon taking leave of a group gabfest, was, "Gentlemen, now please treat me gently."

Allen was widely known in the theatre, having his first association with the craft as a boy. Born in Brooklyn, one of his first jobs was "running copy" for drama critics of the day down to Park Row, where New York's newspapers were centered at the time. He also worked for assorted papers like the Tammany Times, a political weekly, and the New York Recorder. Running copy for The Clipper (which VARIETY was to take over years later) enabled him eventually to join that theatrical weekly's staff as an advertising solicitor and reporter of backstage news, and he remained with the Clipper for many years.

Services are being held tomorrow (Thurs.) at 1 at Riverside Memorial Chapel, 76th St. and Amsterdam Ave., New York.

Wife, Anna, whom he married in 1904, survives.

ANTA Turmoil

Continued from page 49

Emil Friedlander resigned from the board last week, and Helen Hayes is understood to be considering resigning as president before her term expires in October.

In Miss Webster's case, her letter of resignation protested against proposed new Play Series policies and against recent actions of the board and executive committee. Copies were sent individually to board members because, the actress-director wrote, "frankly, I have no confidence that the reasons for my resignation would ever otherwise be conveyed to them, any more than they were in the cases of Robert Breen and Wilva Davis." Despite this and other allegations in the letter, the resignation was accepted at last week's board meeting without discussion.

With Breen no longer executive-secretary, the board can now apparently proceed with its plans to put ANTA on a "sound business basis." Despite denials by board chairman and acting executive-secretary C. Lawton Campbell, honorary president Vinton Freedley and other board members, action apparently involves drastic curtailment of the organization's services, such as the script distribution, technical advice, speaker's bureau, guest star placement, etc. That is indicated by recent staff dismissals and by statements by Campbell, Freedley and others contained in the minutes of various board meetings over the last year or more.

What the effect of the retrenchment policy will be on ANTA board members and corporate members throughout the country is a question. The National Theatre Assembly in New York last spring, many of whose delegates were associated with ANTA, voted overwhelmingly for an expansion of the organization's scope as a requisite of its becoming the instrument for an endowed foundation plan. A plan for the reorganization of the ANTA board, subsequently drafted by a special committee appointed by the Assembly, is now under consideration by the board.

U. of Utah Summer Fest Winds to $47,000 Take

Salt Lake City, July 24.

U. of Utah Summer Festival wound up Saturday (21) with satisfactory $47,000 take, just under the 50G nut. Festival concluded with three performances of the opera, "Tales of Hoffmann," starring Robert Rounseville. Maurice Abravanel was musical director.

The Offenbach opus followed six performances of the operetta, "The Merry Widow," which met with a considerable amount of adverse comment. "Tales" got kudos from the press, and very hot public reaction.

Chances are next year's Festival will come closer to equalizing the number of performances of the heavier musical offering with the lighter.

'Bloomer' $42,000, 'Jamie' 45½G, L.A.

Los Angeles, July 24.

Local legit take edged up to the $125,000 mark—best in a considerable period—despite the heat wave last week. Current frame looks equally good with a pair of newcomers due, "Susan" at the Circle Theatre tomorrow (25) and "Breakwater" at the Coronet Friday.

Estimates for Last Week

"Bloomer Girl," Greek (1st wk) (4,400; $3.90). Started off strongly with $42,000, heat helping lure patrons to the outdoor.

"Mister Roberts," Biltmore (4th wk) (1,636; $4.20). Another capacity $34,500, with two more coming up. Troupe stages an Equity benefit Sunday (29).

"Peg O' My Heart," Ivar (3d wk) (376; $3.60). Dipped again in second full week, hitting only $2,500, below costs. Will fold Wednesday (25) after three full weeks. House relights July 31 with Coast premiere of "For Love Or Money."

"Three Wishes for Jamie," Philharmonic (3d wk) (2,670; $4.80). Heat kept it from bettering previous week's take, but $45,500 gross is still on the neat side of the ledger.

'DOLLS' $43,600, FRISCO; 'FINIAN'S' OK $37,000

San Francisco, July 24.

"Finian's Rainbow," third offering of Gene Mann's summer series, grossed a healthy $37,000 at a $3.90 top last week in the 3,300-seat Opera House. Revival, with Ella Logan in her original part, continues this week.

"Guys and Dolls" chalked up $43,600 in its seventh week at the 1,775-seat Curran, at a $4.80 top. It winds up a capacity run this week, then moves to Los Angeles.

'Brig' $9,000, Boston; 'Phoenix'-'Critic' $4,500

Boston, July 24.

"Brigadoon," at the Boston Summer Theatre, pulled only moderate biz here last week, grossing a near $9,000. House is a 917-seater and is scaled at $1.20 to $3.60. Kay Francis starrer, "Mirror, Mirror," is current.

"A Phoenix Too Frequent" coupled with "The Critic," in their second week at Brattle, picked up to wind with a neat $4,500. "He and She," with Jacob Ben-Ami and Ruth Ford, opens tomorrow (Wed.).

Marblehead Playhouse racked up close to $5,500 last week with Arthur Treacher in "The Clutterbuck." House is a 1,000-seater, scaled at $1.20 to $3. John Garfield in "Golden Boy" is current.

'Girl Crazy' Okay $55,000 in Second St. Louis Week

St. Louis, July 24.

A wind and rain storm delayed but did not cancel the last performance of "Girl Crazy" that wound up its second seven-night stand in the Municipal Theatre Ass'n's al fresco playhouse in Forest Park Sunday (22). Show attracted 60,000 payees and an estimated gross of $55,000. Leon Fuchs, Byron Palmer and Val Gould, making debuts here, scored solidly. Others who clicked were Sandra Deel, Evans Thornton and Mavis Mims.

The second Rogers & Hammerstein Musical Festival, inaugurated last season, teed off a week engagement last night (Mon.).

B'way's Summer Doldrums Worse; 'Aisle' $20,400 in First 4 Times, 'Seventeen' $15,800, 'Stalag' $13,200

Business continued in the dumps last week on Broadway. The pattern was not entirely consistent, as some shows took further drops, while a few made slight recoveries.

As shown by the records, the traditional slump this summer is more severe than usual. And, since four of the top-capacity shows are playing to practically sellout trade, the lesser draws are therefore taking a worse beating than the percentage figure indicates. For example, business was generally down a bit last week although the percentage was higher than the previous frame. That resulted from the previous week's closing of three low-grossing shows in large-capacity theatres.

The total gross for all 16 shows last week was $376,700, or 64% of capacity (for the corresponding week last year 16 shows grossed a total of $330,300, or 58% of capacity). The previous week's total for 15 shows was $386,500, or 58%.

"Two on the Aisle," which opened last week, drew a six-two favorable press and did promising business in its first four performances. The show had practically no advance sale, but window trade has been brisk since the premiere. Last week's only closing was "Gramercy Ghost," but one or more shows may fold this week. The annual upturn in attendance isn't due until mid-August.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (42d wk) (C-$4.80; 1,012; $26,874). Nearly $12,500 (previous week, $11,300).

"Call Me Madam," Imperial (41st wk) (MC-$7.20; 1,400; $51,847). Almost $51,100 (previous week, $51,800).

"Gentlemen Prefer Blondes," Ziegfeld (85th wk) (MC-$6; 1,628; $48,344). Over $20,800 (previous week, $21,800).

"Gramercy Ghost," Morosco (13th wk) (C-$4.80; 912; $24,300). Under $3,600 (previous week, $5,100); closed Saturday (21) after 100 performances, at a loss estimated at about $90,000.

"Guys and Dolls," 46th Street (35th wk) (MC-$6.60; 1,319; $43,904). As usual, $44,400.

"King and I," St. James (17th wk) (MC-$7.20; 1,571; $51,717). Same as before, over $51,700.

"Kiss Me, Kate," Shubert (132d wk) (MC-$6; 1,361; $40,857). Nearly $16,100 (previous week, $16,900); closing Saturday night (28); will tour in the fall.

"Moon Is Blue," Miller (20th wk) (C-$4.80; 920; $21,586). Over $17,900 (previous week, $18,000).

"Oklahoma," Broadway (9th wk) (MC-$4.80; 1,900; $46,912). Almost $14,800 (previous week, $16,035).

"Rose Tattoo," Beck (29th wk) (D-$4.80; 1,124; $28,000). Nearly $11,200 (previous week, $12,100).

"Season in the Sun," Booth (43d wk) (C-$4.80; 766; $20,235). Almost $8,300 (previous week, $6,950).

"Seventeen," Broadhurst (5th wk) (MC-$6; 1,160; $37,000). Over $15,800 (previous week, $16,100).

"South Pacific," Majestic (118th wk) (MC-$6; 1,659; $50,186). Continued at about $50,800.

"Stalag 17," 48th Street (11th wk) (CD-$4.80; 921; $21,547). Over $13,200 (previous week, $13,000).

"Tree Grows in Brooklyn," Alvin (14th wk) (MC-$7.20; 1,331; $47,167). Nearly $19,300 (previous week, $22,000).

"Two On the Aisle," Hellinger (1st wk) (R-$6; 1,527; $48,500). Opened Thursday night (19) to six favorable notices (Atkinson, Times; Coleman, Mirror; Garland, Journal-American; Morehouse, World-Telegram & Sun; Pollock, Compass; Watts, Post) and two pans (Chapman, News; Guernsey, Herald Tribune); first four perfs., ances grossed $20,400, plus $5,000 for a preview.

Future Schedule

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, week of Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," unspecified theatre, Sept. 20.

"Love and Let Love," unspecified theatre, Sept. 25.

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Remains to Be Seen," Morosco, Oct. 3.

"Paint Your Wagon," unspecified theatre, Oct. 13.

"Philemon Complex," unspecified theatre, Oct. 26 (rehearsing).

"Gigi," unspecified theatre, Nov. 15.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar"-"Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'Moon' $19,700, 'SP' $43,600, Chi

Chicago, July 24.

Convention gatherings have helped the two legit attractions weather the usual July doldrums, although "South Pacific" took its real drop and "Moon Is Blue" eased a trifle.

There are still no plans to bring in any other plays until mid-September.

Estimates for Last Week

"Moon Is Blue," Harris (13th week) ($4.40; 1,000). Still fine at $19,700.

"South Pacific," Shubert (36th week) ($5; 2,100). Down to $43,600 as musical goes into its ninth month.

'Darlin'' in Dallas Record With $81,600 for 2 Wks.; Carson Preps for Europe

Dallas, July 24.

State Fair Musicals' third offering, "Texas, Li'l Darlin'," with Jack Carson, closed Sunday (22) after a record-breaking two weeks. Boff second week brought the fortnight's gross to $81,600, to top "Show Boat" of 1947 ($73,300) and '49 ($72,300). Jack Carson, as Hominy Smith, was assisted by Danny Scholl, Jet MacDonald and Loring Smith.

"I Married an Angel" opened Monday (23), with film actress Arlene Dahl starring with Vera Zorina and John Brownlee. Featured in the cast are Hiram Sher[illegible], Xenia Bank, Joan Hollow[illegible] Nillo and Jere MacMahon.

Carson takes a week's vacation in Hollywood before prepping for his London Palladium debut on Aug. 27. He arrives in New York Monday (30) and sails on the Queen Mary Aug. 4. Prior to his Palladium engagement, Carson does a one-week date in Manchester, commencing Aug. 13, and then a series of U. S. Army shows in Germany.

Marion Colby, the Honey Bros. and Tommy Wells comprise the Carson troupe. Latter two acts worked with him on his NBC-TV show. Carson returns to New York following the Palladium to prepare for his first "Four Star Revue" on NBC-TV in early October.

'Roberta' OK $43,000 As 4th K.C. Starlight Show

Kansas City, July 24.

"Roberta" Sunday night (22) concluded a successful week as the fourth attraction on the 10-week summer schedule of the Starlight Theatre. There were near-capacity houses Friday, Saturday and Sunday. Gross was about $43,000, well over the break-even point on the nut.

Flood emergency which restricted conventional theatres, had lesser effect on the Starlight, located as it is in Swope Park far on the south side, away from flooded area. Transportation tangle, especially early in the week, did hold down trade somewhat.

Fifth production of the season, "Rose Marie," opened Monday (23), with Terry Saunders and John Tyers in the leads.

Director Richard Berger announced the signing last week of Gil Lamb to play a principal comedy part in "Babes in Toyland," Aug. 20. Berger also signed Billy Redfield for "Brigadoon," Aug. 6, and Robert Busch for "Babes in Toyland." [illegible]

Plays Abroad

The Gainsborough Girls

Brighton, England, July 17.

Henry Sherek production of drama in three acts by Cecil Beaton. Stars Angela Baddeley, Laurence Hardy, Michael Shepley. Directed by Norman Marshall. Decor and costumes, Cecil Beaton. At Theatre Royal, Brighton, July 16, '51; $1.30 top.

Mrs. Gainsborough	Angela Baddeley
Thomas Gainsborough	Laurence Hardy
Mr. Christie	Michael Shepley
Lord Philpott	Hugh Latimer
Mary Gainsborough	Muriel Pavlow
Margaret Gainsborough	Josephine Stuart
Countess of Codlington	Barbara Couper
Luke	Richard Pearson
Dolly, the Tall	Daphne Newton
Clare Hayward	Margaret Bailey

There is going to be an indigestible cargo of culture going across the Atlantic shortly, if the plan to produce Cecil Beaton's first play on Broadway goes ahead. Its out-of-town preem at Brighton was something of a centre piece in a Regency Festival being staged in this seaside resort. Naturally, Beaton handled the designing chore himself, and has provided sumptuous decor. But apart from that, there is little of merit. It would appear that he thought up the decor first—a series of dazzling colored silks, satins, brocades and flounces—and wrote the play afterwards.

Gainsborough, the genius and social rebel, is shown moving to London from Bath with his fussy wife and two match-seeking daughters. The girls love and fight over the same lord; the loser goes picturesquely mad in Ophelia style; the wife dies.

It is all highly decorative and a cultural illustrated guide to the art world of 18th Century London. Dramatically, this is as trite as a lantern-lecture and as dull as a tour through the National Gallery.

The cast is a talented enough one, headed by Laurence Hardy as the painter, Angela Baddeley as his wife, and Michael Shepley as the auctioneer Christie, who eventually marries one of the daughters. But the author uses them mainly as models for his lovingly-prepared groups. They might be posing in Beaton's own studio for all the acting opportunities he gives them.

It is the two comparative youngsters in the company who get, and do well with the only dramatic chances, Muriel Pavlow and Josephine Stuart as the Gainsborough girls themselves.

Richard Aldrich and Richard Myers, who attended the opening here, with Julius Fleischmann, put up the money for Henry Sherek to try out the play as a candidate in N. Y. this fall. Understood they believed that Beaton's name, coupled with interest in Gainsborough's "Blue Boy" and other pictures, would insure a ready-made American theatre audience. They may have second thoughts after seeing this production.

Conn.

Biggest Thief in Town

London, July 18.

New Boltons Theatre Club production of a drama in three acts by Dalton Trumbo. Stars Hartley Power. Directed by Peter Cotes. Decor, Richard Lake. At New Boltons Theatre Club, London, July 17, '51; $1 top.

Bert Hutchins	Hartley Power
Burton Feige	Brian Haines
Laurie Hutchins	Jean McDonald
Buddy Gwynne	Maurice Kaufmann
Jay Stewart	Launce Maraschal
Miss Tipton	Doreen Richards
Sam Wilkins	Fred Johnson
Jared Bumley	Bernard Meredith
Eddie Wilbur	Julian Amyes
John Troybelt	Evelyn Roberts

This macabre comedy by Dalton Trumbo, one of the "Hollywood 10," briskly directed by Peter Cotes, should prove a hit at this pocket-size club theatre. But it is doubtful whether the theme would be acceptable if the play was transferred for a normal, commercial West End run.

Story of the small town undertaker, who cheats for the first time in his life to win the prize of a millionaire's corpse, is rich in humor as well as satire. But there is little doubt that to many people, jokes about the dead, bodies, coffins and embalming can be extremely distasteful. In that criticism lies the prime weakness of this play as a commercial undertaking for London audiences.

Apart from an excess of phoney American accents, the cast gives color and conviction to the characters. Hartley Power, as the ultra-honest undertaker, is exceptionally good. Launce Maraschal, as his doctor-cum-drinking companion, and Fred Johnson, as the sanctimonious apothecary, also contribute firstrate performances. Brian Haines doesn't register too happily as the over-eager editor, but Jean McDonald and Maurice Kaufmann handle the romantic roles with charm.

Myro.

Le Diable et Le Bon Dieu
(THE DEVIL AND GOD)

Paris, July 17.

Simone Berriau production of tragedy in two scenes by Jean-Paul Sartre. Directed by Louis Jouvet. Stars Pierre Brasseur. Features Henri Nassiet, Jean Vilar, Marie Olivier, Jean Toulout, Maria Casares. Set by Felix Labisse. Costumes designed by Francine Gaillard-Risler for Schiaparelli. At Theatre Antoine.

Goetz	Pierre Brasseur
Nasty	Henri Nassiet
Heinrich	Jean Vilar
Catherine	Marie Olivier
Tetzel	Jean Toulout
Hilda	Maria Casares
Bishop	Henry Darbray

This latest presentation of Jean-Paul Sartre's philosophy provides about one hour of real theatre out of nearly four hours that the show runs. Balance is filled with wordage that is somewhat boresome. It is sacrilegious in a way that is deliberately shocking, and as such provides a theme for local exploitation. Outside of a few Continental countries, this is not likely to be accepted. Filmization would probably create an uproar.

The play has been well done, sets and costumes being colorful. It is splendidly cast and brings out Pierre Brasseur as a great tragedian. He is largely responsible for the auspicious reception here, which without him would have boiled down to another unconvincing demonstration to the effect that "God does not exist."

The play is set in medieval Germany when the peasantry was rebelling against both church and nobility at the time of Luther's advent. It shows the city of Worms where the Bishop is killed by the mob and the priests locked up, besieged by a noble's army which is sure to put everyone to the sword. A priest, traitor to the city, hands the noble (Goetz) a key to a secret passage in the hope that he will spare at least the priests. He is disillusioned. The priest then shows him that his pride would be more justified if instead of acting as he does he emulated God and became good; the noble falls for it and instead of taking the city, starts a little republic on his own estate. This action irks the clergy, the nobility and does not make the peasants any happier either. The republic is raided by the other armies and finally the noble, who has practically turned into a monk, finds that he is compelled again to act as a war lord to fight off the enemy. Sartre's conclusion: "Since God did not back me up, God does not exist."

Some of the dialog has punch and several scenes hold the audience spellbound. This selling of the indulgences like patent medicines are sold at country fairs, and this spiritual power derived from a faked miracle, are action scenes, and real theatre.

Pierre Brasseur's acting puts him on a par with the greatest. Opening as the armed noble whose person is practically an incarnation of the Devil, then as the man who through mistaken ways is trying to emulate God, and finally disillusioned going back to his first nature, he is nearly always on stage. He sparks the whole action and brings plenty of color to the play.

He is splendidly supported by Jean Vilar, the traitor priest who never knows if his actions are justified or not. Also by Henri Nassiet, who is the practical, peasant politician. Marie Olivier, as the noble's mistress, brings a lot of pep to her role. Maria Casares, as the good woman who tries to be a help to the reformed noble in his attempt to turn good, is superb. Jean Toulout, as the indulgence seller, has a brief but effective role which has plenty of comedy.

Louis Jouvet, as director, was compelled to shorten the play by 30 minutes, before it could be produced, so as to close by midnight. He has done a magnificent job. He deserves thanks for enabling Brasseur and the remainder of the cast to translate to the production more than just anti-clerical, political hot air.

Maxi.

My Wife's Lodger

London, July 20.

Roche-Davies and Richard Mangell production of a farce in two acts. Stars Dominic Roche. Directed by H. Vyvian Hall. At Comedy Theatre, London, July 16, '51; $1.30 top.

Maggie Ann Higginbottom	Queenie Barrett
Eunice Higginbottom	Edna Hopcraft
Mrs. Wormwood	Gwen Lewis
Mrs. Entwistle	Ethel Lewis
Will Higginbottom	Dominic Roche
Roger the Lodger	Jack Martyn
Norman	Vyvian Hall
"Tex" Sebastian	Alan Sedgewick
Detectives	Jack McCaig, Vincent Dowling

"My Wife's Lodger," an unpretentious and far from ambitious farce, was touring the provinces when the Comedy Theatre suddenly became vacant. It was rushed in on short notice to fill the gap, but it is obviously a piece more suited for the stix than the West End. It has only a slender chance of beating the weather and getting a run.

The dialog is full of good-humored inanities on the broad Lancashire style. They come naturally to the situation created in the plot of a soldier, returning from six years service to find that the lodger is regarded as the breadwinner. His two children have grown up, and away from him. There are also the familiar trimmings of the domineering wife and the deaf mother-in-law who always gets things wrong in a laborious sort of way.

Dominic Roche has brought a cast of unknowns to the West End and this, too, does not help the production. Their acting standards are adequate, but they cannot regard the subject as anything more than a good-natured, and often very foolish romp. Roche himself shows up pleasantly as the returning soldier who asserts his authority when he inherits a fortune. Alan Sedgewick gives an exaggerated performance of a drunken G.I. Queenie Barratt, Edna Hopcraft, Gwen Lewis and Vyvian Hall make up the members of the Roche household in a standard way while Jack Martin gives a typical performance as the boorish lodger. Vyvian Hall's direction is simple and straightforward.

Myro.

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Play on Broadway

Two on the Aisle

Arthur Lesser production of two-act revue starring Bert Lahr and Dolores Gray; features Elliott Reid and Colette Marchand. Music, Jule Styne; lyrics and sketches, Betty Comden and Adolph Green; staged by Abe Burrows; dances, Ted Cappy; settings and lighting, Howard Bay; costumes, Joan Personette; vocal arrangements and conducted by Herbert Greene; orchestrations, Philip Lang and Genevieve Pitot; opened July 19, '51, at Mark Hellinger Theatre, N. Y., at $7.20 top ($9 opening top).

Cast (besides stars and featured) includes Stanley Prager, Robert Gallagher, Larry Laurence, Alan Lester, Richard Gray, J. C. McCord & Vera Lee, Kathryn Mylroie, Patricia Tobin, Gordon Hamilton.

Singers: Marion Lauer, Leila Martin, Beverly McFadden, Leslie Perry, Peggy Ross, Carol Sawyer, Joanne Spiller, Julie Williams, John Alpen, Arthur Arney, Fred Bryan, Buford Jasper, Walter Kelvin, John Rare, Arthur Rubin.

Dancers: Jeannette Aquilina, Margery Beddow, Betty Buday, Gloria Danyl, Dorothy Etheridge, Doris Goodwin, Vera Lee, Jane Mason, Bob Emmett, Jerry Fries, John Kelly, Paul Lyday, Victor Reilley, Frank Reynolds.

Showgirls: Greer Evans, Rosemary Kittleson, Dell Parker, Mira Stefan, Joanne Tyler, Charlotte Van Lein.

There may be some who will hark back to the "First Little Show" or "As Thousands Cheer," and even to the still further yesteryear Cohan and Charlot's revues for comparative standards, but "Two On the Aisle" is a good revusical in the best 1951 standard. Revues have been hard put to click on Broadway in recent years. Billy Rose missed out on "7 Lively Arts," despite the cast presence of the present Arthur Lesser entry's stars, not to mention Beatrice Lillie who co-starred with Bert Lahr (Dolores Gray was only sub-billed). Max Gordon ditto'd with "Park Avenue," despite George S. Kaufman, Howard Dietz and Arthur Schwartz.

"Two On the Aisle" seems to have broken the cycle. It has authoritative stars in Lahr and Miss Gray; zestful pacing in Abe Burrows' production supervision; clever material from the combined efforts of Betty Comden and Adolph Green (sketches and lyrics) and Jule Styne's music. It's excellent summer fare—and winter too.

It has a standout specialist in Elliott Reid with his Kefauver crime commission satire—his impressions are betimes uncanny. In Colette Marchand, alumna of Roland Petit's Ballets de Paris, which group, incidentally, producer Lesser also brought over two seasons ago, the management has an exciting terpsichorean personality. She's loaded with gams, s.a. and youth—P.S., she can dance also.

The material is the substance of "Two On the Aisle." If Jule Styne's tunes are somewhat lacking in potency, librettists Betty Comden and Adolph Green have contributed a continuing sturdy springboard for the merriment. Their material is solid. It is refreshing, modern and takes a good-humored approach to the general panorama stressing its of-the-moment topical qualities. The satire is broad but not bitter. The viewpoints are wholesome but none the less funny. The New Haven "showtrain" is a good springboard, and the revue goes into high with Lahr as the nitwit sports figure on a breakfast food telecast, followed by the classy chassised Dolores Gray's "Hold Me Tight." J. C. McCord and Vera Lee give it terpsichorean bounce with "East River Hoe-Down," and Miss Gray rings the bell again with a neurotic parental skit, "There Never Was a Baby Like My Baby." Elliott Reid (who is to really bell 'em later with the Rudolph Halley & Co. nonsense) is a good juvenile vis-a-vis in this songalog.

Lahr has his nonsense opportunities again with one of those "Space Patrol" inter-planetary sketches, with Kathryn Mylroie the beaut from Venus. Miss Gray socks over "If You Hadn't, But You Did," a good rhythm number; Lahr's clown sketch next and then Colette Marchand's first s.a. terp opportunity, with McCord straighting on the hoof. It's an imaginative ballet conception, in the semi-apache motif, and is a highlight of the first act. Reid's Kefauver mugging further lifts the show, and Lahr-Gray as Two Vaudevillians urge the audience to "Catch Our Act at the Met." The Wagnerian nonsense is a strong first-act finale, pointing up Rudolph Bing's showmanship. Two of the Comden-Green catchlines are, "VARIETY says, 'Pop Ops Tops'" and "VARIETY says, 'Maus Packs House'" (referring to "Fledermaus," of course).

Miss Mylroie and Fred Bryan reopen the second stanza with "Everlasting," a ballad with Dorothy Etheridge and Jerry Fries as featured terp pair. Nat Hiken and William Friedberg interpolated a good sketch, "Schneider's Miracle," for Lahr, wherein Stanley Prager, a good utilitarian performer throughout, proves excellent foil in the park litter-cleaner nonsense. "Give a Little, Get a Little Love" is Miss Gray's socko song opportunity next. Lahr's "Didy Dolls," which parades the goodlooking line again, segues into "Triangle."

More ballet, "Dog Show" (credited to Ruthanna Boris for the choreography) is capped by Miss Marchand, but Dorothy Etheridge (as the Pekingese); Gloria Danyl and Jane Mason (cocker spaniels); Betty Buday and Doris Goodwin (dalmatians).

"How Will He Know?" again permits Miss Gray to sock over a good production number, with Lahr as the deadpan architect.

On the premise that Lahr is as standard as Tiffany, Miss Gray's co-starring opportunities reimpress her anew on Broadway. This is her first return following some three years in London with "Annie Get Your Gun," in the Ethel Merman role. Miss Gray returns a highly authoritative and personable performer of unquestioned top-drawer stellar timber. She's right up there with Merman, Mary Martin and Carol Channing. Both stars for the marquee and the basic values should give Arthur Lesser no b.o. problems with "Two On the Aisle" for a long time.

Abel.

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Literati

'Fingerpointing'

Breaking of the longtime "unwritten code" among the Broadway columnists—about not tipping off on married gadabouts—is enlivening the Broadway scene currently. It's still a bubbling crucible as result of the Billy Rose-Joyce Mathews incident. Just who tipped off and to what degree has also intrigued Newsweek, which may do a story this week (possibly also Time).

Frank Farrell (N. Y. World Telegram & Sun) and Earl Wilson (N. Y. Post) first broke it, and then the others took it up, including an item in Jack Lait's (N. Y. Mirror summer replacement for Walter Winchell) which reads suspiciously like Winchell must have written it. Dorothy Kilgallen (N. Y. Journal-American) castigated Saul Richman, quondam p.a., "personal manager" and "salami salesman," for the manner in which he acted as spokesman for Miss Mathews, as did Frank Conniff in his Journal-American column. Louis Sobel, in the same sheet, joined the sympathy parade for the photogenic Miss Mathews.

Most of the columnar and press reports were openly to mildly antagonistic to Rose, showman and ex-columnist, for reasons that may run the gamut from his boast, while he was with Bell Syndicate, that he had the "most" readers, to the fact he thought that the "William and Joyce Rosenberg" billing on that plane to Quebec would fool anybody. In between, also, was Rose's seemingly panic plea for "no publicity" when he called the police following Miss Mathews' attempted suicide in his apartment atop the Ziegfeld Theatre, N. Y. Virtually every news report not only ignored the "no publicity" fear but highlighted request by direct quote. The papers, of course, played up that Miss Mathews was twice divorced from Milton Berle.

Hy Gardner added that the notoriety is likely to cancel the sale of "The Billy Rose Story" to 20th-Fox, which may be a surprise. Paramount had an option on this property but when the studio found clearances too tough and complicated it dropped it.

The unseasonal high blood pressure among the columnar clan has also been sharpened of late by a simmering Winchell-Leonard Lyons "feud," complicated by the latter being an officer of the Damon Runyon Cancer Fund, which Winchell sparked and of which he's the treasurer. For a time Earl Wilson made it look like it was two pillar conductors on the same sheet versus Winchell, but that has died down.

Earl Wilson's Julesverne

N. Y. Post syndicated columnist Earl Wilson takes off on an "Around the World in 30 Columns" junket next Monday (30) which will actually consume 33 or 34 days. His route, mostly via Pan-American save for some trunk airlines in side trips, embraces New York to Lisbon, Naples, Rome, Beirut, Istanbul, Cairo, Baghdad, Teheran, Tel Aviv, Delhi, Calcutta, Bombay, Singapore, Tokyo, Manila, Honolulu, San Francisco, Los Angeles and back to N. Y. He has certain pre-set interviews (Ingrid Bergman in Rome; Ed Luckenback, of the shipping family and no stranger to the Broadway scene, who is U. S. Naval aide in Singapore; South Korean President Rhee (this will be a sidetrip from Tokyo), and others.

Wilson is taking along a 16m color motion picture camera with a specific objective for TV color-pix. He may rent wire-recording equipment on the local scene when necessary. Route will average about 2½ days per stopoff. Mrs. Wilson is accompanying her husband.

Bob Sylvester's Fourth

Robert Sylvester, N. Y. Daily News drama reporter, will have his fourth novel published by Random House in November. Titled "Indian Summer," it concerns a triangle composed of a nitery operator, his wife and a model.

Two of Sylvester's previous novels, "Rough Sketch" and "Second Oldest Profession," were bought for films, so pic company story eds are waiting for advance proofs of the new book.

Josephine Baker Biog

Random House has closed for Josephine Baker's biography which Jane Wolf, columnist of the Havana Post, is writing. Latter first witnessed Miss Baker's "comeback trail" at Havana's Tropicana nitery.

Mrs. Wolf is also VARIETY mugger in Cuba.

Zolotow's Clickeroo

Maurice Zolotow's latest anthology of interviewees is titled "No People Like Show People" (Random House; $3), and he proves it in a highly entertaining manner. His sometimes-not-so-lovable gallery comprises Tallulah Bankhead, Jimmy Durante, Oscar Levant, Jack Benny, Frank Fay, Jed Harris, Fred Allen and Ethel Merman—and Zolotow is a guy who doesn't kid around with his subjects.

He sets the scene, following Brooks Atkinson's introduction, by his own foreword, "Are actors people?" He then sets out to debate that. However the end result, and however the reader and the subject may or may not agree, there's never a dull moment. Zolotow is a kid like this—name, fame or fortune don't bother him. And he goes about proving it.

Usually, these anthologies of profiles are specious, precious or naive, with not a little journalistic byline larceny, in that the same subject matter is more than casually suspect of being primed for bookstall marquee values. Zolotow is the kind of writer who could make a closeup of Broadway Rose interesting—or has he done that too? *Abel.*

Wis. Libel Law Change

Wisconsin newspaper libel law was changed last week, with the result that no person can sue without giving the publication at least a week to retract the story giving equal type and position as the original yarn.

Bill demands that the person allegedly injured declare in writing what is false and what the true facts are. Publication by newspaper of a retraction or statement by person claiming libel will be a defense against punitive damages, and also can serve to lessen actual damages.

Diners' Club Monthly

The Diners' Club, a credit card outfit for niteries, restaurants, hotels, etc., plans to run off a monthly mag starting in September with flack Matty Simmons as executive editor. Publication will be distributed each month to the more than 40,000 members of the Club as part of their annual dues. Early next year it's hoped to market the mag nationally via newsstands.

Untitled as yet, the publication will be primarily a feature mag. For the first issue James Melton and Herb Shriner, among others, will contrib pieces. Don Simmons will be managing editor, while Con Soloyanis, of the N. Y. Daily News, is night club editor; Phillip Stransberg, of the N. Y. Mirror, stage and screen editor, and Rowena Faber, formerly with Hillman Publications, restaurant editor.

Two More Anthologies

The editors of Reader's Digest have edited "The 30th Anniversary Reader's Digest Reader" for October publication by Doubleday.

Louis Untermeyer and Ralph E. Shikes are encoring a second "Best Humor Annual" for the same publisher, anthology including excerpts by John Lardner, H. Allen Smith, James Thurber, Will Cuppy, Red Smith, Odgen Nash, Frank Sullivan, John Crosby, Eric Hodgins, Robert C. Ruark, S. J. Perelman and 35 others.

Time, Inc., Decline

Time, Inc., had a decline in profits for the first six months this year, with $3,263,100, or $1.67 a share, as compared with $5,041,600, or $2.58 a share, for the same period a year ago. Production, distribution, selling, editorial and general expenses of all its magazines aggregated $64,262,900, against $57,449,200 in the 1950 period.

Operating profits were $6,237,100, as against $7,690,900, and provisions for federal and foreign income taxes were $3,320,100, as against $3,138,500.

CHATTER

Profile of Jean King, "Radio's Lonesome Gal," in August Coronet.

Doug Anderson profiles Carmen Matthews in the September Theatre Arts mag.

Leo Mishkin in Hollywood to gander the motion picture setup for the N. Y. Morning Telegraph.

Christopher Morley, novelist, and James Kilgallen, INS staff writer, sailed for Britain Friday (20) on the Parthia.

Carl V. Roberts has been named city editor of the Dayton Daily News, succeeding David Robinson, who resigned.

Bernie Kamins completed his book on flackery, titled "Basic Propaganda," with a foreword by Jimmy McHugh.

Gene Fowler due back from London mid-August. Writer went over with Red Skelton for latter's Palladium preem.

Victor Rosen writing a biog of Otto H. Kahn, banker, philanthropist and patron of the Metropolitan Opera and other arts.

Richard Gump, head of the San Francisco art store of that name, wrote a book, "Good Taste Costs No More," for Doubleday this fall.

Dale Kramer, who biogged Heywood Broun, has authored "Ross (Harold) of the New Yorker" for November publication by Doubleday.

Bantam Books will publish "Captain Horatio Hornblower," based on the C. S. Forrester novels, coincident with the release of the Warner Bros. film.

Richard C. Patterson is retiring as general manager of the Toledo Times, after 43 years with the paper, but will continue as a director of the Toledo Blade Co.

Mary-Carter Roberts, who was book editor on the Washington Star for 12 years, authored "The Abbot Sisters," a novel which Doubleday is bringing out in October.

Caroline Burke, who conducts NBC TV's afternoon strip, "Vacation Wonderland," is doing a juve travel-geography book for Whittlesey House, the McGraw-Hill subsid.

Sequel to Doubleday's "Fractured French" is the Dick Shaw-Otto Soglow "Liberated Latin," running serially in Collier's, which is coming out in book form, as a $1.50 item.

Cecil Beaton is following up his just published, "Photobiography" with a book on "Ballet," including 92 pages of photos and sketches by the cameraman-author. Doubleday publishing.

Latest in Holt's musical biography series is "Mephisto Waltz," the Franz Liszt story, by Ann M. Lingg, due in November. Author holds a doctorate in musicology from the University of Vienna.

"Shakespeare Memorial Theatre, 1948-1950," a photographic record of the Stratford-on-Avon house with essays by Ivor Brown and Anthony Quayle, will be published by Theatre Arts Books on Aug. 1.

Louis Biancolli, music critic for the N. Y. World-Telegram, editing "The Analytical Concert Guide," which includes program notes by 19 name music critics on the world's classical compositions. Doubleday publishing.

Jewish Morning Journal, N. Y. foreign language daily, with assets of $229,947 and liabilities of $258,812, trying to work out a settlement with creditors in N. Y. federal bankruptcy court. Journal News Corp., 77 Bowery, is the corporate address.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 24.

Having dropped a batch of "originals" into the Hollywood market several weeks ago, with hardly a ripple resulting, I feel it is safe to toss another batch into the evaporating pool. The way to keep picture houses open now seems evident. Shut up Scully.

Here are some more TV chasers which I hereby release to those who hunt out of season:

Old Title	New Title
"DOWN FRONT"	"PRIVATE, NO CLASS"

This is a comedy, anticipating the cycle which is sure to follow the tragedy of Korea.

Hill and Billy were the two dirtiest privates in Operation Mudhole. They smelled like skunks. When told so, they didn't take it for an insult because, since they and skunks both had noses, of course they smelled like skunks.

Their CO couldn't take their barnyard odors any longer and gave them a three-day pass to Kaesong. They thought Kaesong was a dame after whom "The Kaesongs go rolling along" was written. They were in the Infantry and didn't even know how to spell artillery.

The pass said, "Hill and one." Hill took that to mean, "Hill and Kaesong." Billy was sure the "one" meant him. In any case he was sticking by his buddy in case (a) Kay didn't show up or (b) she had a friend.

They thumbed a ride from Hai-ju but found they had passed Kaesong because the signs were in Korean and they didn't know Korean from Kiwanian. Before they discovered the cruel trick their CO had played on them they were in Seoul, and not in the best part either.

The army truck they were riding in was loaded with uniforms. Hill and Billy figured they were being taken to the cleaners. But the drivers wouldn't talk, and in order not to be spoken to when they didn't want conversation they tied up Hill and Billy and stuffed gauze in their mouths. Hill and Billy figured this must be a black market operation. They were sure of it when a flock of Reds gathered around the truck after it reached a hideaway in the slum end of Seoul.

Hill and Billy managed to work loose from their hempen handcuffs. They escaped under the cloak of darkness. In the best part of Seoul they ran into some MP's who smelled a rat somewhere and were disgusted to find nothing more than a filthy pair of ground troopers. They clinked them anyway for being off limits.

Hill and Billy escaped the compound disguised as two garbage cans. Their loss detected, they were pursued by the MP's. Then they came on the army truck again. The drivers were dozing. So were all the Reds, now wearing American uniforms and sleeping in the truck. Hill and Billy heaved the drivers over the side and made off with the truck, heading for Kaesong, so they could claim they had not been off limits.

On the road to Kaesong, Hill decided the Reds were using this ruse to get through the American lines and join their own army at Phyong Yang. So he ordered Billy to cover them with a hand grenade while he drove like mad for Kaesong.

He drove the Reds in a compound behind the American lines and Billy delivered the prisoners to his CO. Scores of MP's came driving up, having chased the ragged GI's all the way from Seoul. The major of the MP's ordered his men to arrest Hill and Billy, but the CO countermanded the order and ordered the MP's into the mudholes instead. "There's a counter-attack coming and I'm short of reserves," he explained to the flabbergasted MP's.

He rewarded Hill and Billy with the two best uniforms the Reds had filched from the American supply depot.

The CO promised them a three-day pass when they got to Phyong Yang. "Remember," he warned them, "that's a city, not the name of a dame. And don't go around pinching the bottoms of the native women. If you have to pinch somebody, pinch an MP."

Hill and Billy laughed till their new uniforms split. Their CO sure was a card.

Old Title	New Title
"HARVEY GETS LOST"	"THE RABBIT PUNCH"

This one is a sequel to "Harvey." There's a school of fish which believes that all fish are as dull as themselves and lack imagination. Hence everything must be shown or they won't go for it. This school didn't like "Harvey" because they couldn't see him.

In the sequel it's a rabbit named "Harvey" that is visible. Every time he goes on a bender of rabbit punch he thinks he has a companion—a leg, rangy character he calls Stewart. When particularly friendly he calls him "Stew."

But in the picture Stewart never shows.

This should satisfy the people who never could see Stewart anyway.

Old Title	New Title
"THE TORN TROUSERS"	"ADAM'S RIP"

Suspender Hasty and Katie Potluck are rival tailors who fight for biz in the daylight and give each other the biz after dark. He makes pants for men, she for women. They ought to get married but Suspender is keen on Connie Adam, the wife of their lawyer, John Hatfield Adam. Once Katie slips a pair of her product, embroidered with the initials K.P. into the trouser pocket of a new suit Suspender had made for Adam. Adam's wife opens the package and demands to know how come he is still doing K.P.

He hunts out Hasty only to find the lout at a ball game between his cutters and Katie's pressers. When he arrives at the park, history is repeating itself. The count is 3 and 2, there's two out, the bases are loaded, the score is tied at the end of the ninth inning and it's Hasty at the bat. Adam so heckles him that the mighty Hasty strikes out. He chases Adam and catches him going over the fence. One grip and Adam is down to nothing. But on the other side of a board fence, fortunately.

Katie and Connie come running up. Katie pulls a pair of peachie panties from her purse, a sample really for stylish stouts, and tosses it over the fence to Adam. You hear Adam putting them on and suddenly a rip as Suspender and Katie clinch.

It's a hilarious family picture for families broken by divorce and shattered to all corners of the country by too many situation comedies. Allies will hate it, too.

Old Title	New Title
"SHE DEALT FROM THE BOTTOM"	"A CANASTA HABIT"

"A Canasta Habit" is a remake really of "Low Bridge Of San Ruby Foo." It involves a middle-aged middle-class mother and her daughter. Mother is trying to palm the girl off on a telephone lineman named Sam Klub. The daughter's name is Asa Diamond. There's a stripteaser who plays canasta with them. Her name is Queenie Hart. She's keen on Spade.

One night Asa refuses to follow her mother's lead and lose to Sam. Sam has only 40 points to go to make 5,000. Asa sets him back without a trick. He loses three red treys in the bargain and otherwise ends up worse off than when the hand started. She consoles Sam but Queenie gets sore because it looks more like necking than consolation to Queenie.

Poor Asa ends as an old maid playing solitaire, which is pretty dull because Asa never cheated. Sam married Queenie and got what he deserved, which was little enough. Then he divorced Queenie and married Asa's mother.

At this Asa could have kicked herself, but instead she went back to solitaire and Moscow mules. Then she took up cubebs.

This is a nice family picture that can be made on a modest budget and if the bill is low enough would fit on the lower half of a twin bill in towns where radio, television and square dances have not yet penetrated.

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a novel by

WHITFIELD COOK

author of VIOLET

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—CHARLES CHAPLIN

"A razor-edge satire. Whitfield Cook writes with his funny-bone dipped in gall!"
—ALFRED HITCHCOCK

"A devastating experience! I found *Roman Comedy* scathing, poignant, and then suddenly outrageously funny."
—CELESTE HOLM

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Broadway

Cary Grant arriving from Hollywood tomorrow (Thurs.) for 10-day vacation.

Phillips, Nizer, Benjamin & Krim, theatrical attorneys, opened office in Paris.

Vincent Minnelli, Metro director, returns to the Coast Friday (27) following N. Y. vacation.

Jack Carter off to the coast to be tested by Garson Kanin for next Judy Holliday comedy at Columbia.

Mrs. Barney (Tillie) Balaban cancelled her European reservations because the Par prexy can't get away at this time.

Gregory Peck due from the Coast Aug. 7 for preem of his starrer, 20th-Fox's "David and Bathsheba," at the Rivoli Aug. 16.

Howard Cullman, legit angel and theatre operator, and his wife, Peggy, leave on the Mauretania Aug. 1 for Europe. They'll return Sept. 11.

Robert Weitman, United Paramount Theatres veepee back from Chicago today (Wed.) where he huddled with Chi officials of company.

Edith and William Goetz flying in from the Coast for Claudette Colbert's legit comeback in the new Noel Coward play this week at Westport.

Peter Hopkinson, March of Time cameraman-director, returned to New York Thursday (19) with footage shot in Formosa for the final release of MOT's theatrical film series.

Midnight steak-and-champagne blowout at the Pen & Pencil eatery Saturday night as a bon voyage for N. Y. Daily News columnist Danton Walker attended by about 100 showbiz-newspaper people.

Peter Donald remains over one more week in Chicago, where he's doing a daily a.m. pinch-hit chore for Don McNeill on ABC radio's "Breakfast Club;" he heads back here end of week for new TV series.

William H. Wright, Metro producer, and director Mitchell Leisen in town for one night to catch Russell Nype in "Call Me Madam." Latter is set for Metro's "Family Man," Wright's and Leisen's next at M-G.

Metroites in Rome for location lensing of "When in Rome" trekking back to Hollywood. Paul Douglas is due in N. Y. today (Wed.); Van Johnson arrives tomorrow. Clarence Brown, producer, left Rome yesterday.

David A. Lipton, Universal's ad-pub director, postponed his L. A.-to-N. Y. trek to the end of the month. He originally planned to hop east this week but decided to remain on the Coast for the Council of Motion Picture Organizations' seminar.

MCA veepee Charlie Miller's daughter, Patsy Miller, is strawhatting at Ivoryton, Conn., and elsewhere; he finds that the 18-year-old thinks "blankety agent is better" for her than MCA. Incidentally, Mrs. Adelaide (Charles) Miller has a summer place on Cape Cod.

Spencer Tracy to Paris Saturday (28) for three weeks, after which he hops back to Hollywood to appear in Metro's "Plymouth Adventure." While in Paris he'll huddle with authors Garson Kanin and Ruth Gordon on "Pat and Mike," comedy in which he is to appear with Katharine Hepburn. Trio also will discuss "Years Ago," filmization of the Kanin-Gordon stage play to co-star Tracy with Debbie Reynolds.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Walt Disney in from London for looksee.

Virginia Brooks to Rome with her sister.

The Robert B. Considines showing Paris to son Michael.

There are 23 legit theatres shuttered until fall season opens.

Thomas Mann here enroute to Zurich where he will work on a new novel.

Joe Hummel at Maxim's gala entertaining the John Snyders and the Gerry Mayers.

William H. Auten leaving Benagoss productions after completion of "Green Gloves."

Gene Nettles, American ballet dancer, heading new revue at Theatre Des Capucines.

Lou Walters giving the once-over to some femmes suitable for his Latin Quarter show.

Charles Trenet preparing his own film script on "The Automaton" which is to start in October.

Rudolph Mate finishing film, "Green Glove," here after extensive location work on the Riviera.

Meyer Levin opening his play, "Good Old Days," at the Vieux Columbier with young American actors.

Victor Pahlen prepping "Glory for Sale" in Italy with Leonide Moguy, in American and Italian versions.

Irwin Shaw passing through on way to south of France where he will work on new novel and some mag articles.

Universal-International territorial managers arriving from all over Europe for the convention to be presided over by Al Daff.

Champs Elysees full of old pix with holdovers and reissues taking up most of the firstruns. Good pictures are held back during the mass holiday exodus here.

Las Vegas, Nev.

By Bill Willard

Jimmy Husson at Silver Slipper Saloon until Aug. 3.

Danny Thomas skied in for a Flamingo howdy, then back to Beverly hills.

Spike Jones bows in tomorrow (Thurs.) for three frames at Hotel Flamingo.

Charlie Morrison, Hollywood Mocambo boniface, in town to sign Chuy Reyes for long-termer beginning Sept. 3.

The Dick Powells (June Allyson) and the Edgar Bergens stopping at Desert Inn; ditto the Bert Parks and Bobby Sherwoods.

Billy Gilbert at El Rancho Vegas before motoring to Omaha and helicoptering into Kansas City for role in "Chocolate Soldier."

After seeing Hildegarde off for vacash in Milwaukee, Anna Sosenko takes a rest before driving to Hollywood and headquartering at the Irving Stones' manse.

Rome

By Helen McGill Tubbs

Tito Gobbi off to Johannesburg on a concert tour.

Max Nosseck in Rome on way to Israel to do a film.

The Albert Cornfields, 20th-Fox rep for Europe and Africa, in from Paris.

The Step Bros. featured in revue at Casina delle Rose, outdoor supper club.

Rome Opera Co. season opened with "Andrea Chenier" at the Caracalla Baths.

Anna Magnani announced her next film, to start this month, will be "Air of Rome" for Athena Films.

Santiago Reachi here from Mexico City for talks on future pix co-productions between Italy and Mexico.

Director Leonide Moguy returned from Paris, with Mrs. Moguy going to her native Denmark for vacation.

Harry Coleman of Coleman Productions here to start short, "Wings to Italy," in conjunction with the Italian Tourist Bureau.

Westport, Conn.

By Humphrey Doulens

Leo Miller and family holidaying in Bermuda.

Robert Q. Lewis weekending at Stonehenge.

Mrs. Richard Rodgers convalescing at home here.

John Chapman back from midwestern lecture dates.

Mrs. Arthur Jay Levy recuperating from flu and infected tooth.

Claudette Colbert and Dr. Joel Pressman house guests of Bob Shaw.

Don Glenn, Country Playhouse treasurer, doubling in this week's tryout of "Island Fling."

Mrs. Ormond Curry, subscription head of Bahama Playhouse, Nassau, visiting the Lawrence Langners.

Josephine Hull and Tom Ewell in Lawrence Riley's new "Kim Hubbard" close Country Playhouse season Sept. 3.

Danny Kaye, Sylvia Fine, Richard Rodgers, Christie MacDonald, Alfred Gwynne Vanderbilt, Bennett Cerf, Theresa Helburn, Armina Marshall, Peggy O'Brien, Justin Sturm, Eva LeGallienne at opening Monday (23) of Noel Coward's "Island Fling."

Chicago

Dimitri Mitropoulos guested the al fresco Ravinia concert last week.

Film players Marjorie Lord and Richard Crane in for shooting at Wilding Studios.

Arthur Treacher bows today (Tues.) at Chevy Chase strawhatter in "Clutterbuck."

Hope Zee, ex-"Gentlemen Prefer Blondes" understudy, takes over lead from Jessie Elliot in "Roaring 20s" at the Blackhawk.

Ruth Chatterton and Ethel Barrymore Colt bowed Monday (23) in "O Mistress Mine" at Marshall Migatz' Salt Creek stix.

Ambassador-Sherman Hotels' Frank Bering and Jimmy Hart screened "Aaron Slick of Punkin' Crick," in which they debuted as actors, before the Sarah Siddons Society yesterday (Tues.).

London

Donald Wolfit to talk on "Show Business or Drama?" at an Arts Theatre Club supper Aug. 27.

Princess Margaret to attend tomorrow's (Thurs.) wedding of playwright William Douglas Home to Rachel Brand.

Sir Laurence Olivier formally opened the Irving Gardens in Leicester Square which surround the Henry Irving statue.

Constance Cox's adaptation of "Madame Bovary" will be broadcast in Australia by the Hector MacQuarrie network.

Josh White slated for Provincial tour when he returns to Britain, with his first date on Oct. 1, at the Victoria Hall, Hanley.

London Variety Club (Tent 36) presenting honorary gold membership card to the Duke of Edinburgh at a Savoy luncheon, Aug. 7.

E. W. Wingrove, secretary of the British Film Producers Assn., planed to Japan last week to check on British film prospects in that territory.

Arthur Blake delaying his return to Hollywood to spend at least a week entertaining American troops in Germany. He will now sail late in August.

Humphrey Bogart, Katharine Hepburn and John Huston back from their jungle location where they had been filming "The African Queen."

John G. McCarthy, in London for the Anglo-American monetary talks, invited to the Royal Garden Party at Buckingham Palace last Thursday (19).

Robert L. Lippert left for Paris and Rome after short stay here, but returning to look in on final stages of his Exclusive co-production film, "The Last Page."

Mai Zetterling and Herbert Lom, who recently co-starred in a British film, are to play together in a radio production of Emile Zola's "Guilty" next Monday (30).

Irene Worth makes her Shakespearean debut as Desdemona in the Old Vic production of "Othello," which will be the second play of the new season.

Scotland

By Gordon Irving

Five Smith Brothers set to open at Empire, Glasgow, July 23.

Rose Murphy entertained hospital patients at Hairmyres, near Glasgow.

Joan Kenny into new film, "Clementine," starring Dennis Price and Mischa Auer.

Rona Anderson opening Civic Week for Fest of Britain at Castle Douglas, south Scotland.

Gypsy Rose Lee inked for Empire Theatre, Glasgow, Sept. 3. She will have four femme aides.

Sir Alex King, Scot cinema magnate, shelving extra biz. Medicos have told him to rest.

Wilson Barrett players scored with the Moss Hart-George S. Kaufman comedy, "You Can't Take It With You."

Jimmy McFarlane, managing director in India, Pakistan, Ceylon and Arabia for Universal, in his native Glasgow for part of his vacation.

Advance unit for "Hunted," pic thriller starring Dirk Bogarde, shooting location scenes at Portpatrick in south of Scotland. Interiors at Pinewood, London.

Reginald Smith, formerly Wilson Barrett repertory company's manager, is new manager at Empress Theatre, Glasgow. Jack Worth, manager at Empress, transfers to Empire Theatre, Inverness.

Berlin

Bill Conlan

Two new openings bring Berlin film house total to 190.

Leopold Stokowski in Germany to participate in Munich festival.

Song pub Peter Schaeffers back from States with a "bag full of hits."

War destroyed Cafe Kranzler will open on Kurfurstendamm this week.

Big TV show slated for Berlin. NBC, CBS and NWDR will participate.

Commies having trouble suppressing American dance music in Russ zone sea resorts.

Erich Kaestner ("Das doppelte Lottchen") to do the synchronization for "All About Eve."

"All King's Men," "Cargo to Capetown" and "Sorry Wrong Number" preem here next week.

Junior Film (Munich) and Cornick Film (London) to co-produce an Iron Curtain pic starring Robert Cummings.

Dick Hooper, RCA-TV promotion chief, in town last week, returning to Berlin next month for the Cultural Festival.

Russian-controlled DEFA studios dark for next four weeks as all the equipment and staff is focused on World Youth Fest.

German-Italian film agreement lifts all restrictions on import pix except those synchronized. Latter limited to 30 a year.

Maison de France holding special showings of "Fall of House of Usher," "Madame DuBarry" and "Last Man." All pix over 20 years old.

Berlin film critics' selections for June were "No Holiday for the Lord" (French), "Four in Jeep" (Swiss), and "To Live in Peace" (Ital.).

German congress in hot debate over Marika Rokk and family who have a total income of 325,000 D-Marks ($81,000) for one pic currently in production.

Dallas

Johnny Duke orch and new floorshow at Pappy's Showland.

Dorothy Malone back to WB for film chore after a lengthy home stay.

Joaquin Garay into show at Mural Room of Baker Hotel, with Hal Prouden's orch.

Conductor Walter Hendle of Dallas Symphony off to N. Y. and Berkshire Festival at Tanglewood, Mass.

Civic Playhouse group rehearsing "Second Threshold" for Aug. 2 opening, with Edyth Renshaw directing.

Robert Banner goes back to N. Y. as technical director of Fred Waring TV show after a hometown vacation.

Lola Albright and Jack Carson's mother planed in from the Coast to view his hit stint in "Texas, L'il Darlin'" at State Fair Musicals.

Memphis

By Matty Brescia

Vet performer Wally Vernon playing a week at Silver Slipper.

Margaret Caeral, radio producer of Linz, Austria, visited local radio stations this week.

Eddy Arnold and troupe visited here to entertain GI patients at Kennedy General Hospital.

Mario (Mac) Caruso, former Coney Island show operator, now running Pepsi-Cola plant here.

Metopera's Frances Greer headlining Memphis Open Air Theatre's "Princess Pat," a week's run.

Don Reid's orch at Claridge Hotel Magnolia Roof and Joe Reichman's band at Peabody's Skyway for two weeks.

Ethel Barrymore Colt, who clicked in MOAT's "Three Musketeers" opener, may return for another spot in August.

WMPS v.p. Harold Krelstein and wife Betty just returned from two weeks in Florida and Cuba, visiting several stations for a proposed network.

Town is loaded with football stars and Mickey Rooney for promotion of Colonial Club amateur golf tourney staged annually for Home for Incurables. Roy Moore, promotion chief of Peabody Hotel, handled the arrangements.

Portland, Ore.

Civic Auditorium had new plush seats installed.

Harry Carroll and Polly Baker in at Clover Club.

Harry Diner of San Francisco MCA office in town for a few days.

Chicago Notables featuring Danny Boone packing the Tropics nightly.

Arthur Lee Simpkins set for his third return engagement at Amato's beginning July 31.

Paul Gray headlining at Amato's Supper Club, which includes Elisa Jayne and Duke Art & Jr.

Walter Brennan in town for a few days to plug Joseph, Ore., roundup. He owns a motel there.

U-I set to shoot "Bend of the Snake" here. Cast will be at Timberline Lodge and local areas for some time.

Genoa

By R. F. Hawkins

The Rex Harrisons, (Lilli Palmer) have moved into their new villa in nearby Portofino.

Vacationing Jan Sterling joined husband Paul Douglas here, taking in Riviera sights together.

All local legit theatres have shuttered for summer, except the Augustus, which has switched to a pic policy for the warm months.

Politeama Genovese, legit theatre here bombed out in 1943, will be completely rebuilt on old site. All five of Genoa's legiters were badly damaged during the war.

Van Johnson, Paul Douglas, and troupe of "When in Rome" back to Rome after three days of preliminary shooting in Genoa port area. Clarence Brown is directing.

World preem of Paul Claudel's play "Christopher Columbus" will be held in Nervi Parc open air July 27. Large-scale pageant was chosen as part of city's Columbus Quincentennial celebrations.

Hollywood

Greg Bautzer in from Europe.

Irving Allen returned from Europe.

Don Hartman on siesta at Coronado.

Gilda Gray in town to discuss biopic.

Adrian Booth vacationing in Las Vegas.

Art Rush hospitalized for minor surgery.

Charles Vidor hospitalized for checkup.

Floyd Odlum in town talking film deals.

Maria Palmer to Santa Fe for a strawhatter.

Sam Bischoff back on job after major surgery.

Jack Paar moved into a new home in Cheviot Hills.

Robert Keith back at work after removal of cyst from eyelid.

Natalie Schaefer shifted her residence from N. Y. to Beverly Hills.

Jack Carson in town on vacation before opening at London Palladium.

Stephen Slesinger in a Santa Monica hospital after a fall in his home.

Helen Horton Thomsen in from London and guesting with Patricia Neal.

Dick Haymes to Toronto in September for his first Canadian appearance.

Bobby "Little Beaver" Blake hitting the southern theatre trail for 10 weeks.

Wallace Roland Stark to Milwaukee as art director for Wisconsin State Fair.

Philip Dorn suffered head injuries when struck by a swinging boom on a yacht.

Patricia Knight establishing residence at Lake Tahoe, Nev., to divorce Cornel Wilde.

Cecil B. DeMille presented with the Gold Medal of the Sons of the American Revolution.

Paul Nathan returned to his Paramount desk after 10-week talent scouting tour of Europe.

Gordon White in from N. Y. to contact studios as chief of the advertising code administration.

Mack Gordon taking leave of absence from his music chores at 20th-Fox for two-month tour of Europe.

Elmo Lincoln presented with plaque by Hollywood Chamber of Commerce for his contribution to film industry.

Miami Beach

By Lary Solloway

Penny Malone, late of "Gullible's Travels," into Mother Kelly's.

"Death of a Salesman" new legit offering at Roosevelt Playhouse. Opened yesterday (Tues.).

Connie Sawyer, set for Sans Souci Hotel, bowed out on plea of soon-due family addition, with Dorothy Claire replacing.

Jack Goldman laying out heaviest summer salary yet, for Patti Page booking into his Clover Club next Saturday (28). Ray Eberle current.

Chris Columbo and Jody Miller added to Vagabonds Club show, vice DeMarco Sisters. Rollo Laylan Dixieland crew in the Arthur Godfrey Lounge.

Sid (ex-Brothers) Slate newest straight man for Ben Blue, who came into Casablanca's Club Morocco with his troupe (Whippoorwills, Rae Alton, Roberta Lee) yesterday (Tues.).

Newest big hotel going up at end of Miami Beach (north), with Sam Kaye, original backer of Copa City, the builder. Will be one of the largest hostels in area, and following trend, will feature nitery.

Pittsburgh

By Hal Cohen

John Cole, head of sales for WDTV, divorced last week.

Tony Bennett to Copa Monday (30), following Billy Farrell.

Joe Mazel, of Art Cinema, spending vacation at Miami Beach.

Jean Pascal withdrew from "Lost Waltz" and Diane Marsh replaced her.

Dorothea MacFarland doing "Rose Marie" and "Show Boat" at Pitt Stadium.

Ted Goldsmith will stick at Bill Green's Arena Theatre for remainder of season.

Earl Coleman, of Copa staff, got his marching orders from Uncle Sam last week.

Ellen Varga finished Florida terp dates and has taken off for a Jamaica booking.

Ralph Ober in for U-I to drumbeat world preem on "Iron Man" at Harris Aug. 17.

Millie (Whacky) Wayne back into Copa for her first nitery date since becoming a mother.

Critic Kap Monahan's daughter Kathleen made stage debut as an extra with Jean Parker in "Rain" at Arena Theatre.

OBITUARIES

KELCEY ALLEN

Kelcey Allen, 75, veteran New York drama critic, died suddenly Monday morning (23) at his New York home of a heart attack. He had been critic for Women's Wear, daily tradepaper of the women's apparel industry, for 35 years.

Wife survives.

Details in Legitimate Dept.

ROBERT J. FLAHERTY

Robert J. Flaherty, 67, creator of the documentary style of motion picture, died July 23 at his farm near Brattleboro, Vt. In 30 years of film-making and exploration, Flaherty produced and filmed such pix as "Nanook of the North," "Moana of South Seas," "Man of Aran," "Elephant Boy" and "Louisiana Story."

Flaherty was generally credited with having established the pattern of film-making later dubbed "documentary" and to have opened up a new field in the development and uses of the screen to inform as well as to entertain. Last year he reconstructed and imported "The Titan — Story of Michaelangelo," which won an academy award. Last January the Screen Directors Guild, N. Y., staged a three-day Flaherty Film Festival, during which all his pix were shown. SDG presented him with an award for outstanding achievement and an honorary life membership. The Flaherty Film Festival was to have been repeated in Washington this fall, at which time he was to have received a national award. Flaherty was made a Chevalier of the Legion of Honor recently "for services to the cause of science and art in the cinematographic field."

Surviving are his wife, three daughters, two brothers, a sister and five grandchildren.

WILLIAM A. S. DOUGLAS

William A. S. Douglas, 60, newspaperman-historian, was found dead in his Washington apartment July 21. Police said he had been dead for several days. Douglas was Washington correspondent for The Baltimore Sun, 1927-28, and its London correspondent for the next two years. He was European correspondent for Universal News, The Chicago Herald Examiner and The Washington Times-Herald. He was also editorial writer and columnist for The Chicago Sun.

His books include "Long John Murray," "The Racketeers of Europe," "The Midwesterner and Pioneer Railroad" (with Robert J. Casey, formerly of The Chicago Daily News). Surviving are his wife and three sons.

WILLIE PRIORY

Willie Priory, 43, assistant drama editor of the N. Y. Sun until its amalgamation with the World-Telegram in 1950, died July 20 in New York. He was employed on the publicity staff of Metro's N. Y. office after the closing of the Sun.

Priory began his newspaper career as a copy boy on the N. Y. Globe and joined the Sun in 1924. He assisted Ward Morehouse, drama critic, and Eileen Creelman, film editor.

Surviving are four sisters and three brothers.

JEROME LEWIS

Jerome Lewis, 59, New Haven, Conn., branch manager of Republic Pictures, died in that city, July 16. In the motion pic business for more than 38 years, he once operated the Greyhound Exchange in Philadelphia with George Mann.

Lewis was at one time prexy of a theatrical manufacturing company which made the signs used by the Music Hall and Center Theatre, N. Y.

Surviving are his wife and two sons by a previous marriage.

L. J. LUDWIG

L. J. Ludwig, 55, former Minnesota Amus. Co. operating partner and more recently owner of three theatres in Jamestown, N. D., died recently in Minneapolis, of heart trouble. Associated with Paramount since 1925, Ludwig came to Minneapolis in the early 1930s in an executive capacity with Minnesota Amus. Co. (United Paramount Theatres).

A wife and two daughters survive.

DR. PAUL BLITZ

Dr. Paul Blitz, 68, Texas cellist, conductor and teacher, died July 17 in Dallas. Founder and conductor of the Houston Symphony from 1913 to 1916, he later conducted the San Antonio Symphony, 1919-1922. For 15 years he was head of Texas Technological College's music department, and in 1938 organized the Lubbock symph.

Surviving are his wife and son, Edouard M. Blitz, Dallas Symphony cellist.

HAROLD W. GOULD

Harold Winthrop Gould, 78, actor, died July 17 in New York. Gould appeared on Broadway in "The Perfect Marriage," the Players' production of "Uncle Tom's Cabin," "John Brown," "Valley Forge," "White Man," "Mme. Capet" and "Arsenic and Old Lace." He founded the Riverdale Comedy Club in 1904.

Surviving are his wife and a sister.

HARRY CHOATES

Harry Choates, 28, violinist-composer, died in Austin, Texas, July 17. Choates penned "Jole Blon," 1950 folk tune. He had been playing in Austin with a hillbilly band, but was jailed for contempt of court on a wife-and-child desertion case originating in Beaumont. He died while in custody.

An inquest is being held to determine cause of death.

DR. O. E. VAN DOREN

Dr. O. E. Van Doren, 70, director of bands and instrumental music at the U. of Iowa, died of a blood clot in St. Louis July 17. A music critic, Dr. Van Doren also composed for bands. A son is now directing a Marine band at the El Toro Air Base in California.

Dr. Van Doren and his wife had been living with another son in St. Louis.

FRANCIS M. SPENCER

Francis M. Spencer, 55, Negro booking agent, died in Kansas City July 22. He brought in bands, acts, musical shows and other attractions, playing them for Negro audiences, usually in K. C. Municipal Auditorium.

Spencer had been employed by the postoffice department, retiring in 1950 after 25 years of service. Survived by his wife, four sons and two daughters.

WILLIAM J. HALE

William J. Hale, 76, former vaude acrobat and juggler, died in Bradley Beach, N. J., July 21. His Willie & Frances act with his late wife toured vaude circuits in the U. S. and Europe for more than 40 years. His son Joseph later became part of the turn.

Besides his son, a daughter survives.

MILDRED MEADE

Mildred Meade (Mrs. Thomas R. Mills), 72, former prima donna, died in Hollywood July 20. Miss Meade had appeared with the D'Oyly Carte Opera Co., Weber & Fields, and Marie Tempest. She was under management of the late Charles Frohman. In late years she had written for the stage and radio.

Her husband, an actor, survives.

MARION AYE

Marion Aye, 45, stage and screen actress of the 20s, died July 21 in Hollywood, 10 days after admittedly taking poison in a suicide attempt. She was a "Wampus baby star" and appeared in such stage plays as "White Collars," "Ruined Lady" and "The Married Virgin." She also starred in several films.

Her husband and father survive.

EDMOND AUDRAN

Edmond Audran, 32, choreographer and dancer, died in Lyons, France, after a motor crash. He appeared in the films "Red Shoes" and "Tales of Hoffmann."

He was a grandson of the popular French composer of same name.

Survived by his wife, ballerina Ludmilla Tcherina.

WILLIAM C. PULLIN, SR.

William C. Pullin, Sr., 67, owner and operator of Linden Theatre, Columbus, for 26 years, died there July 23. He was a charter member and past president of Tent No. 2, Variety Club and member of Independent Theatre Owners of Ohio.

Survived by wife, two sons, four brothers and two sisters.

ANN BARSTOW

Ann Barstow, 47, one of the original Five Barstows, vaude act, died July 18 in Henderson, Ark. She was the sister of choreographer Dick Barstow.

Besides her brother, her husband, a son and another brother survive.

MAE MACKIE

Mae Mackie, 52, former contralto with the Philadelphia Opera Co., died July 19 in New York. Miss Mackie also sang leading roles in Atlantic City and appeared in N. Y. recitals and on tour in opera, concert, radio and television.

Her mother survives.

MRS. GERTRUDE K. BAGLEY

Mrs. Gertrude Keller Bagley, 78, former legit actress, died July 12 in Hollywood. As Gertrude Keller she was a member of the Burbank Theatre stock company 50 years ago and later toured with James O'Neill.

Mrs. Bagley was in silent pictures for a brief period.

REX G. WHITE

Rex G. White, 66, radio scripter and for 30 years a staffer of The Detroit News, died July 19 in Detroit.

In the early days of radio White drama-scripted for WWJ, the News-owned station.

GEORGE FREEMAN BARNES

George Freeman Barnes, 71, former Shakespearean actor, died in West Palm Beach, Fla., July 20.

His wife, Mrs. Beatrice Barnes, a former actress, survives.

Prof. Edwin Borchard, 66, violinist, law authority and retired Yale U. instructor, died June 22 in New Haven, Conn. Borchard played in the New Haven Symphony orchestra and from 1925 to 1944 was president of the New Haven Orchestra Assn.

Wife of Guy A. Graves, Fabian Theatres' city manager in Schenectady, N. Y., died in that city July 18. Besides her husband she is survived by a son, an attorney, attached to Governor Dewey's staff, and a brother.

Ethel Shannon Jackson, 53, former screen actress and widow of Joseph Jackson, once publicity director of the old Goldwyn studios, died July 14 in Hollywood.

Wife, 33, of Mannie Eimer, former flack and now sales representative of WGAR, Cleveland, died in that city July 17. Survived by her husband and two sons.

Stanley S. Anderson, 67, hotelier who founded the Hollywood Hotel and the Beverly Hills Hotel, died in Beverly Hills, July 21.

Henry A. Sullivan, 63, who retired last year as controller of Radio Corp. of America, died July 23 in Ridgewood, N. J.

Henry A. Sheub, 81, who played the bassoon in Chicago theatres until retiring in 1936, died in Chicago, July 18.

Leo Lebel, 48, member of Warners' wardrobe department for 20 years, died of a lung ailment July 14 in Hollywood.

Wife of Harry Horner, screen director, died July 16 in Hollywood after a long illness.

Frank Belasco, 42, vaude emcee-singer, died in Chicago, July 16. Survived by wife and daughter.

Harry R. Ely, 68, actor whose career dated back to silent films, died July 13 in Hollywood.

Frederick D. Forrest, 75, pioneer radio announcer, died July 18 in Los Angeles.

Mother of the late Carl Tucker, composer-pianist, died July 18 in New York.

MARRIAGES

Jane Frances Small to Theodore Arthur Goetz, New York, July 19. Bride is the daughter of Mrs. Lillian Schary Small (sister of Dore Schary, Metro production chief) and agent Paul Small; he is film editor-director of Hollywood Television Service, Inc., Fort Lee, N. J., son of Jack Goetz, special consultant for Consolidated Films, Republic Pictures subsid, and nephew of Ben, Bill and Harry Goetz.

Carolyn Gillis to Kirby Grant, Los Angeles, July 17. Groom is screen actor; she's fashion model.

Bryna Schwartz to Edward L. Lawson, Pittsburgh, July 8. Bride is with RCA Victor Records' publicity staff; he's a promotion man for People Today mag.

Helen Slovac to Earl Moore, Pittsburgh, July 14. Bride's on Fulton Theatre staff there.

Beverly Dushane to Thomas Hillard, Winnetka, Ill., July 7. Groom is son of Jimmy Hillard, artist and repertoire head of Coral Records.

Paula Levine to Stuart Nathanson, Los Angeles, July 15. Bride is an actress.

Elaine A. Dvoes to Robert H. Friedman, Albany, N. Y., July 15. Bride is women's program director of WROW, Albany, and telecaster on WRGB, Schenectady.

Poor Pueblo Indian

Continued from page 1

of Indian population, and religious worship.

At Cochiti recently more than 100 Indians danced in two separate houses from early morning until sundown on the pueblo plaza. This was the quaintly defined "green corn dance" or "rain dance."

As an illustration of how much of a part of show business this particular Indian dance was, these facts are pertinent: the two men who led the dance actually do not live on the pueblo, one was loaned by Tesuque pueblo 40 miles away, and the other, an Indian student, returned for the occasion. Moreover, many of the dancers were also wage-workers at Los Alamos A-bomb plant, men and women who receive substantial Government pay checks and now live on "atom hill" and wear completely American clothing, when not "dancing."

Sentiment—And Bite

The whole pueblo-community life is a strange amalgam of sentiment, politics and the "mordita," or bite.

More than one humanitarian and idealist in Indian affairs has been crushed in a fight to correct some of the apparent evils and ills of Indian life in the great southwest.

In the Navajo country, the tragedy of ignorance, poverty and poor land has been widely publicized. In the New Mexican area, where the majority of pueblos are along the fertile Rio Grande valley, the Indian is a trader—in exchange for the status quo, he dances publicly, and is given rights to sell inferior turquoise jewelry and machine-made rugs to tourists along highways and even in the lobby of the La Fonda Hotel in Santa Fe.

Many anthropologists agree that the "quaint" Indian civilization, a segment of which may be older than Jerusalem, is a dying civilization. The Indian himself, some say, is aware of this. Thus his dances, which originated as the dance of life, are today the dance of death. Tremendous inbreeding among the pueblo Indians, so much that in some small pueblos with a population of less than 200, everybody is at least everybody else's first cousin, has weakened the strain to subnormal point.

All of this is the true background of ceremonies which delight hundreds of thousands of tourists, and their small cowboy-and-Indian-minded children. The tourists, wearing expensive, colorful western attire, surrounded by popeyed small fry armed to the teeth with holster water-guns and shiny .45s, made of plastic, line the plazas from Zuni to Taos from May to September.

They pay the "parking fee," or camera charge of $2 or $5, and buy pottery made by Indian women, frequently made by these housewives of the pueblo just for sale at the dances, since the average pueblo home now uses Woolworth china.

No Percentage Payoff

The Indian dance is thus a strange arm of show business in America, completely commercialized yet without a clear percentage payoff, at least for the producers and performers.

Actually, all Indians are wards of the U. S., and as such live on federally controlled lands under national laws and agreements which can only be changed by act of Congress. Theoretically, the Indian has no need of money, even the money he makes by selling "handicraft" jewelry and carpets. Nevertheless he dances for the tourist trade of the state of New Mexico (and Arizona) and the mordita (Spanish for graft) works in a mysterious way, for the life would be very difficult indeed if he did not perform.

Law prohibits Indians from obtaining alcohol, yet most do, and Indians can have a hard time with county and state laws if they are not on good behavior. Off the pueblo, the Indian is subject to treatment by state and city police, and county sheriff, and if he failed to provide bait on the tourist-trade hook there would be no end to the legal trouble he could be involved in.

Some pueblos are more hostile and independent than others, and one in particular, Taos, is in open revolt against the tourist trade racket. As in the days of Kit Carson, an independent Indian is called a hostile Indian, and labelled "badman." The Taos Indian is protected to some extent by a wealthy woman who lives there, and is married to one. For some years now the policy of the Navajos has been to permit their local leaders to marry well-to-do Anglo women whenever possible, and the actual chief of the Navajos, a young man, is today married to a white woman.

The Indian dances, growing out of centuries of pure pantheistic ritual, are actually stunning affairs, especially the winter-dances, largely unseen by whites, which still have great religious significance to the Indian. The costumes, wherein dancers represent buffalo, deer, eagle or snake, are eye-filling, and every detail has meaning.

However, since every pueblo today has a Christian church off the plaza, and since most Indians work for wages, the summer dances are largely to be classified as a branch of the entertainment business. The only thing missing is the boxoffice, which in itself is not the smallest novelty about these rituals.

Culture Under Trees

Continued from page 1

and critic Robert Garland of the N. Y. Journal-American, and discussions of recent developments in education by Dr. Abram L. Sachar, president of Brandeis University, and Wing-Tsit Chan, Dartmouth professor of Chinese culture. Novelist Charles Jackson talked about writing, writers and their problems.

Other speakers included poet Louis Untermeyer, N. Y. Times news ed Ted Bernstein; Harry Schwartz, N. Y. Times Russian expert; Julius Rudel, conductor of the N. Y. City Opera; Sir John Pelenyi, former Hungarian ambassador to the U. S.; Dr. Dudley Weinberg, author Ed Weiner, and the above by-liner who, as travel editor of Esquire, was invited to tout Tarleton guests on other resorts all over the world, in what was probably the neatest switch of the festival.

Most picturesque event was the dancing of Eric Hyrst and Tobey Fine, of the Sadler's Wells Ballet, to the music of the New Art Wind Quintet in an outdoor setting strongly reminiscent of the English lake country. Another ballet program was danced by Barbara Walzack and William Carney of the N. Y. City Ballet.

Musical highlights included the presentation of Faust by the N. Y. City Opera Co., featuring Norman Scott, bass; Eva Likova, soprano, and tenor Nino Luciani, and the song recital by Salvatore Baccaloni, Metropolitan Opera basso.

Despite festival's success, Jacobs doesn't plan to try to transplant the idea to his Lord Tarleton Hotel at Miami Beach. Winter vacationists, he believes, are in too much of a hurry to have time for culture.

BIRTHS

Mr. and Mrs. Harry L. Timmins, Jr., son, Los Angeles, July 16. Father is research director of KTTV there.

Mr. and Mrs. George Heid, daughter, Pittsburgh, July 15. Father's a radio and recording producer.

Mr. and Mrs. Joseph Sverbach, daughter, Pittsburgh, July 13. Father's with M-G-M Records in Pitt.

Mr. and Mrs. Hal Fisher, son, July 12, Chicago. Father is news writer at WBBM there.

Mr. and Mrs. Desi Arnaz, daughter, Hollywood, July 17. Mother is Lucille Ball, screen actress; father is orch leader.

Mr. and Mrs. Bobby Cardillo, son, Pittsburgh, July 19. Father's a bandleader.

Mr. and Mrs. Paul Williams, son, Pittsburgh, July 20. Father manages WB Etna Theatre.

Mr. and Mrs. David Ballard, son, Hollywood, July 16. Father is announcer-newscaster at KFWB there.

Mr. and Mrs. Howie Horwitz, son, Hollywood, July 15. Father is assistant to Paramount producer George Stevens.

Mr. and Mrs. John St. Leger, son, New York, July 11. Father is announcer on WOR and WOR-TV there.

Mr. and Mrs. John Farrow, daughter, Hollywood, July 22. Mother is film actress Maureen O'Sullivan; father is film director.

Mr. and Mrs. Geary Steffen, son, Los Angeles, July 21. Mother is film actress Jane Powell.

Frances Langford

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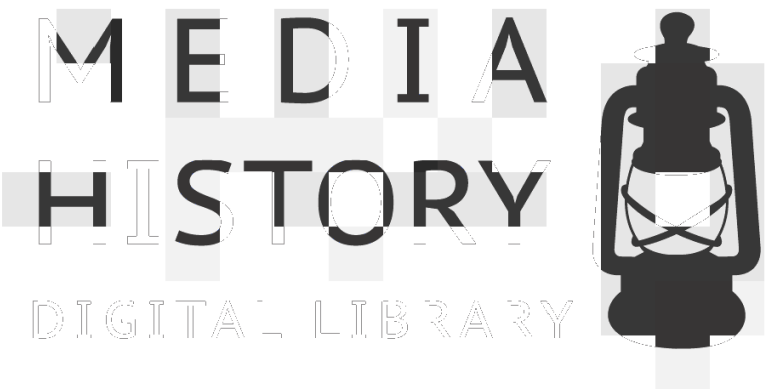

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